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THE PRENTISS RESIDENCE, 1 Riverside Drive, Borough of Manhattan. Built 1899-1901; C.P.H. Gilbert, architect.

Landmark Site: Borough of Manhattan Tax Map Block 1184, Lot 3.

On September 19, 1989, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Prentiss Residence and the proposed designation of the related Landmark Site (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Seven witnesses spoke in favor of designation, including a representative of the owner. Another owner's representative subsequently submitted a letter expressing reservations about the designation. There were no speakers in opposition to designation. One letter in favor of designation was received by the Commission.¹

DESCRIPTION AND ANALYSIS

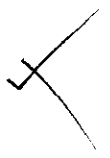
Summary

The Prentiss Residence, designed by noted architect C.P.H. Gilbert and constructed in 1899-1901, is an elegant Beaux-Arts style town house located on a prominent site at the intersection of West 72nd Street and Riverside Drive and is one of four grand town houses remaining at that corner. Designed and built in accordance with restrictive covenants in an area long intended for high-quality residential development, it is an excellent example of an impressive town house designed for that area. A town house with an American basement plan, the Prentiss Residence is faced in limestone and has curved bays at the front and side facades and a mansard roof enlivened with dormers and a turret. These features, combined with the siting of the building, give the town house a striking presence at the gateway to Riverside Drive.

Development of the Upper West Side

The Upper West Side, known as Bloomingdale prior to its urbanization, remained largely undeveloped until the 1880s. In the early eighteenth century, Bloomingdale Road (which approximated the route of present-day Broadway) was opened through the rural area, and provided the northern route out of the city then concentrated at the southern tip of Manhattan Island.

The Upper West Side of Manhattan was included in the Randel Survey of 1811 (known as the Commissioners' Map) which established a uniform grid of broad avenues and narrow cross streets in Manhattan as far north as 155th Street. However, years elapsed before most streets on the Upper West Side were actually laid out, some as late as the 1870s and 1880s, and land was subdivided into building lots.



Improved public transportation contributed to the growth and sustained development of the Upper West Side. In 1864 the Eighth Avenue horse car line was extended to 84th Street; previously the only transit facility was a stage coach line along Bloomingdale Road (renamed the Boulevard and later Broadway in 1898). In 1879, the horse car lines on Eighth Avenue were replaced by street rail service up to 125th Street, and the Ninth Avenue (Columbus Avenue) Elevated Railroad was completed with stations at 72nd, 81st, 93rd, and 104th Streets.

Development of the West End (the area between the Boulevard and the Hudson River) began slowly, due, to a large degree, to the hesitation of would-be residents, but, by 1885 the area had emerged as the part of the city experiencing the most intense real estate speculation. The expectation that the blocks along Riverside Drive and West End Avenue would be lined with mansions kept the value of these lots, as well as adjacent land, consistently higher and developers were willing to wait to realize profits from the potentially valuable sites. The real estate developers, including the West End and West Side Associations, ultimately stimulated the demand for houses in the West End. Real estate brochures and the local press drew attention to the territory west of the Boulevard, emphasizing the scenic quality of the setting and the availability of public transportation. The biggest boost to the development of the West End was the creation of Riverside Park and Drive (a designated New York City Scenic Landmark).

Riverside Drive and West 72nd Street²

In 1865 the first proposal for converting the land on the Upper West Side along the eastern shore of the Hudson River into an ornamental park was presented by Parks Commissioner William R. Martin. He and his colleagues believed such a plan would initiate the flowering of the West Side by drawing residents to the area and by encouraging further real estate development and the extension of rapid transit lines. The purchase of the park site and initial plans were approved in 1866. The drive, as proposed at this time, was a straight 100 foot-wide road. Commissioners soon realized this plan was impractical due to the existing topography. In 1873 they hired Frederick Law Olmsted (1822-1903), already distinguished by his role with Calvert Vaux (1824-95) in the successful design for Central Park, to propose an alternate design.

Olmsted's design for Riverside Park and Drive evoked simplicity and elegance. Considering the pre-existing topography, landscape, and views, he designed a drive that would wind around topographic features, would be comfortable for horses and pleasure driving, would provide shaded walks for pedestrians, and yet would give easy access to real estate bordering it on the east. Olmsted's plan was adopted by the Commissioners but the park was not executed under his supervision. Actually developed between 1875 and 1900 by designers including Calvert Vaux, Samuel Parsons (1845-1923), and Julius Munckwitz (1829-1902), Olmsted's original design was not adhered to in its entirety, with paths and plantings being added by the later designers.³ The Drive begins at West 72nd Street and today continues north to approximately 129th Street, where it is effectively terminated by the

viaduct and the Manhattanville fault.⁴ The Drive has a particularly strong character which derives from its curves that break with the regular street grid and its situation at the highest of the terraces of the Park overlooking the water-side setting.

By the fall of 1879, work was completed between 72nd and 85th Streets and Riverside Avenue (as it was called until 1908) was opened to the public in 1880.⁵ Riverside Park and Drive fulfilled the Commissioners' plans for promoting the development of the area west of Broadway. The numerous and exceptional advantages of the location, namely, its situation on a plateau, its "advantages of pure air and beautiful surroundings, glimpses of New Jersey hills . . . and, the nearness of parks,"⁶ assisted in making the area along Riverside Drive prime real estate, deserving of the highest character of residential development. The Drive was characterized by Clarence True, a prolific Upper West Side architect/developer, as "the most ideal homesite in the western hemisphere - the Acropolis of the world's second city."⁷

When, beginning in the mid-1880s, residential development commenced along Riverside Drive, grand mansions were the first type of dwelling constructed. As all New Yorkers could not afford freestanding mansions, town houses and rowhouses were also constructed on smaller lots. Clarence True was responsible for many of these rowhouses, establishing the character of much of the lower part of Riverside Drive. Examples of his work can be found in what are now the West End Collegiate and Riverside Drive-West 80th-81st Street Historic Districts. From the turn of the century through the 1930s, apartment buildings were constructed along the Drive, many of these replacing previously built rowhouses, institutional buildings, or mansions.

Originally part of the Harsen Estate, West 72nd Street was subdivided into 500 lots identified for residential use (due to restrictive covenants), and developed into a fashionable street. Its generous width (100 feet) and proximity to entrances to Central Park and Riverside Park gave this street advantages over others nearby. As early as 1866, West 72nd Street fell under the jurisdiction of the Central Park Commissioners; its landscaping was planned and maintained by park employees, while commercial traffic was severely limited. The convenience of the 72nd Street stop on the elevated transit line also fueled early development.

Construction on West 72nd Street began in 1880 opposite Central Park with the construction of the Dakota (Henry J. Hardenbergh, a designated New York City Landmark), an early luxury apartment house. After further real estate speculation, numerous rowhouses were constructed along the length of the street, mostly in the later 1880s and '90s. The opening of the IRT subway station at West 72nd Street and Broadway in 1904 and changing socio-economic conditions of the early twentieth century eventually altered the character of West 72nd Street. Many of the rowhouses were replaced by apartment buildings in the 1910s and '20s. Other rowhouses, mostly concentrated between Columbus and West End Avenues, were altered for commercial use at their first and/or second stories. The town houses located at the intersection of Riverside Drive and West 72nd Street are examples of buildings which survived the later phases of apartment building construction and commercial redevelopment.

The city block bounded by Riverside Drive on the west and 72nd Street on the south originally lay partly within the Richard Somarindyck farm and partly within the farm of Jacob Harsen. The property was acquired in 1867 by Gustavus A. Sacchi who began to convey the property in the same year. The intersection of Riverside Drive and West 72nd Street is an unusual one in Manhattan. The northeast corner at 72nd Street gently curves northward, creating an inviting gateway to Riverside Park and Drive. The building lots at this intersection were re-configured between 1891 and 1896 so that the lot frontages could follow the curve of the corner. (Previously an orthogonal lot system was overlaid on the irregular site.) This arrangement gives an air of distinction to the buildings constructed on these lots and draws the attention of the passer-by.

The Design of The Prentiss Residence

Restrictive Covenants In 1899, lot 3 of Block 1184 was acquired by Lydia S.F. Prentiss from John S. Sutphen, Sr. who once owned the entire blockfront of Riverside Drive between West 72nd and West 73rd Streets and who lived at 160 West 72nd Street.⁸ At that time there were two deed restrictions on the property. The first restriction originated in two separate covenants, the first between Gustavus A. Sacchi and Sutphen in 1867, and the second between Sacchi and Sarah H. Wood in the same year.⁹ Sutphen acquired most of Wood's property in 1868.¹⁰ Two separate covenants were involved because of a change in the configuration of the lots in this area. Originally arranged orthogonally and later reconfigured to follow the curve of the corner, the new lots along the blockfront extend through the land of Sutphen's 1867 purchase (bordering Riverside Drive) and into that of his 1868 purchase (just to the east of the earlier purchase). (See Map #2.) The restriction in these transactions governed the type of building which could be constructed along this blockfront and required that any building erected within forty feet of the front of the lot be built of stone or brick, and its roof be slate or metal. The 1867 deeds also dictated a lengthy list of prohibited uses and building types, including: slaughterhouses, nail factories, breweries, livery stables, carpenter's shops, sugar refineries, menageries, "or any other manufactory, trade, business, or calling which may be in anywise dangerous, noxious, or offensive to the neighboring inhabitants...." This "covenant against nuisances" was to "run with the land" and was "binding upon all the future owners."¹¹ The covenant applied to all lots eventually owned by Sutphen.

Another deed restriction on lot 3 was introduced by Sutphen. It required that Mrs. Prentiss

erect or cause to be erected within two years from the third of April 1899 and fully to be completed a first class building adapted for and which shall be used only as a private residence for one family and which shall in its building lines and its substantial features conform to the plan thereof made by C.P.H. Gilbert, Architect¹²

The plan referred to gives the outlines, including dimensions of the curved bays, of the buildings at Nos. 1 and 2 Riverside Drive and 311 West 72nd Street. The contract further indicated that other lots still belonging to Sutphen would be conveyed with the same restrictions.¹³ A town house was not constructed on lot 2,¹⁴ but that on lot 4, 311 West 72nd Street, was constructed in accordance with the plan mentioned in the deed restriction and was designed by C.P.H. Gilbert.¹⁵ (See LPC, The Sutphen Residence Designation Report.) Interestingly, by the time the restriction was made, a house of compatible design had been constructed on lot 1, also by C.P.H. Gilbert (see LPC, The Kleeberg Residence Designation Report), although its general outline was not subject to the plan discussed above. The fact that Gilbert was chosen as the architect of these residences suggests that, at the time of the initial plan, it was arranged that the subsequent owners would commission him for their residences. That this stipulation was not included in the deed itself suggests that Sutphen was personally acquainted with each of the subsequent owners and was able to influence their choice of architect. Through these restrictions, first Gustavus Sacchi and then Sutphen endeavored to establish a high-quality neighborhood "which would induce wealthy and select families to purchase and live there and would secure the future character and the occupancy of the residences to be erected thereon."¹⁶ The Prentisses were one such family and in following the restrictions took an active part in establishing the character of the neighborhood.

The Owner -- Lydia S.F. Prentiss Little is known of Lydia Smith Ffloyd Prentiss (1847-1932), who owned the residence at No. 1 Riverside Drive.¹⁷ She was a descendant, on her father's side, of David Gelston Ffloyd, one of the signatories of the Declaration of Independence.¹⁸ Her husband, Frederick Charles Prentiss, died in 1911, after which time she remained in their residence on Riverside Drive. A daughter, Miss Lydia F. Prentiss (d.1955) who was a volunteer hospital worker, also lived at the Riverside Drive home.

The Plan Construction of the Prentiss Residence began on August 7, 1899, and was completed on April 3, 1901. Original drawings for the five-story town house indicate that it was well-appointed.¹⁹ It was typical of houses with American basement designs, which gained popularity due to their provision of a grand entrance hall (entered from a low stoop at ground level) leading to a reception room and a more private second floor which allowed for elegant entertaining. The house was large and commodious--well-suited to the high expectations which Sacchi and Sutphen had for the entire blockfront.

The Site The Prentiss residence was designed to take advantage of its curving site along Riverside Drive. The large lot size, over forty-five feet wide, allowed a building thirty-four feet wide plus a side extension at the rear. This arrangement admits light at the side facade which, in its visibility, enhances the monumentality of the design. With the addition of curved bays and projections at the roofline, the form of the residence is pronounced. Additionally, it is harmonious with its neighboring town houses which display similar horizontal divisions, rounded bays, rusticated ground

stories, entrance porticoes, and lively rooflines. The group of four town houses at the corner of Riverside Drive and West 72nd Street, three of which were designed by C.P.H. Gilbert, displays an ensemble quality derived from the requirements of restrictive covenants. The siting and design of the Prentiss Residence, and its compatibility with its neighbors, together produce a striking presence and enhance the fluid transition of 72nd Street to Riverside Drive.

Style The Prentiss Residence, constructed in 1899-1901, was designed by C.P.H. Gilbert in the Beaux-Arts style, a mode of design with its foundation in classically-based architecture which was popular during the years around the turn of the century. The resurgence of neo-classicism at this time had its roots in the broader cultural movement of the "American Renaissance." The contemporary generation of American architects, influenced by the principles of the French Ecole des Beaux-Arts and the architecture of the 1893 World's Columbian Exposition in Chicago, shifted their attention toward interpretations of Renaissance and Baroque prototypes of Italian, French, and German origin -- the central features of the Beaux-Arts curriculum-- for inspiration for their designs. Leading architects such as McKim, Mead & White and Richard Morris Hunt had a great impact on the design of residential architecture in this period through their commissions for mansions for the wealthy in which they drew upon these sources. The stylistic influences, symbolically expressive of the prestige and affluence of America's -- and New York's -- upper class, in time filtered down to the more modest speculatively-built rowhouses of the middle class. A predominant use of Renaissance forms and details is indicative of the Beaux-Arts style. Lavish, classically-inspired ornamental details, including carved friezes, festoons, floral patterns, pilasters, balustrades, columns, and rustication add richness to these facades. The mansard roof is an element often found in Beaux-Arts style residences.

C.P.H. Gilbert (1861-1952)²⁰

Although he was the architect of a great many opulent residences for New York's leading families, Charles Pierrepont H. Gilbert remains a relatively unknown figure today. Born in New York City in 1861, he attended Columbia University and the Ecole des Beaux-Arts in Paris. In 1883, Gilbert established a brief partnership in New York City with George Kramer Thompson, and in the late 1880s he designed several Romanesque Revival style buildings located within what is now the Park Slope Historic District in Brooklyn.

During the late 1890s, Gilbert began to receive commissions from prominent members of New York society. One such commission resulted in the Isaac D. Fletcher Mansion which still dominates the corner of 79th Street and Fifth Avenue (1897-99, in the Metropolitan Museum Historic District). This project brought considerable attention to Gilbert's ability to design imaginative and fanciful compositions, his command of historical detail, and his provision of generous and elegant interiors. The Francois I style of the mansion, based on early French Renaissance architecture, was perhaps Gilbert's hallmark. He adapted the profuse ornamentation of this style on a

more modest scale to rowhouse groups on the Upper West Side, as well as to the Kleeberg Residence, a town house at 3 Riverside Drive (a designated New York City Landmark). Gilbert was equally comfortable, like so many architects of his generation, designing in a variety of other styles according to the tastes of his wealthy clients. With equal success he used a Beaux-Arts idiom in the design of the J.R. DeLamar Mansion at 233 Madison Avenue (1902-05, a designated New York City Landmark) and created a refined and subtly detailed neo-Italian Renaissance style mansion for Otto Kahn at 1 East 91st Street (now Convent of the Sacred Heart, 1913-18, in association with the English architect J. Armstrong Stenhouse, a designated New York City Landmark). Many of his clients also commissioned him to build their country houses, such as "Pembroke," the DeLamar home on Long Island. In addition to working for wealthy clients, Gilbert often worked with the builder/developer Harvey Murdock in the production of speculatively built rowhouses. Gilbert's stylistically diversified designs -- united by the Beaux-Arts approach to composition and planning and a concern for finely worked stone -- are well-represented in what are now the Upper East Side and Riverside-West End Historic Districts.

Gilbert's attention to detail and his flexibility in matters of style made him one of New York's most productive architects of the turn of the century. In his later years he retired to his home in Pelham Manor, New York. Gilbert was a Fellow of the American Institute of Architects and a member of the Architectural League.

Description

The Prentiss Residence is a limestone-faced five-story town house with an American basement plan. The facade of the building is divided into three horizontal sections -- a one-story base, a three-story midsection, and a one-story top -- and two vertical sections, the wider of the two being a rounded projecting bay at the south. The one-story base of the building features rusticated limestone at the curved bay and an entrance at the north. Ground-story windows have no surrounds, but have simple sills and metal grilles. A low stoop leads to a classically-inspired entrance portico with Ionic columns. The entablature has an egg and dart molding, dentils, and stylized brackets supporting a simple cornice. The double metal and glass entry doors (not original) are flanked by Ionic pilasters. Above is a second-story balcony whose balustrade has simple carved panels and scrolls. Metal rails have been added at the balcony and between the columns and pilasters of the portico.

The three-story midsection is faced in smooth limestone and is divided into two parts by a stringcourse below the fourth-story sill line. Windows of the second and third stories have simple moldings and sills. The opening above the entrance contains double doors and a transom, is surrounded by an egg and dart molding, and is capped by a broken pediment with foliate carved detail. The center opening of the curved bay of the second story also has double doors and a transom leading to a small balcony on scrolled brackets with a balustrade composed of Doric colonnettes. The surround is ornamented with egg and dart molding and has foliate carving at the top. Windows of

the curved bay at the fourth story are flanked by Ionic pilasters and are topped by a heavy copper cornice with dentils. Above the curved cornice is a crest of copper anthemion.

The fifth story comprises the lively roofline of the Prentiss Residence. The slate mansard roof is trimmed in copper and has decorative scrolls at its ridge. Above the rounded bay of the lower levels, and set slightly back, is a turret faced in copper and topped by a conical roof. A simple copper cornice is supported by decorative scrolled brackets and simple pilasters flank the windows of the turret. To the north is a gabled dormer, also detailed with scrolled brackets and faced in copper. A chimney rises beyond the dormer at the northern building line.

The side facade of the Prentiss residence faces south. Its design is consistent with that of the front facade and is composed of three bays. The center bay is curved from the first through the fourth story. Windows of the curved bay from the first through the third story have no surrounds and simple sills. All fourth-story windows have molded surrounds. Four dormers are found at the roofline, all faced with copper. The westernmost dormer follows the design of that of the front facade. The others are less detailed and have hipped roofs. A chimney rises above the roofline at the western bay. The eastern bay has smaller windows with no surrounds and a door at the ground story. Just beyond the eastern bay of the side facade is a single bay which extends southward and forms the eastern boundary of the courtyard area.

A low stone wall borders the sidewalk at the front of the residence and a decorative iron fence follows the lot line along the southern wall of the residence. Windows have one-over-one double-hung wood sash with curved sash at the curved bays of the front and the side.

Subsequent History

In 1957 the building at 1 Riverside Drive was purchased by the New York Mosque Foundation, Inc. Two years later the foundation made plans to alter the building's interior to accommodate a mosque on the first and second stories and apartments on the third and fourth stories. The fifth story was closed off at this time.²¹

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NOTES

1. On April 12, 1983, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Prentiss Residence and the proposed designation of the related Landmark Site (LP-1425, Item No. 7). The hearing had been duly advertised in accordance with the provisions of law. Two witnesses spoke in favor of designation. Two witnesses, including the representative of the owner, spoke in opposition to designation. Three letters in favor of designation were received by the Commission.
2. The information on Riverside Park and Drive was adapted from LPC, Riverside Drive and Riverside Park Designation Report, (New York, 1980); and Department of Parks and Recreation, Riverside Park-Evolution and Restoration, (New York, 1984).
3. Additional changes to the park have been made over the years. Monuments and sculptures were added beginning in the early 1900s, the railroad tracks were covered over, the West Side Highway constructed, playing fields added, and the park replanted.
4. A later portion resumes at 135th Street, meeting Fort Washington Park at 158th Street.
5. Other sections of the road remained incomplete until 1900-02 when the viaduct at 96th Street was built.
6. LPC, Riverside-West End Historic District Designation Report, (New York, 1989), p. 20.
7. Clarence True, A True History of Riverside Drive (New York, 1899), 12.
8. The lots originally owned by Sutphen are currently numbered 1 through 4 and 28 through 30. Previously they were numbered 18 through 24.
9. New York County, Office of the Register, Liber Deeds and Conveyances, Section 4, Block 1184, (June 6, 1867), Liber 1016, p. 424; (June 6, 1867), Liber 1016, p. 447.
10. Ibid., (Feb. 17, 1868), Liber 1043, p. 184.
11. Ibid., (Feb. 17, 1868), Liber 1043, p. 184.
12. Ibid., (May 4, 1899), Liber 68, p. 271. Construction of the residence at No. 1 Riverside Drive was not completed until April 30, 1901. New York City. Department of Buildings, Manhattan. NB 907-1899.
13. The lots still belonging to Sutphen at this time included those along Riverside Drive to the north of lot 1, and lots 2 and 4 which adjoin lot 3.

14. In 1961 plans were filed for an apartment building to be constructed on lot 2, which was vacant at that time. New York City, Department of Buildings, Manhattan, NB 222-1961.
15. For information on Lot 2 see: New York County, Office of the Register, (May 29, 1906), Liber 115, p. 261 and (April 3, 1899), Liber 4, p. 270.
16. "Important Decisions on Realty Restrictions," New York Times, Mar. 5, 1916, Sect. 3, p.6.
17. Property was often transferred to a wife's name; Lydia S.F. Prentiss was listed as the owner of the residence at 1 Riverside Drive on the New Building Application. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1184, Lot 3. NB 907-1899.
18. Lydia S.F. Prentiss obituary, New York Times, Feb. 28, 1955, p.19.
19. In the reception room at the front of the house was found a staircase leading up to the main floor. Toward the rear of the ground floor was the billiard room, the kitchen, and a sitting room for servants. (The cellar below was used mainly for laundry and storage space.) The second floor was the main floor for entertaining. A large drawing room at the front of the house, a large dining room at the back, and a music room in between afforded the Prentisses every opportunity to entertain in style. The third floor was occupied by a large library at the front, and two guest rooms and bath rooms toward the rear. The fourth floor had three bedrooms (including the master bedroom at the front) and three baths. On the floor above were located the daughter's bedroom and bath at the front, with a guest room, storage rooms, and servants' rooms at the back. (Department of Buildings, Manhattan. Plans.)
20. LPC, Riverside-West End Historic District Designation Report, (New York, 1989), p. 264-66.
21. New York City, Department of Buildings, Manhattan. Alt 1904-1959.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Prentiss Residence at 1 Riverside Drive has a special character, special historical and aesthetic interest and value as a part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Prentiss Residence, designed in the Beaux-Arts style by noted architect C.P.H. Gilbert and built in 1899-1901 for Lydia S.F. Prentiss, is an elegant, limestone-fronted town house with an American basement plan located on a prominent site near the southern end of Riverside Drive at West 72nd Street; that the residence, designed and built in accordance with restrictive covenants in an area long-intended for high-quality residential development, is an excellent example of an impressive town house designed for that area; and that its design, featuring curved bays, stone and copper ornamental details, and a mansard roof enlivened by dormers and a turret, as well as its siting, give it a striking presence at the gateway to Riverside Drive.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 (formerly Section 534, Chapter 21), of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Prentiss Residence, 1 Riverside Drive, Borough of Manhattan and designates Tax Map Block 1184, Lot 3, Borough of Manhattan, as its Landmark Site.

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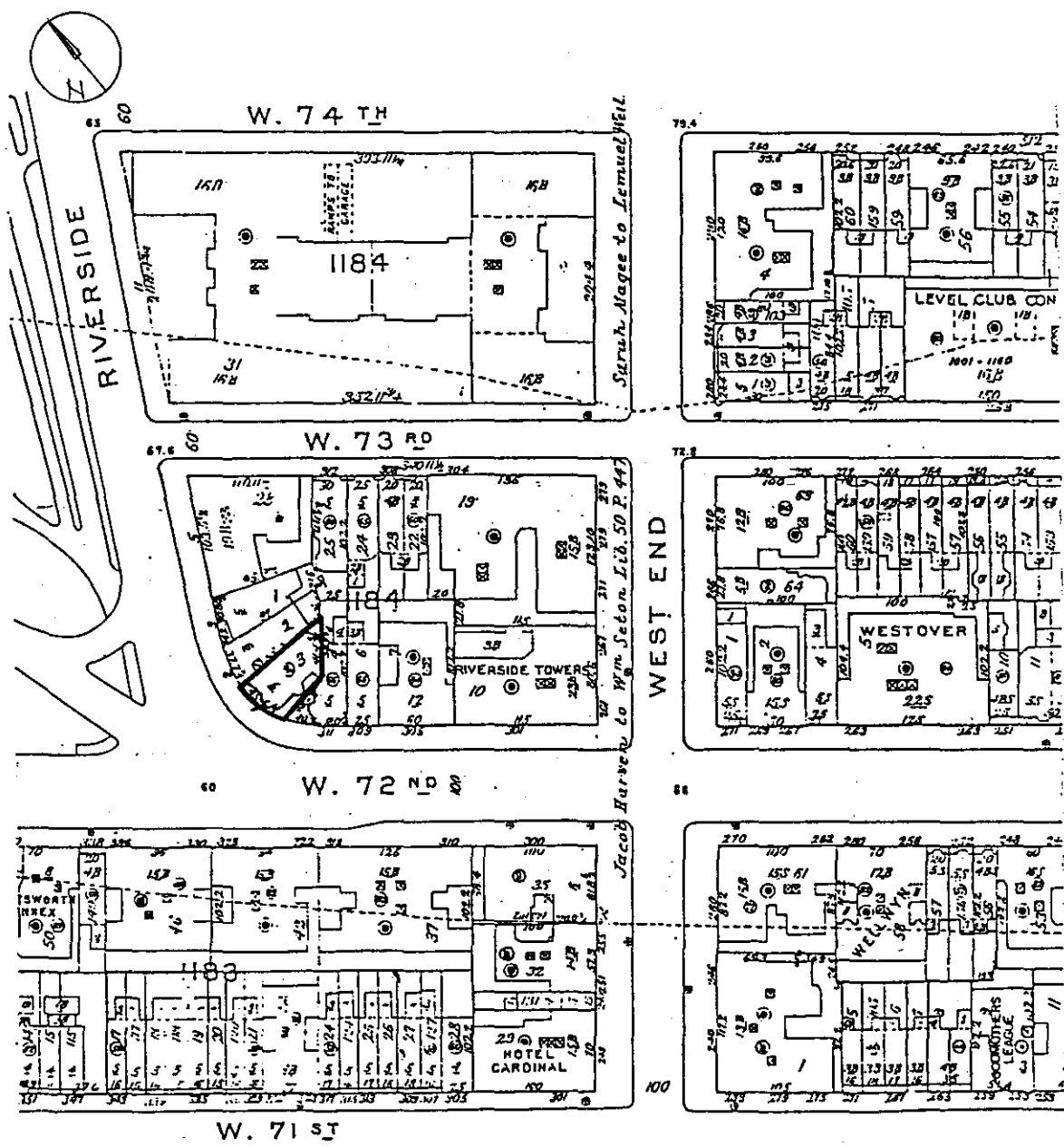
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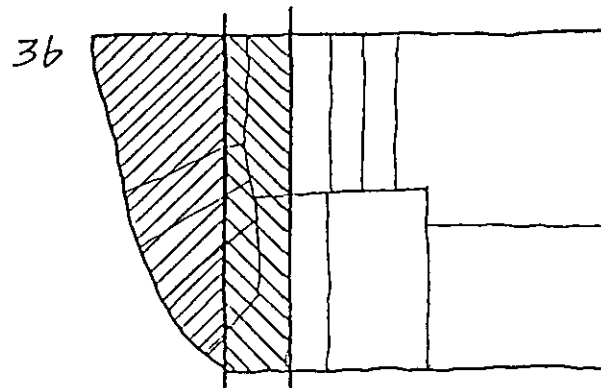
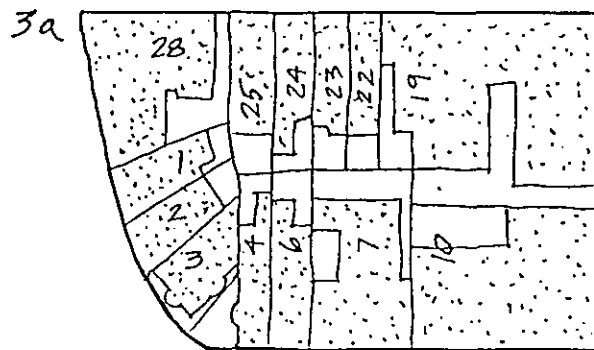
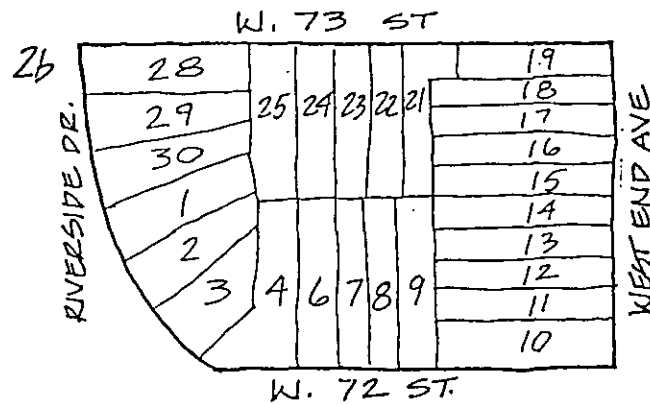
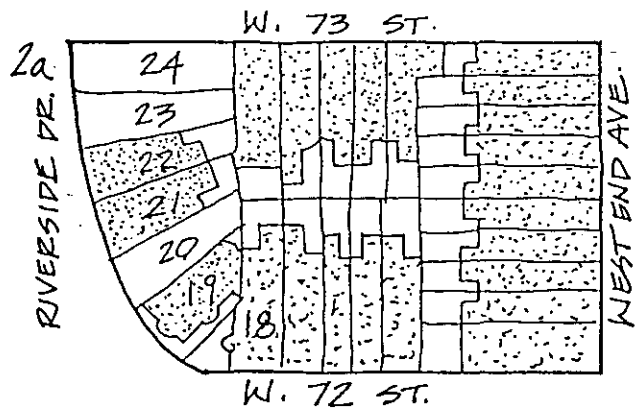
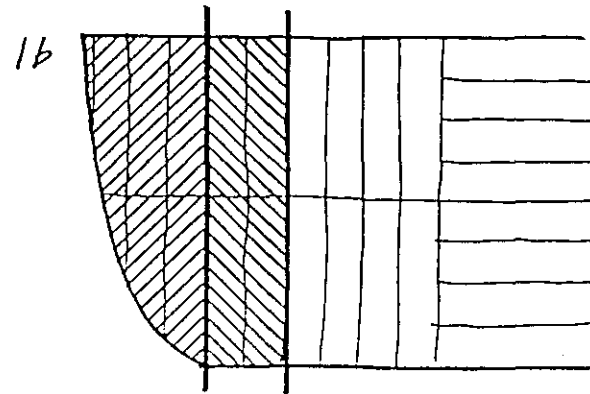
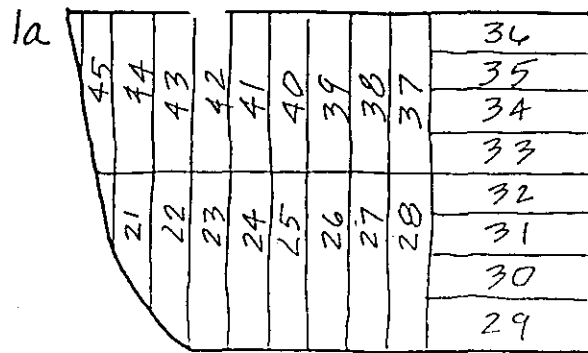
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The Prentiss Residence, Landmark Site.
 Graphic Source: Sanborn, Manhattan Land Book, 1988-89.

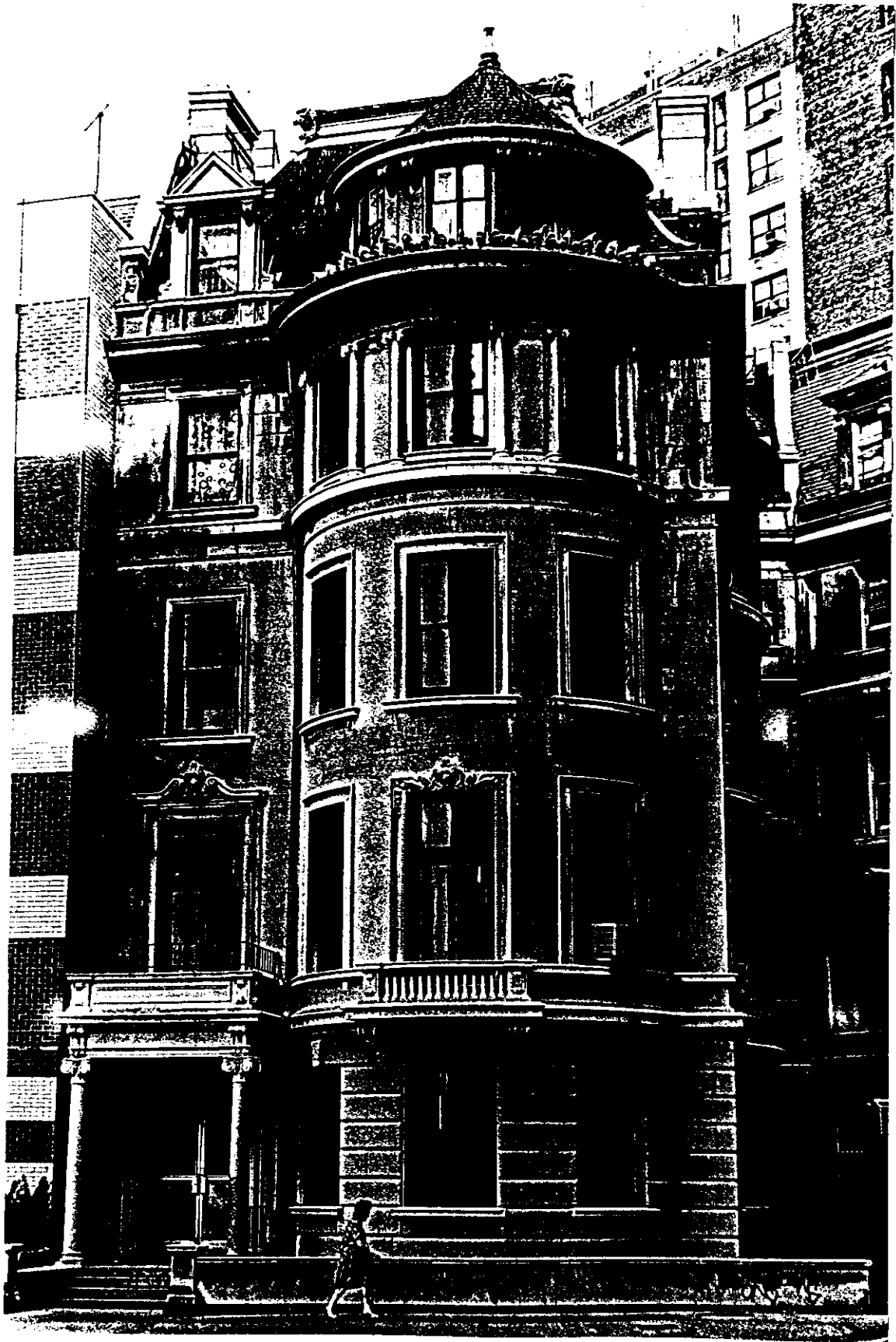


- 1) a. Original lot configuration with lot numbers (Bromley, 1879, plate 17).
 b. Original lot configuration showing 1867 (///) and 1868 (\\) purchases by John S. Sutphen, Sr.
- 2) a. Reconfigured lots with original lot numbers and existing structures c. 1909 (Bromley, 1898-1909, plate 6).
 b. Reconfigured lots with new lot numbers.
- 3) a. Current lot conditions with current lot numbers and structures (Sanborn, 1988-89, plate 99).
 b. Current lot conditions showing 1867 (///) and 1868 (\\) purchases by John S. Sutphen, Sr.

SEQUENCE OF LOT CONFIGURATIONS FOR
 BLOCK 1184, MANHATTAN.



The Prentiss Residence, View with Side Elevation.
Photo Credit: Carl Forster.



The Prentiss Residence, 1 Riverside Drive. C.P.H. Gilbert, 1899-1901.
Photo Credit: Carl Forster.



The Prentiss Residence, Detail of Entrance.
Photo Credit: Carl Forster.



The Prentiss Residence, Detail of Window.
Photo Credit: Carl Forster.



The Prentiss Residence, Detail of Roof.
Photo Credit: Carl Forster.