NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

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Nat. Register of Historic Places
National Park Service

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name **Hudson View Gardens**

other names/site number N/A

2. Location

street & number 116 Pinehurst Avenue [ ] not for publication

city or town Manhattan [ ] vicinity

state New York code NY county New York code 061 zip code 10033

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [X] locally. ([ ] see continuation sheet for additional comments.)

Ruth Pierpont DSHPO 12/23/15

Signature of certifying official/Title Date

New York State Office of Parks, Recreation & Historic Preservation

State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[✓] entered in the National Register
[ ] see continuation sheet
[ ] determined eligible for the National Register
[ ] see continuation sheet
[ ] determined not eligible for the National Register

[ ] removed from the National Register

[ ] other (explain) _____

Signature of the Keeper date of action

Edson V. Beall 2-16-16

5. Classification

Ownership of Property
(check as many boxes as apply)

[X] private
[ ] public-local
[ ] public-State
[ ] public-Federal

Category of Property
(Check only one box)

[ ] building(s)
[X] district
[ ] site
[ ] structure
[ ] object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
4		buildings
1		sites
		structures
		objects
5	**0**	**TOTAL**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

DOMESTIC/ multiple dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC/ multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th & 20th CENTURY REVIVAL/
Tudor Revival

Materials
(Enter categories from instructions)

foundation concrete
walls brick with granite, stucco & half timber trim
roof applied membrane with slate shingle parapets
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[X] **A** Property associated with events that have made a significant contribution to the broad patterns of our history.

[ ] **B** Property is associated with the lives of persons significant in our past.

[X] **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all boxes that apply.)

[ ] **A** owned by a religious institution or used for religious purposes.

[ ] **B** removed from its original location

[ ] **C** a birthplace or grave

[ ] **D** a cemetery

[ ] **E** a reconstructed building, object, or structure

[ ] **F** a commemorative property

[ ] **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:
(Enter categories from instructions)

Architecture

Community Planning & Development

Period of Significance:

1924-1925

Significant Dates:

1924, 1925

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

George F. Pelham

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested.
[ ] previously listed in the National Register
[ ] previously determined eligible by the National Register
[ ] designated a National Historic Landmark
[ ] recorded by historic American Building Survey
_____
[ ] recorded by Historic American Engineering Record
_____

Primary location of additional data:

[ ] State Historic Preservation Office
[ ] Other State agency
[ ] Federal Agency
[ ] Local Government
[ ] University
[ ] Other repository: _____

10. Geographical Data

Acreage of Property 3.90 Acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	589426	4296	3	18		
2	18			4	18		

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Andrew S. Dolkart

organization _____ date 8/30/2015

street & number 116 Pinehurst Avenue telephone 212-568-2480

city or town Manhattan state NY zip code 10033

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name Hudson View Cooperative – contact: Eric M. Jennsen

street & number 116 Pinehurst Avenue telephone _____

city or town Manhattan state NY zip code 10033

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

Narrative Description of Property

Constructed 1924 and 1925, Hudson View Gardens is a Tudor revival style apartment complex consisting of four buildings with 356 apartments located on a large, irregularly shaped, steeply-sloping site stretching along the west side of Pinehurst Avenue and the east side of Cabrini Boulevard, from just south of West 183rd Street to just north of West 185th Street, in the Fort Washington section of the Washington Heights neighborhood of the New York City borough of Manhattan, New York County, New York. The lot measures 756.7 1/4 feet along Pinehurst Avenue on the east, 734.3½ feet along Cabrini Boulevard on the west, 240.8 ½ feet on the south, and 156.8 3/8 feet on the north. The four detached buildings that form the Hudson View Gardens complex comprise fifteen separate apartment buildings, each with its own entrance. All of the buildings are somewhat irregular in shape, with projecting and recessed bays. There are nine six-story elevator apartment buildings and six four-story walk-up buildings. Because the site is sloped, extending down to the west, many of the buildings have an above-ground basement level with apartments. At the south of the complex is the six-story A Building (116 Pinehurst Avenue). A one-story boiler room is attached to the west side of this structure at basement level. To the north, separated by the entrance to the private drive, is a structure with six separate six-story buildings (B, C, D, E, F, and G; 128, 134, 140, 150, 156, and 168 Pinehurst Avenue) arranged around a series of U-shaped courtyards. To the north, across the exit to the private drive, is a U-shaped, six-story structure with two buildings (H and J; 174 and 174R Pinehurst Avenue). Individually, each of these six-story buildings is L-shaped with a shallow arm to the el. To the west of the private drive, is a rectilinear structure that contains a row of six four-story buildings (K, L, M, R, S, and T; 116R. 128R, 134R, 140R, 150R, and 156R Pinehurst Avenue). The buildings and site retain their integrity to a very high degree.

Site

The complex is located in a residential neighborhood composed primarily of apartment houses ranging from four to twelve stories in height. On the east side of Pinehurst Avenue between West 183rd and 185th Streets, directly across from Hudson View Gardens, is Bennett Park, incorporating the highest natural elevation on Manhattan Island. To the north of Bennett Park, across from the northern end of Hudson View Gardens, are five-story and six-story apartment houses, with additional apartment buildings of similar scale farther north along both sides of Pinehurst Avenue. To the south of Bennett Park, at the corner of Pinehurst Avenue and West 183rd Street, across from the southern end of Hudson View Gardens, is a six-story apartment house, with additional six-story apartment houses farther south on both sides of Pinehurst Avenue and farther east along the south side of West 183rd Street. To the west of Hudson View Gardens, on the west side of Cabrini Boulevard, is Castle Village, a complex of twelve-story, cross-shaped apartment buildings designed in a tower-in-the park configuration. To both the north and south of Hudson View Gardens on the east side of Cabrini Boulevard are six-story apartment buildings. The four Hudson View Gardens buildings occupy only a portion of their lot area; the remainder of the lot consists of a C-shaped drive that runs through the complex and extensive landscaped gardens.

Because the site slopes quite dramatically down from east to west and more subtly down from north to south, there is great irregularity in the elevation of the building entrances, with those of the walkups considerably lower than those of the elevator buildings. The site is supported by three long retaining walls clad in Manhattan schist

excavated on the site, one along Cabrini Boulevard, a second to the west of the drive, in front of the walk-ups, and a third to the east of the drive. There is also a rubble stone retaining wall at the southwest corner of the site, facing south, overlooking 127 Cabrini Boulevard. These retaining walls, coupled with the placement of the buildings, create a series of open spaces that are landscaped into sunken gardens, terraced gardens, gardens along paths and the drive, courtyard gardens, a rose garden, and a playground. On both Pinehurst Avenue and Cabrini Boulevard the buildings are set back from the lot line behind landscaped plots.

The Buildings

The complex is designed in a unified Tudor Revival style and every facade on every building employs the same materials and design themes. Although there is variety in the design of each building, there are certain features that are common to all of the structures. All of the buildings have complex facades with small projecting and recessed sections. All of the buildings are faced in a dark red, vitrified brick imported from Holland. At the lower levels the brickwork incorporates a small number of clinkers. On the six-story buildings, a course of stretchers laid at an angle to create a ledge runs above the first floor, while soldier courses of headers run above the second and fifth floors. On the walkups, similar header courses run above the first and third floors. The bricks are bound by deeply recessed, sandy mortar. The buildings are trimmed with blocks of granite, generally found along corners, around entrances, and as walls at the base of many facades. All of the buildings have expanses of stucco and/or stucco and half timbering and all have irregular rooflines with gables, gablets, parapets, crenellations, chimneys, and other features, many with slate cladding. The gables and gablets are capped by wood finials and many are supported by wood brackets. Each building is reached via brick steps leading to the wide Tudor-arched entrances, most of which are located within one-story, projecting porches. The buildings are entered through pairs of oak-veneered doors with hand-wrought iron straps and latches. All of the doors have panes of a translucent cathedral glass. Above each entrance door is a cast-iron bracket with a dragon's head, from which hangs a hand-wrought lamp with yellow cathedral glass. The basement apartments in the six-story buildings are entered through narrow pointed-arch entrances and have oak doors with multi-pane lights and iron hinges. A key design element of the complex is the use of large and small window openings with steel casements in eighteen different configurations. There are single windows, often in groups of three or four, expanses with two casements, sections with fixed windows and two casements, and other arrangements. Most of the windows open outwards, some are fixed, and those at fire escapes open inward. Most have fixed or awning transoms. Unlike most apartment buildings, where fire escapes are attached to facades, the fire escapes at Hudson View Gardens are set within the mass of the building or within towers and appear to resemble balconies.

Building A, at the southern end of the complex, has four apartments on each floor and administrative offices, laundry, and service spaces in the basement and sub-basement. The entrance, facing north, is accessed by three brick steps, and is the only one in the complex that is not located within a projecting entrance porch. To the right of the entrance vestibule is a brick stair leading down to the administrative offices of the complex and a metal stair leading down to a service entrance. Facing north, the facade of the building has a three-story, half-timbered bay with a half-timbered gable, located on the south projecting ell. It also has a four-story, stuccoed bay at the far west end of the facade with irregular brick outline. In between, the roofline is crenelated or has slate parapets with two gablets. Attached to the sub-basement west of the building is the powerhouse, a one-

story rectangular structure clad in brick with no ornament. A tall brick chimney, square in plan, rises from the south side of the power house adjoining the west wall of the A Building. The east facade of the A Building has a central, crenelated fire-escape tower with a two-story, half-timbered bay capped by a slate parapet. At either end of the facade are half-timbered bays with half-timbered gables. The building's south facade has a crenelated fire-escape tower and two, three-story, half-timbered bays, one with a half-timbered gable and the other capped by a slate parapet. The west facade of the building has a three-story, half-timbered bay with a half-timbered gable.

The B Building is the southern end of the structure that includes five other buildings (C, D, E, F, and G). It has four apartments on each floor. Since the building has a full-height basement on its south elevation, its east-facing entrance vestibule is set on a granite and brick base and is reached by a staircase of fifteen steps that runs along the south elevation of the building. At the base of the vestibule is a pointed-arch entrance to the basement with a single oak door. To the west of the main entrance is a basement entrance facing west that leads into what was originally a restaurant and is now "The Lounge," a center for community social events. The entrance has a single pointed-arch door facing west that is shielded by a wood pavilion with a pointed-arch wood door. The entry to the lounge is marked by a shield-shaped lighted sign that reads "The Lounge," that hangs on a wood post. The interior room arrangement of the restaurant is extant, with three separate spaces. In the entry lounge there is an original mantel. The main room retains the restaurant's original crystal lighting fixtures. On Pinehurst Avenue, the B Building shares the facade with the C Building. At the south end of this facade is a three-story, projecting, half-timbered oriel supported on brackets, with a half-timbered gable. Overlapping the B and C Buildings is a wide, two- and four-story half-timbered section with a slate parapet and gablets. This parapet continues along the C Building frontage and has two brick gablets before reaching a three-story, half-timbered oriel on brackets with a half-timbered gable. The roofline has crenellations, slate parapets, and chimney stacks. At the north end of the Pinehurst Avenue facade of the B building is a short flight of stairs leading down to a tunnel the accesses the B-C courtyard. The tunnel has a Tudor-arch entrance and the stair is flanked by brick pedestals that support original cast-iron lamps. The west facade of the B Building, overlooking the drive, has a three-story expanse of stucco irregularly outlined in brick with randomly placed bricks in the stucco. On the sixth floor, to either side, is an expanse of stucco with irregular brick outlines on their outer ends. Each has a stucco gablets.

The B Building shares a west facing courtyard with the C Building. The courtyard facade focuses on the east facade with its central crenelated fire-escape tower. At the sixth floor, the tower is stucco outlined with an irregular pattern of brick and pierced by a pair of Tudor arches. Below, in the center of the tower, from the second to the fifth stories is a vertical band of stucco with irregular brick edges and randomly-placed bricks. The tower is flanked, on the sixth floor, by expanses of stucco that continue onto the south and north courtyard facades. At the base of the tower is an arched entry into the tunnel from Pinehurst Avenue described above and, to the left, a narrow, pointed-arch door, leading to what was originally a grocery store (now a gymnasium). The south frontage of the courtyard, on the B Building, has a fire-escape tower crowned by a two-story, half-timbered bay. On the basement level is a secondary entrance to the restaurant/lounge space. It has a wide Tudor arch with a pair of wood doors. The north facade of the courtyard, part of the C Building, has two, three-story, half-timbered bays with half-timbered gables and a three-story expanse of stucco with an irregular brick outline

and randomly placed bricks. In the courtyard, the B Building has one and the C Building has two entrances to basement apartments.

The C and D Buildings have five apartments per floor. The C Building shares an entrance courtyard with the D Building. This courtyard is accessed through a screen with a Tudor-arch opening with wing walls attached to each building. Granite blocks form the supports for the arch up to the springline, as well as the voussoirs of the arch and trim along the ends; the upper portion of the structure is brick with a crenelated roofline. Granite is also used on the wing walls. Each wing wall is topped by an angled, brick ledge and wooden posts and brackets that support parapets with slate siding. Through the arch, sidewalks lead to the left and the right, towards the entrance porches that are located in the far corners of the space. The C building entrance porch has a sloping roof, while the D Building porch has a flat roof with a crenelated parapet. Each of the entries is set above two steps. Within the courtyard, the north elevation of the C Building has a sixth-story, half-timbered, rectilinear oriel; a three-story expanse of stucco with irregular brick edges and randomly-placed bricks that is capped by a pair of stucco gablets; and a vertical stucco panel ornamented with bricks laid in a diamond pattern. On the wall shared by the C and D Buildings are sixth-story expanses of stucco that extend onto the north and south facades and a central fire-escape tower crowned by a half-timbered gable. The south-facing courtyard facade of the D Building has a sixth-story, rectilinear, half-timbered oriel; sixth-story expanse of stucco; and a vertical stucco panel ornamented with bricks laid in a diamond pattern. On the west side, the C Building shares a long wall expanse with the D Building. In the center, shared by both buildings, is a four-story, half-timbered, rectilinear bay crowned by a half-timbered gable. There are three-story gabled, half-timbered bays to either side. The C Building also has a two-story expanse of stucco with a crenelated parapet and a vertical band of stucco ornamented with bricks laid in a diamond pattern. At basement level, the C-D courtyard has entrances to three apartments.

On Pinehurst Avenue, the D Building shares a facade with the adjoining E Building. This facade centers on a wide, four-story, projecting, half-timbered, rectilinear bay capped by two half-timbered gablets, above which is the octagonal, half-timbered water tower, marking the center of the B-G structures facade. At the roofline, four sides of the octagons have pedimented cornices with finials. The Pinehurst Avenue facade of the D Building also contains a three-story, rectilinear, half-timbered oriel supported by brackets and crowned by a half-timbered gable; crenelated parapets; and parapets with slate roofs. The Pinehurst Avenue facade of the E Building has a similar three-story oriel, as well as slate parapets with two gablets and crenellations. In the rear, facing west, the D and E Buildings share a courtyard. This courtyard centers of a wall shared by the two buildings with crenellated fire-escape tower with stuccoed sixth floor pierced by two arches, as in the B-C courtyard. Flanking the tower, the sixth floor is stuccoed and these stucco expanses continue onto the south and north facades. The courtyard facade of the D Building, facing north, has two, three-story, half-timbered bays with half-timbered gables and a wide expanse of stucco with an irregular brick outline and randomly-placed bricks. It is capped by two stucco gablets. The courtyard wall of the E Building, facing south has two additional three-story, gabled, half-timbered bays. There are entrances to six basement apartments in this courtyard.

The E Building, with five apartments per floor, shares an entrance courtyard with the F Building, which also has five apartments per floor. This courtyard is entered through an arched screen similar to that described at

the C-D courtyard. It also has similar entrance porches, with doors reached by four steps. The shared west wall of the courtyard focuses on a fire-escape tower crowned by a half-timbered gable. The courtyard facade of the E Building is notable for a sixth-story, rectilinear, oriel; a two-story expanse of half-timbering with a pair of half-timbered gablets; and crenellations, and slate parapets. The courtyard facade of the F Building has a sixth-floor, rectilinear, half-timbered oriel and a crenellated fire-escape tower. The E and F Buildings also share a long facade at the rear, facing west. In the center of this facade is a four-story, rectilinear half-timbered bay crowned by a half-timbered gable, while three-story half-timbered bays with half-timbered gables are located to either side. On the E Building, between the two half-timbered sections is a two-story expanse of stucco crowned by a crenelated parapet. Both buildings have single vertical panels of stucco with bricks arrayed in a diamond pattern. There are four entrances to basement apartments along this facade.

The F Building shares its Pinehurst Avenue frontage with the G Building. In the center, straddling the two buildings is a projecting bay with four stories of half timbering capped by two half-timbered gablets. Attached to the left, on the F Building, is a two-story expanse of half timbering. Adjoining the courtyard, the F Building has a three-story, rectilinear half-timbered oriel with brackets, crowned by a half-timbered gable. The F Building roofline also has slate parapets and two gablets. To the right, on the G Building, is another three-story, rectilinear, half-timbered oriel on brackets, with a half-timbered gable as well as crenellated and slate parapets. The G Building also has a basement entrance facing Pinehurst Avenue.

The six-story G Building, the northernmost building, has four apartments per floor. Its east-facing entrance is on the north facade. A staircase with eleven steps running along the north facade leads to the flat-roofed and crenellated entrance porch. To the east of the entrance stair is a ground-floor entrance to the Hudson View Gardens nursery, or day care center. The north facade of the building has a rectilinear sixth-floor, half-timbered oriel, a two-story, half-timbered bay capped by a slate parapet; a half-timbered bulkhead; and a gable and a roofline with crenellations and slate parapets. The F and G Buildings share a courtyard that faces west. The east wall of the courtyard, shared by the two buildings, focuses on a crenellated fire-escape tower with a stuccoed sixth floor with two arches. Unlike the brick outlining the stucco section in the other rear courtyards, this stucco bay is outlined with granite quoins. The sixth floor of this elevation and the adjoining sections of the flanking elevations are faced in stucco with randomly placed bricks. The south elevation of the courtyard, part of the F Building, has two three-story, half-timbered bays with half-timbered gables, while the north elevation, part of the G Building, has a two-story, half-timbered bay capped by a slate parapet and a fire-escape tower crowned by a half-timbered gable. There are six apartment entrances in the basement of this courtyard. The west elevation of the G Building has no applied ornament.

At the north end of the complex is the six-story structure that incorporates the H and J Buildings. The H Building, with four apartments per floor, is entered from Pinehurst Avenue through a flat-roofed, crenelated porch set up one step. The major feature of the Pinehurst Avenue facade is a pair of three-story, half-timbered bays crowned by half-timbered gables. There is also a one-story, half-timbered bay with a slate parapet. The roofline has crenellations and slate parapets. The south elevation has a crenellated fire-escape tower. The H Building shares a south-facing courtyard with the J Building. The shared, south-facing facade has a central, four-story expanse of stucco capped by a crenelated parapet. On the third through fifth stories the stucco is

outlined by an irregular pattern of granite, while on the sixth story it is outlined with an irregular arrangement of bricks. There are slate parapets to either side. The east side of the courtyard, which is the west facade of the H Building, has a three-story, half-timbered bay with a half-timbered gable, as well as a roofline with crenellations and slate parapets. The west side of the courtyard, which is the east facade of the J Building (with five apartments per floor), includes that building's flat-roofed, crenellated entrance porch set up one step. It also has a sixth-floor, rectilinear, half-timbered bay and a roofline with slate parapets and crenellations. The southern third of the facade is unornamented brick, articulated only by a single small bathroom window on each floor. The west side of the J Building, overlooking Cabrini Boulevard, has two single, three-story, half-timbered bays with half-timbered gables and a crenellated fire-escape tower. The raised basement of this elevation has two apartment entrances. The H and J Buildings also share a north wall, which is entirely unornamented.

The six four-story walkup buildings read as a single rectilinear structure with shallow stepped projections and recesses. Each of the walkups has three apartments per floor and, with the exception of the T Building, also has two basement apartments facing west. The buildings are located considerably lower down the slope than the buildings that face Pinehurst Avenue. The entries face the private drive and each entry is reached by a pair of staircases that extend downward at least thirteen steps. The K and L Buildings, at the south end, share their stairs – a single flight that leads to a landing and then a pair, extending north and south to the individual entrances. Each walkup entrance is in a projecting porch – K and T with flat roofs and crenellations; L and R with flared gables supported by large brackets; M with a jerkin head roof also supported by large brackets; and S with a sloping shed roof. Above the entrances are stair towers, crenellated at the K, L, R, and T Buildings and crowned by half-timbered gables at the M and S Buildings. The facades are ornamented with one- and two-story, half-timbered bays with half-timbered gables and gablets and stuccoed bays with irregular brickwork and stuccoed gables. The K Building has a pair of two-story half-timbered bays with half-timbered gables. The L Building has a pair of three-story stucco bays with irregular brickwork and stucco gables. It also has a pair of fourth-floor half-timbered bays with half-timbered gablets. The M Building has a pair of two-story half-timbered bays with half-timbered gables, as well as a pair of fourth-floor half-timbered bays. The third and fourth floors of the R Building are entirely stucco and half timber, including two half-timbered gables. The S Building also has two, two-story gabled and half-timbered bays as well as fourth-floor half-timbered bays. The T Building has two additional two-story half-timbered bays. The south elevation of the K Building is entirely unornamented. The north elevation of the T Building, overlooking the playground and rose garden, has a wide half-timbered bay with a pair of half-timbered gables, as well as a crenellated fire-escape tower.

The west elevation of the walkups, overlooking Cabrini Boulevard, is four stories with a raised basement with garden apartments. This facade has the most extensive half timbering and other decorative detailing in the complex. The frontage is punctuated by a series of fire-escape towers, often with crenelated or slate parapets, and by chimneys with stacked bond with vertical stacks of headers and stretchers. The K Building focuses on a three-story, half-timbered bay with a half-timbered gable. The L, and T Buildings three-story half-timbered sections with half-timbered gables; the half timbering extends onto flanking bays on the two top stories. Each building also has a single two-story, half-timbered bay with half-timbered gable and a vertical stucco panel with diamond pattern. The M and S Buildings have three-story expanses of stucco with irregular brick outlines, the stucco interrupted by vertical chimneys. They also have two, two-story half-timbered bays with half-timbered

gables and jerkin-head roofs. On the R Building almost the entire third and fourth floors and parts of the second floor are half timbered and there are three half-timbered gables. The Cabrini facade also has several chimneys with stack bond with vertical stacks of headers and stretchers.

On the interior, the buildings have modest vestibules, lobbies, and halls with rough-textured stucco walls and square, red tile floors. The vestibules are separated from the lobbies by pairs of oak-veneered doors with cathedral glass, echoing the form of the main entrance doors. There are short flights of stairs with marble treads in each vestibule. In the ceiling of the vestibules, lobbies and halls are square and rectangular, hand-wrought, iron lights with yellow Cathedral-glass panes. The stairs are cast iron with marble treads, iron risers, railings and newel posts, and oak handrails. Apartments are entered through metal doors with brass hardware. Halls and stairways are lit by Kalamein double-hung sash windows with wire-glass panes. The six-story buildings each have a single Otis elevator with metal walls and brass button panel. The apartments were appointed in a simple manner, with plaster walls, modest moldings on walls around doors, baseboards, and oak parquet floors. All of the wood closet doors had glass knobs. Each apartment was provided with a complete kitchen with wood cabinets (a few survive), one or two china cupboards, and wood and glass doors separating dining and living rooms. The smallest apartments are one bedrooms located in the basements; those in the six-story buildings have their own private entrances. Most apartments are one- and two-bedroom units, with a living room, either a dining room or a dining alcove, a long narrow kitchen, and a single bathroom. Apartments originally had beds that folded into the wall, a type commonly referred to as a “Murphy bed,” with a dressing alcove behind, but none of these survive. Most units retain their original plans, although a few apartments have been combined and their second kitchens adapted for other uses.

There are a wide variety of landscaped spaces throughout the complex and they are located on various levels, reached via brick stairs. For the purposes of this nomination, the landscape and its associated features, fencing, stairs, furniture, etc. are counted as one contributing site. Along Pinehurst Avenue, the major landscape feature is the deep gardens created by setting the buildings back from the lot line. There are six courtyards created by the arrangement of the elevator buildings and all of these are landscaped with a central lawn, paths, and planting beds along the building line. In the C-D and E-F courtyards off of Pinehurst Avenue there are small round flowerbeds near the entry arches and the paths lead to the two building entrances. In the H-J courtyard the paths lead to the entrance to the H Building. In the rear B-C courtyard the path leads to entrances to the former restaurant and store, as well as to several basement apartments, while in the, D-E, and F-G courtyards the paths lead to the entrances to basement apartments. At the rear of the B through G structure is a north-south path set on a terrace with a retaining wall. The path leads to basement apartment entrances accessed from the path and to the rear courtyards. There are shallow planting beds at the building line along this path, as well as deeper planting beds to the west atop the retaining wall.

A major feature of Hudson View Gardens is the paved, C-shaped drive. There are planting beds to the east of the drive, along the retaining wall. To the west is a sidewalk with narrow planting beds. A retaining wall separates the sidewalk from sunken gardens set between a retaining wall and the walkup buildings. There is a large planting bed at the south end of the drive, with plantings hiding the roof of the power plant. To the north end of the walkups there is schist retaining wall above which are a gardener’s work area, a children’s

playground, and a rose garden. The rose garden has a central circle with a flagpole and four central planting beds, each a rectangle with one corner curved to receive the circle of the flagpole bed. There are also planting beds along the perimeter of the rose garden. To the west of the walkups is a garden area set between these buildings and the Cabrini Boulevard retaining wall. This garden can be accessed from the north side of the T Building as well as from a grand double staircase along Cabrini Boulevard that is built entirely of Manhattan schist. A striking feature of this stairway is the stones laid horizontally, like pinnacles, at the posts and along the top wall. There is also a simpler entry to the rear garden with a short, straight staircase, located farther north. For security reasons, these stairs are no longer in use and are blocked by fencing.

Statement of Significance:

Hudson View Gardens is significant under criterion A in the area of Community Planning and Development as an example of a key real estate project that resulted in the development of the Fort Washington section of the New York City neighborhood of Washington Heights and as an important example of the middle-class cooperative apartment complex in New York in the 1920s. The complex is also eligible under criterion C for its design and planning, undertaken by architect George Pelham, a prolific local apartment house designer, in 1923-24, for developer Dr. Charles Paterno, one of the most active apartment house developers in the city. The complex is a significant example of Tudor Revival style apartment design, displaying many key elements of the style, including asymmetrical massing, vitrified brickwork with randomly placed clinker bricks, stucco and half-timber detail, irregular rooflines, and steel casement windows. The complex occupies only a portion of its lot area, with a substantial area given over to landscaped lawns and gardens and to paths and a private drive. The original landscaping was under the direction of Robert B. Cridland, an important landscape designer of the early twentieth century.

The Hudson View Gardens apartment complex, erected in 1923-24, is the product of an extraordinary moment in New York's history when changing economic and social realities left a marked imprint on the city's architectural character.[1] The period between the end of World War I and the onset of the Great Depression was one of considerable speculative real estate development in New York City. Much of the development was closely linked to radical changes that occurred in living patterns as the apartment house became the city's predominant residential building type. The popularity of the apartment house in Manhattan resulted from the prohibitive cost of maintaining a single-family home. This caused many homeowners to sell their one-family residences and move into the new apartment buildings. Many of those who did not wish to trade the privacy and convenience of a single-family home for life in a multiple dwelling joined the migration of middle-class people to the suburbs. Concerned about this suburban exodus, some of the city's most active builders and architects responded by erecting apartment houses on Manhattan Island that contained many of the amenities expected in a suburban home. These new apartment houses were planned to appeal to those middle-class people who were considering a move from the city. One of the earliest and most successful of these urban/suburban ventures was Hudson View Gardens. The complex's Tudor-inspired detail, lush gardens, siting, layout, and amenities create the aura of suburban living in a location on Manhattan Island, convenient to Midtown's businesses, shops, and theaters. The complex was shrewdly marketed to accent these suburban amenities and urban conveniences. Hudson View Gardens is also one of the earliest examples of a middle-class cooperative in which all apartments are owned by their residents.

America's entry into World War I had brought building to a virtual halt. Soon after the end of the war, large construction projects began and the city entered a period of extraordinary building activity. Much of this new building reflected profound changes in living conditions. During the 1920s, the rise in land values, the advent of the income tax, and the decline in the number of people willing to work as servants led to the

[1] This history of Hudson View Gardens is substantially based on Andrew Scott Dolkart, "Hudson View Gardens: A Home in the City," *Sites* (1988): 34-44.

abandonment of many of the single-family mansions and row houses of Manhattan and their replacement by apartment houses. Fifth Avenue, West End Avenue, and other thoroughfares were transformed from low-rise boulevards of one-family homes into streets of prestigious apartment buildings. Many affluent people moved into these new apartments. For those who did not wish to live in a multiple dwelling with its coincident loss of privacy, there were few options in the city.

Vast numbers of New Yorkers chose simply to abandon the city and move to new private houses in the suburbs, particularly in Westchester County. During this period, Westchester suburbs such as Scarsdale, Larchmont, Hartsdale, and Mamaroneck were largely developed. The importance of the suburbs was documented in the architectural magazines of the era; indeed, suburban homes are practically the only residential buildings illustrated. In 1924, *Architectural Forum* noted this trend: "Many are leaving [New York City] to make their permanent homes in the country, where estates are constantly increasing in size and number, as country life occupies more and more the time and interest of city people."[2] A year later, the *Real Estate Record and Builder's Guide*, the weekly voice of New York City's real estate community, published an article entitled "Exodus from Manhattan Creates Many Housing Vacancies," which commented on the "migration of thousands of families from Manhattan."[3] Some of New York's wealthiest residents joined the exodus to the suburbs, but more significant was the migration of the middle class. Many of them had owned row houses. With the decline in the popularity and affordability of row house living, however, these houses were sold and many of their owners chose to follow the newly electrified rail network that extended northward from Grand Central Terminal and the newly built automobile parkways, such as the Bronx River Parkway (National Register listed), completed in 1924, north into Westchester. This migration by the middle class became so serious that in 1926 *Architectural Forum* cautioned that "to lose the most valuable class of its citizens, through not providing adequate houses for them, leaves the city in the unbalanced possession of the very rich and the very poor -- not a satisfactory civic condition."[4]

One solution to the problem of middle-class flight was to build affordable urban housing that exuded a suburban ambience and, therefore, would appeal to those considering moving out of New York City. The design of large apartment complexes with suburban features was first undertaken in New York City by Edward A. MacDougall and his Queensboro Corporation at the corporation's extensive holdings in Jackson Heights, Queens (Jackson Heights Historic District, National Register listed).[5] The Queensboro Corporation developed what became known as "garden apartments," i.e., apartment houses with extensive landscaping, beginning in 1919 with the construction of the Linden Court complex, a group of buildings set on a rectangular, gridded block, but arranged in pairs with open space between the pairs and a landscaped garden on the interior of the block. In addition, Linden Court was marketed as a cooperative. Linden Court was followed by similar

[2] "Two Notable Houses on Sutton Place, New York," *Architectural Forum* 41(August 1924): 49.
[3] "Exodus from Manhattan Creates Many Housing Vacancies," *Real Estate Record and Builders Guide* 116 (August 1, 1925): 8.
[4] Ed Rush Duer, "The Skyscraper in New York," *Architectural Forum* 44 (February 1926): 107.
[5] For Jackson Heights, see Daniel Karatzas, *Jackson Heights: A Garden in the City* (New York: Jackson Heights Beautification Group, 1990) and New York City Landmarks Preservation Commission, *Jackson Heights Historic District Designation Report* (New York: Landmarks Preservation Commission, 1993).

cooperative garden apartment complexes, including the Chateau (1922), Cambridge Court (1922), and Towers (1923). These complexes were designed in a variety of European revival styles that echoed the styles popular in the new suburbs.

Cooperative apartments had appeared in New York as early as the 1880s. The first cooperative is thought to have been the Rembrandt on West 57th Street (demolished), built in 1881.[6] A series of cooperative apartments, often referred to as "Home Clubs," were erected during the 1880s, including the Chelsea (now the Chelsea Hotel, National Register listed) on West 23rd Street. In a cooperative, residents do not own their apartment, but purchase stock in a corporation that owns the building. The number of shares assigned to an apartment generally reflects the size of the unit and its location in the building. Thus, a larger apartment will be assigned more shares than a small one, and an apartment on a high floor with views will have more shares than an identical apartment on a lower floor. Residents vote their shares in annual elections for a board of directors, which then sets the rules that all residents must abide by. The 1888 failure of a large cooperative complex called the Central Park Apartments (also known as the Navarro Flats and the Spanish Flats; demolished) resulted in a decline in cooperative construction until the early twentieth century, when they became popular for artists' studio housing, such as the studio apartment buildings on West 67th Street (in the West 67th Street Artists' Colony National Register District). In the second decade of the twentieth century, cooperative apartment houses began to be popular for the very wealthy who, for the first time, were moving in significant numbers into multiple dwellings. In the 1920s, such apartments became especially popular on Fifth and Park Avenues and other streets where luxury apartment buildings rose for the city's social and financial elite.

The apartment complexes in Jackson Heights introduced the notion of cooperative ownership for the middle class. The cooperative garden apartment idea established in Jackson Heights was expanded by Dr. Charles Paterno at his Hudson View Gardens complex. Hudson View Gardens is larger than any of the Jackson Heights complexes and it had the advantage of a site where, due to irregular topography, the grid of rectangular blocks was not in effect. Charles Paterno was the Italian-born son of John Paterno, who had been a builder in Italy and became a partner in the New York City building firm of McIntosh & Paterno. Charles studied medicine and became a doctor, but in 1899, at his father's death, he and his brother Joseph sought to complete two apartment buildings begun by their father at 505 and 507 West 112th Street in the Morningside Heights neighborhood (demolished). With the success of this venture, Charles chose not to return to medicine, although he continued to be referred to as Dr. Paterno. He became one of the most active builders in New York City, along with his three brothers and five brothers-in-law. Charles Paterno built many apartment houses on the Upper West Side and on Morningside Heights.[7]

In 1905, Paterno began purchasing land on Riverside Drive and Northern Avenue (now Cabrini Boulevard) at 182nd Street, on which he intended to build a house for himself. According to Paterno, "back in 1890 I developed a longing to some day build a home on the Hudson at Fort Washington Point, which projects

[6] For a short history of the cooperative in New York City, see Christopher Gray, "The 'Revolution' of 1881 Is Now in Its 2d Century," *New York Times*, October 28, 1984, sec. 12, 57-64.

[7] "Dr. Paterno Dead, Realty Leader, 69," *New York Times*, May 31, 1946, 23.

far into the river, commanding a beautiful panorama west, north and south. . . . Many evenings spent with my brothers and sisters I described The Castle we were to occupy some day, when my dreams came true."[8] On Fort Washington Point, Paterno erected his dream -- a mansion designed by John C. Watson "resembling a medieval castle on the Rhine."[9] Known as "Paterno's Castle," it had white marble interiors, an organ, an indoor swimming pool, and was planned to include a mushroom vault that would be "without counterpart in any New York home."[10]

When Paterno built his castle, the surrounding neighborhood consisted almost exclusively of other estates. These were built in and around the area that had been the Revolutionary War Fort Washington, where a skirmish in the Battle of Washington Heights took place. Immediately to the east of Paterno's property was the large estate of newspaper published James Gordon Bennett. Change, however, began to occur rapidly, especially after 1906, when the Interborough Rapid Transit (IRT) subway reached Washington Heights. The area south of 181st Street and the blocks to the east of Broadway became heavily built up, primarily with modest five- and six-story apartment houses. Development in Fort Washington stalled north of 181st Street where the Bennett family refused to sell its property. On June 1, 1919, a *New York Sun* headline proclaimed "Sale of Bennett Property on Washington Heights will Remove Barrier to Apartment House Building"; the *New York Tribune* referred to Bennett's holdings as a "Chinese Wall."[11] Bennett's executors had decided to sell the property and had divided it into five hundred building lots. Paterno had been concerned about the quality of the buildings in the vicinity of his house. He had acquired additional property before 1919 and was the largest purchaser at the Bennett auction, buying land to the north and east of his estate.[12] In 1924, he reported that "to avoid speculative building of cheap flats on property adjoining my home, I gradually bought up nearly twenty acres."[13]

It is clear that Paterno, a keen real estate developer, purchased this land not only to stop less sensitive developers from building poor-quality housing in the vicinity of his home, but as an investment for future development. However, at the time he purchased the property he had no immediate plans for its development. He used the land on the east side of what is now Cabrini Boulevard as a vegetable garden. But, as the *Herald-Tribune* related, "he discovered in time that his vegetable garden was costing him a lot of money. The city had placed heavy taxes on the property. . . . Figuring out the cost of the property. . . The doctor realized for the first time that tomatoes from this garden cost him about $5 each and carrots $1 each."[14] "Gradually," Paterno

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[8] "Hudson View Gardens to Be Sold on Money-Back Basis," *Real Estate Record and Builders Guide* 114 (August 23, 1924) 8.
[9] "Dr. Paterno Dead."
[10] "Riverside Castle to Be Unique Among City's Residences," *New York Times*, June 7, 1908, sec. 2, 14. It is not known if the mushroom vault was actually built. Paterno demolished the Castle in 1938, replacing it with the five buildings of the Castle Village apartment complex. The estate's gate posts survive and its retaining wall is partially extant.
[11] "Sale of Bennett Property on Washington Heights will Remove Barrier to Apartment House Building," *New York Sun*, June 1, 1919, sec. 3, 1; "Auction Sale of James Gordon Bennett's Realty Holdings will Remove New York's 'Chinese Wall,'" *New York Tribune*, June 1, 1919, 9.
[12] "472 Lots on Washington Heights Brings $1,786,900," *New York Tribune*, June 11, 1919, 21.
[13] "Hudson View Gardens to Be Sold on Money-Back Basis," *Real Estate Record and Builders Guide* 111 (August 23, 1924); 8.
[14] "Seven-Acre Apartment Colony for Washington Heights," *New York Herald-Tribune*, April 6, 1924, sec. 3, 1.

related, "I began to visualize . . . what a wonderful group of buildings could be erected on this fine site, the highest point on Manhattan overlooking the magnificent Hudson! Thus, the idea of Hudson View Gardens was born."[15]

Once Paterno decided that he would build on the property to the east of his house, he was faced with the problem of devising a building scheme that would limit any negative effect on his estate, but would nevertheless be financially viable, especially at a time when many affluent people were abandoning Manhattan's residential neighborhoods. His solution was a novel one for Manhattan at the time, the construction of a "garden community" of cooperative apartments, designed specifically to attract the middle-class families who could afford to move to the suburbs, but were hesitant to give up the conveniences and pleasures of urban life. The magazine *Architecture and Building* clearly expressed the nature of Paterno's development in a 1925 article, remarking that the complex "is primarily directed to serve people of moderate means and income who find a home in the city a necessity and can afford an investment for that home which is about equivalent to the investment that would be put into a single suburban residence."[16] Paterno's idea was to create an urban apartment house community resembling a medieval English village. It would be handsomely landscaped and purposefully laid out to take advantage of the sloping site with its spectacular views of the Hudson River and the Palisades. His emphasis on dramatic views, extensive gardens, and a desire to lend a suburban air to the development that led to Paterno's choice of "Hudson View Gardens" as the name for the new complex. Unlike the garden apartment complexes in Jackson Heights, the layout of Hudson View Gardens would not be encumbered by the presence of a rigid grid of streets. Due to the terrain, the lot is somewhat irregular in shape and stretches for a little over three blocks as there are now east-west through streets cutting the land into small parcels.

To design Hudson View Gardens, Paterno called upon the skills of George Frederick Pelham (1866-1937), "one of the foremost and best known architects in New York City."[17] Pelham was born in Ottawa, Canada, and came to New York as a child. His father, George Brown Pelham, was an architect and George Frederick trained with him and possibly in other offices before establishing his own firm in 1890. Although he designed some row houses in the 1890s, from his earliest years in practice Pelham specialized in the design of apartment buildings. He was responsible for hundreds of middle- and upper-middle-class apartment buildings in Manhattan and surrounding areas. At Hudson View Gardens, Pelham may have been assisted by his son, George F. Pelham, Jr.[18] Pelham planned Hudson View Gardens with four buildings that incorporate fifteen separate apartment buildings – nine six-story elevator buildings and six four-story walkup buildings, almost all with partial raised basements with additional apartment units. The buildings occupy less land than the maximum permitted under the housing code, thus creating extensive open space. All of the buildings were carefully sited to take full advantage of the open space, the views west toward the Hudson, and the views east

[15] "Hudson View Gardens to be Sold on Money-Back Basis."
[16] "Hudson View Gardens, New York City," *Architecture and Building* 57 (October 1925): 86.
[17] *Apartment Houses of the Metropolis* (New York: G.C. Hesselgren, 1908), 49.
[18] Most sources, including the New York City Buildings Department's "Docket Books of New Building Applications," attribute the design of Hudson View Gardens to the elder Pelham. However, in George F. Pelham, Jr.'s article "Efficiency Apartments" (*Architectural Forum* 43 [September 1925]: 147-152), the photograph captions read, "George F. Pelham, Jr., Architect."

toward the open land that was to become Bennett Park.[19] Because the site slopes toward the river to the west, the lower buildings were placed on the western edge of the property. The taller buildings were placed to the east, with most apartments commanding views of the river over the rooflines of the walkups. Between the buildings, he placed a private C-shaped drive, a playground, sunken gardens, terraced gardens, and a rose garden. The open space is accentuated by the use of large courts created by the planning of the six-story structures.

Pelham designed the Hudson View Gardens buildings in a cohesive style "suggestive of the Tudor Period in England . . . well adapted to the rugged nature of the site."[20] As one of Paterno's advertisements noted, Hudson View Gardens ”adapted this early sixteenth-century design to fit the larger proportions of the modern apartment building."[21] For the facades, Pelham chose dark red, burned or vitrified bricks with irregular texture, including some clinker bricks, imported from Holland, deeply recessed and highly textured mortar, stucco, half timber, rock-faced stone blocks (granite on the buildings and Manhattan schist on the retaining walls), and slate, as well as steel casement windows, all of which were seen as being a modern adaptation of English architectural forms. These elements were arranged in a subtly asymmetrical manner to create a picturesque ensemble that would lend the complex the aura of being a small English village.

It was no accident that Tudor was the chosen style for Paterno's apartment complex since, by the 1920s, Tudor Revival architecture (along with Colonial architecture) had come to symbolize the suburban lifestyle. Early in the twentieth century, English medieval architecture became one of the prime design sources for American suburban dwellings. By the 1920s Tudor had become so closely associated with the suburbs that commercial blocks, railroad stations, gas stations, and apartment buildings, as well as private homes with half-timber and other pseudo-medieval detail proliferated in suburban towns and villages.[22] It was, therefore, singularly appropriate for Pelham to also adapt the forms of English Tudor architecture for his Washington Heights complex. Hudson View Gardens was one of the first suburban apartment complexes in New York City and also a relatively early example of the use of Tudor design for a multiple dwelling in the city. It predated by

[19] To the east of Hudson View Gardens is two-block-square Bennett Park, bounded by Fort Washington Avenue, Pinehurst Avenue, 183rd Street, and 185th Street. The park had been part of the estate of *New York Herald* founder James Gordon Bennett. Because of the site's association with Fort Washington and the American Revolution, it had been recommended for preservation by the American Scenic and Historic Preservation Society and was not sold with the rest of the Bennett property in 1919. It was kept by the Patriotic Holding Company, which transferred it to the Historic Preservation Society in 1926. The Board of Estimate agreed to acquire the land in 1928. When Hudson View Gardens was planned, it seemed probable that the land to the east would remain open and the complex was designed with an impressive frontage that is prominently visible from the park.
[20] *Architecture and Building*, 85.
[21] *New York Times* advertisement, August 24, 1924, sec. 9, 3.
[22] Many Tudor Revival style apartment buildings were erected in Westchester during the 1920s. Among these are Peldean Court and Pelbrook Hall, designed by George F. Pelham in the center of the town of Pelham, across from the town hall and train station. These buildings were completed by 1923 and were precursors to Pelham's larger Washington Heights complex. Peldean and Pelbrook were illustrated in *Architecture* 48 (August 1923): 276-79.

almost two years the construction of the other major Tudor complex in Manhattan, Tudor City (National Register listed), on East 42nd Street between First and Second Avenues.[23]

The Tudor Revival was a style derived from fifteenth- and early sixteenth-century English buildings, with their asymmetrical massing, stone and brick facades, half-timber and stucco gables, steep stone or tile roofs, and leaded casement windows. The Tudor became popular in America, first for suburban dwellings, because of its association with domesticity. Architectural critic C. Matlock Price saw how "English architecture, by reason of its pronounced qualities of domesticity, added a highly desirable element to our architecture."[24] It was also appropriate to the northeastern American climate and landscape. The style's greatest proponent, architect Allen W. Jackson, noted that it is:

> perfectly suited to our climate. The plaster makes a warmer wall in winter and a cooler one in summer than can be had with only wood. When properly done it is very durable and there is not cost of upkeep. It can be made thoroughly charming in color itself and wonderfully harmonious among the surrounding vegetation." In addition, because original Tudor houses stood on the relatively flat landscape of England, it was appropriate to the gentle landscape of the Atlantic coast[2.5]

But more important than these issues in explaining why the style became popular and why it was deemed appropriate as a style for homes in America was its connection with heritage. The Tudor was seen as the home style of American's purported Anglo-Saxon ancestors. It is the style "that *we* have been born into." English work is no less "our" style than the Colonial, argued Jackson, "it is ethnic and sympathetic, as the houses our ancestors lived in are bound to be."[26] C. Matlock Price echoed Jackson, stating that:

> perhaps English architecture, in one form or another, finds wider adaptation in this country than any other European style, as we are an English speaking race, and follow a good many other English fashions, this is not altogether remarkable. And putting aside any vain desire some patriotic visionaries may have of evolving or discovering an 'American style,' when one considers the architectural merits of the English style, it is far from being altogether undesirable.[27]

The Anglo-Saxon connection accented the issue of exclusivity in restricted suburbs such as Scarsdale, Bronxville, and Fieldston, where it was especially popular. And this issue was echoed at Hudson View Gardens, which was also a restricted community in its early years (see below). But, ironically, the Tudor was so widely used in suburban communities such as these and examples were so extensively published in the real estate

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[23] The feel of Tudor City is far less rural than that at Hudson View Gardens; the use of archaeologically correct Tudor forms on the 42nd Street complex is more sophisticated. See Andrew S. Dolkart, "Tudor City, A Place Apart," *Metropolis* (October 1987): 98-101.
[24] C. Matlock Price, "English Derivations in American Architecture," *Arts and Decoration* 4 (November 1913): 12.
[25] Allen W. Jackson, "The Case for the Half-timber House," *House and Garden* 17 (January 1910): 5 and Jackson, *The Half-Timber House: Its Origin, Design, Modern Plan, and Construction* (New York: Robert M. McBride & Co., 1929), 31.
[26] Jackson, "The Case for the Half-timber House," 3 and Jackson, "What Style Shall We Choose," 13.
[27] Price, "English Derivations," 12.

sections of newspapers, in architectural journals, and, especially, in home design magazines, that it came to be associated with the ideal American home even for those whose roots did not extend back to England. Tudor City in Manhattan utilized the style for an apartment complex where units were rented to people with diverse backgrounds. Even farther from the perceived Anglo-Saxon roots of the style were the radical labor cooperatives erected in the 1920s in the Bronx with apartment facades emblazoned with Tudor detail. The socialist Amalgamated Clothing Workers Union used the style at its Amalgamated Houses adjoining Van Cortlandt Park while, even more astonishingly, the secular, Jewish, Communist garment workers of the United Workers, erected an apartment house arrayed with half-timbered gables and Tudor-arched entries (ornamented, incongruously with a hammer and sickle and smoking factories) adjacent to Bronx Park (National Register listed). Thus, the Tudor style became an American style, a style that became synonymous with the comforts of home.

Tudor houses tend to be massed in a picturesque and asymmetrical manner, with buildings extending into the landscape. "The rambling picturesque quality of half-timber work depends," said Jackson, "not on symmetry but on balance for its harmonious composition."[28] This aspect of the Tudor Revival is evident at Hudson View Gardens, where the buildings are massed and ornamented in a picturesque manner and where the relationship between the buildings and the landscape is paramount. Materials on Tudor Revival buildings were carefully chosen. Brick is a key part of most large Tudor Revival facades, as it is at Hudson View Gardens, The bricks were generally carefully chosen to appear handmade, adding to the effect of an ancient building. This was possible because of advances in the mass-production of brick. Architect Frank J. Forster, an expert in the design of English-inspired houses, explained the availability of these bricks in a 1926 article analyzing the influence of English architecture on America, noting that "it soon became possible to obtain without any difficulty bricks of every texture and color from the "tapestry" variety to the warped and burnt "clinker" bricks that used to be thrown on the scrap heap of every brickyard in the country."[29] And, indeed, misshapen clinker bricks appear on the lower stories at Hudson View Gardens. The brick would then be contrasted with stucco and half timber and other materials to create the varied, picturesque facades evident on the finest examples of the style. Also important to the character of a Tudor Revival complex was the use of steel casement windows, which became especially popular on suburban houses and urban apartment buildings in the 1920s. The steel casements at Hudson View Gardens were manufactured by Hope's Windows, one of the leading providers of steel windows at the time. The company was founded in Birmingham, England, in 1818 as Jones and Clark and became Henry Hope in 1875, soon opening a factory in Smethwick in the West Midlands. The company exported extensively to America and in 1925, just as Hudson View Gardens was completed, they acquired the International Casement Company of Jamestown, New York. In 1930, the American firm's name was changed to Hope's Windows, Inc.; they are still in business.

At Hudson View Gardens the Tudor Revival style is adapted to the design of a suburban apartment complex. To the architects of the 1920s, there were clear distinctions between city and suburban apartment houses. These differences, elucidated by R.W. Sexton, assistant editor of *American Architect*, in his 1926

[28] Jackson, "The Case for the Half-timber House," 4.
[29] Frank J. Forster, "Norman-English Influence in Country Houses," *Architectural Forum* 44 (March 1926): 144.

publication, *American Apartment Houses of Today*, are evident at Hudson View Gardens. In the introduction to his work, Sexton noted that there are certain basic similarities among all apartment buildings, but he goes on to observe that "the suburban type is much more than a city apartment house in a suburban setting. They actually have much less in common than the similarity in their names would seem to suggest."[30] Among the major differences between city and suburban apartment houses noted by Sexton are their exterior design and the use and design of the public lobby. As Sexton noted, most urban apartment buildings have simple dignified street facades that do not "adhere too rigidly to any one style or period."[31] This was because urban tenants were not particularly concerned about exterior design, which, as he noted, never sells an apartment. In contrast, the lobby of a city apartment house was generally planned to be quite lavish, providing the first impression of one's home, just as the entrance hall in a private residence would. While the exterior of an urban building was of little concern to its residents, the exterior design of a suburban apartment house was essential to its success. The suburban exterior "must suggest, as far as possible, a private country house," since a homeowner takes pride in "its exterior and its interior design."[32] Since the exterior design was crucial to the success of a suburban building, the entrance lobby took on much less importance, merely acting as a passage between the outside and the private apartment.

Hudson View Gardens follows closely this urban/suburban dichotomy. Although it is located in the city, its exterior design was of greater importance. Its Tudor Revival styling is reminiscent of a private country house; its careful massing creates a dramatic ensemble visible from some distance. The richly textured street fronts are fairly symmetrical, with half-timbered bays, oriels, gables, and crenellated towers forming a dramatic silhouette that climaxes in an octagonal half-timbered water tower. Within the gardens, the buildings are more informal. The architectural forms are subtly varied within the basic style, with even the smallest details carefully planned to contribute to the village atmosphere (e.g., doors were designed with pointed arches and strapwork hardware; entrance vestibules have a variety of roof configurations, and hand-crafted lamps hang from iron brackets with dragon heads). In accordance with the design model of a suburban apartment house, the exterior of Hudson View Gardens commands attention while the lobbies are not imposing. They are extremely simple with none of the elaborate decoration common to contemporaneous urban apartment houses.

The creation of a suburban ambience at Hudson View Gardens did not rest solely on the style and design of the buildings. Since a large portion of the site was reserved for open space, the landscaping of the gardens was of paramount importance. To design the gardens, Paterno hired Philadelphia landscape architect Robert B. Cridland. Cridland was an appropriate choice since he was a specialist in the design of suburban gardens; he was also the author of *Practical Landscape Gardening*, which, for many years, served as an important textbook for suburban garden design.[33] At Hudson View Gardens, Cridland was challenged with the problem of designing landscaping that would give the large complex, with its sloping site and variety of landscape

[30] R.W. Sexton, *American Apartment Houses of Today* (NY: Architectural Book Publishing Co., 1926), ii.
[31] Sexton, *American Apartment Houses*, xiv.
[32] Sexton, *American Apartment Houses*, xxiii-xxiv.
[33] Robert B. Cridland obituary, *New York Times*, June 9, 1945, 19. *Practical Landscape Gardening* was published in 1916 by A.T. DelaMare, New York.

environments, a unified suburban air. As the landscape architect noted in 1924, he used the changes in level "to great advantage in enhancing [the buildings'] picturesque quality."[34]

The terraced gardens overlooking the private drive were lined with cascading plants; the courts were treated as intimate gardens; tall straight cedar trees were strategically placed to enhance the beauty of the architecture; and a formal rose garden was laid out in a location that took full advantage of the views toward the river. The gardens were planned to be beautiful in all seasons, with large numbers of conifers, rhododendrons, and other evergreen trees and shrubs. Many of the trees were specifically chosen by Paterno and Cridland, and moved to Hudson View Gardens from the grounds of Rockwood Hall, the former William Rockefeller Estate in Tarrytown.

Paterno expended a great deal of effort creating a suburban apartment complex that would be visually distinguished and would create the aura that he desired. Beautiful architecture and landscaping alone, however, would not attract middle-class families to the new development. In addition, it was crucial that Hudson View Gardens have spacious apartments in order to offer the residents practical amenities of both urban and suburban character. The apartments were planned to cater to middle-class households who did not have servants. They range from small ground-floor one-bedroom apartments with private outside entrances to larger one bedroom and two bedroom units with either small dinettes of full dining rooms. Rooms were sizable but not expansive. They were simply appointed with no extraneous moldings and detail that would need dusting. Apartments were not planned with guestrooms, but every unit originally contained a folding door bed and dressing alcove for guests. Each apartment had parquet floors and soundproof walls, and they were laid out to take advantage of the views and to give residents a maximum amount of privacy.

When Hudson View Gardens was built, the surrounding area was still relatively undeveloped. Paterno had to offer residents services that would have been conveniently available in older neighborhoods. The complex originally had a large steam laundry where residents could have their clothing cleaned and ironed, a central telephone switchboard, a tailor and valet shop, barber and beauty salons, and maid service that was available by the hour, day or week. Included within the complex was a large private restaurant that remained in service until about 1950. The complex also owned a bus that connected Hudson Gardens with the IRT subway station at St. Nicholas Avenue and 181st Street.[35] In addition to these urban services, Paterno arranged for a series of what he called "small-town features" that would inspire a friendly community atmosphere.[36] These included a playground and a nursery, both with paid help, where a child could be safely left temporarily while his or her parents "enjoy the pleasures of the city," a post office substation, a small general store called the "Commissary," and a radio receiving station that transmitted four different programs into each apartment.

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[34] Robert B. Cridland, "Steep Slopes Landscaped by Cridland," *New York Times* advertisement, August 24, 1924, sec. 9, 3.
[35] This station is located several blocks from Hudson View Gardens. In 1924, the city announced that it would construct an Independent (IND) subway line through Washington Heights with a stop at 181st Street that also has an exit at 183rd Street and Ft. Washington Avenue, only one block from Hudson View Gardens. This station opened in 1932.
[36] "Community Life Again in New York," *New York Times* advertisement, August 24, 1924, sec. 9, 3.

Apartment design and layout, as well as services and amenities attractive to the middle class were important to the successful marketing of Hudson View Gardens. Another significant aspect of HVG's planning and marketing focused on modern household conveniences and the changing nature of a woman's household role. Much of Paterno's advertising for Hudson View Gardens was directed at women and accented the fact that these apartments were planned to make housework easier and to increase a woman's freedom and leisure time. "We have been hearing much and often about the freedom of women. Well, they have it now. . . . [T]he woman discovered that she had 'rights' and got them. No longer would she be merely an unsalaried servant in the house. . . . These apartments realize the dream of every real housewife who wants to keep house thoroughly, to bring up her children in the most favorable surroundings and yet at the same time to keep young and attractive and to be the intelligent companion of her husband and children as their interests widen."[37] The advent of modern kitchens and other household conveniences was heralded as the means whereby the servantless housewife would have time for leisure activities. At Hudson View Gardens, as in a modern suburban home, new electrical appliances and other conveniences were installed that were to make "woman's work" easier. All apartments had refrigerators, large cabinets, China cupboards, gas ranges, built-in ironing boards, linoleum kitchen floors that were touted as being easy on the feet, and, most interestingly, motor-driven "Sani-in-Sink" dishwashers. A description of the advantages of this electric dishwasher summed up the new role of women: "In a few minutes the worst and most frequent job in housekeeping is done while you dress for the theatre or take up more interesting work."[38]

Most of the service amenities, including the fold-away beds, China cupboards, and kitchen equipment were manufactured by the White Door Bed Company of Chicago, Illinois.[39] The White company specialized in space saving devices, notably beds that folded into the wall or into a dressing room, bathroom medicine cabinets, folding, wall-mounted ironing boards and kitchen fixtures that added to the efficiency of a home. The Hudson View Gardens installation must have been one of the biggest jobs that the company ever received and it was featured in advertisements in the October and November 1925 issue of the journal *Building Investment and Maintenance*, a journal written for those investing in and building new apartment houses. In the advertisement, the writer comments that "Dr. Chas. W. Paterno, famous as one of the leading apartment building operators in America has chosen 'White' Door Beds and Space Saving Conveniences for Hudson View Gardens – a mammoth enterprise comprising *fourteen buildings* containing 356 apartments. The floor plan . . . shows the compact arrangement made possible by the 'White' Conveniences."[40]

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[37] Elizabeth H. Taylor, "As a Modern Woman Sees Hudson View Gardens," *New York Times* advertisement, August 24, 1924, sec. 9, 3. This is part of a novel advertising scheme, with columns laid out as if they were news reports written by reporters with bylines, such as the "Elizabeth H. Taylor" named here, who was probably an advertising invention.
[38] Elizabeth H. Taylor, "As a Modern Woman Sees Hudson View Gardens."
[39] White Door Bed Company, *Efficiency Homes Built with the Aid of White Door Beds and Space* (Chicago: White Door Bed Company, c. 1925); https://ia902703.us.archive.org/34/items/whiteEfficiencyHomesBuiltWithTheAidOfwhiteDoorBedsAndSpace/TheWhiteDoorBedCoCca58159_text.pdf. Accessed August 2015.
[40] White Door bed Company, advertisements, *Building Investment and Maintenance* 1 (October 1925): 3-6 and 1 (November 1925): 4-5.

In order to assure that this complex would be a success in the risky urban market of the 1920s, Paterno shrewdly chose to market Hudson View Gardens as a cooperative. Most of the coops built before 1920 were erected by syndicates with groups of shareholders owning a percentage of the units and the other units rented for their income. They were planned for an affluent clientele. In the 1920s, 100 percent cooperatives began to become popular both with builders and buyers. Most of these cooperatives were also intended for wealthy people. At the time of its construction, Hudson View Gardens was the largest cooperative in New York City and one of the earliest in Manhattan planned specifically for the middle class and sold on the 100 percent cooperative ownership plan. Since the idea of cooperative living for middle-class families was still a novelty in 1924, Paterno instituted a policy whereby any buyer could receive a full refund with interest if he wished to withdraw after a year's residence. However, only four tenant owners took advantage of Paterno's offer.[42]

In order to attract the middle-class residents for whom the complex was planned, Paterno ran an extensive and unusual advertising campaign that included the purchase of half and full pages in the newspapers. These advertisements consisted of articles laid out in imitation of news copy. The articles were ostensibly written by Paterno, Cridland, and others involved with the design and sale of the apartments. The units at Hudson View Gardens were almost never referred to simply as apartments, but were called ”homes,” a term more fitting to describe the suburban atmosphere that the developer sought to emphasize.

In addition to the suburban design and amenities already noted, Hudson View Gardens shared one of the more unpleasant aspects of New York's exclusive suburbs -- its sales were restricted. The specifics of these restrictions were, of course, never spelled out directly, but the advertisements noted that “the restrictions imposed are advantageous and reassuring," that “these homes offer the natural setting and social environment of an exclusive suburb, “and that all families will be “desirable,” since it is “impossible for any family not approved to move into an apartment."[43] Ironically, while Hudson View Gardens’ sales remained restricted, the new apartment buildings erected in the surrounding neighborhood in the late 1920s and 1930s became home to a large number of German Jews.

The design ambience of Hudson View Gardens and Paterno's marketing strategy proved to be very successful in attracting what the *New York Times* referred to as "wholesome, thinking people, who, if they did not live in a city garden community, would have to move to an exclusive suburb to find the atmosphere they prefer."[44] The article goes on to list the names and professions of various purchasers. This list and those published by Paterno in his advertisements indicated that Hudson View Gardens was popular with professional and business people, including teachers, editors, architects, doctors, managers, and salesmen.

The combination of urban convenience with suburban design, plus the availability of amenities borrowed from both urban and suburban housing, attracted middle-class people to Hudson View Gardens. The

[42] “Only Four Tenants Took Refund Offer," *New York Times*, September 20, 1925, sec. 10, 2. According to this article, three of the four took the refund because of family reasons, such as a death or a move.
[43] *New York Times* advertisements, August 24, 1924,sec. 9,3; September 21, 1924, sec. 10, 2; August 31, 1924, sec. 10, 7.
[44] “Business Methods in Apartment Sales," *New York Times*, June 7, 1925, sec. 11, 2.

development was an immediate success and so economically viable that it was able to weather the Great Depression of the 1930s, when many other New York cooperatives failed. Hudson View Gardens was one of the first and most extensive apartment complexes designed to attract middle-class people who were considering a move to the suburbs; it developed the notion of combining urban and suburban forms to its most successful evolution, and it is among the most distinguished examples of Tudor Revival apartment house design, extensively published in contemporaneous architecture journals and other publications. Hudson View Gardens has aged well. It retains much of its original architectural integrity, its landscape features, and many of its original amenities. In spite of its earlier history of restricted sales, Hudson View Gardens has attracted a heterogeneous new generation of homeowners and continues to be one of New York City's most unusual and attractive apartment complexes.

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Verbal Boundary Description

The Hudson View Gardens is located in the Washington Heights neighborhood of northern Manhattan, New York County, New York. The lot is largely rectilinear and indicated by the heavy line on the enclosed map.

Boundary Justification

The boundary includes the entire lot which is historically associated with the property.

Hudson View Apartments
Manhattan, New York Co., NY

116-174 Pinehurst, 129-175 Cabrini Blvd.
Manhattan, NY 10033

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

Feet
0 650 1,300 2,600

Apartments

NEW YORK STATE OF OPPORTUNITY | Parks, Recreation and Historic Preservation

Hudson View Apartments
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116-174 Pinehurst, 129-175 Cabrini Blvd.
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Datum: North American 1983
Units: Meter

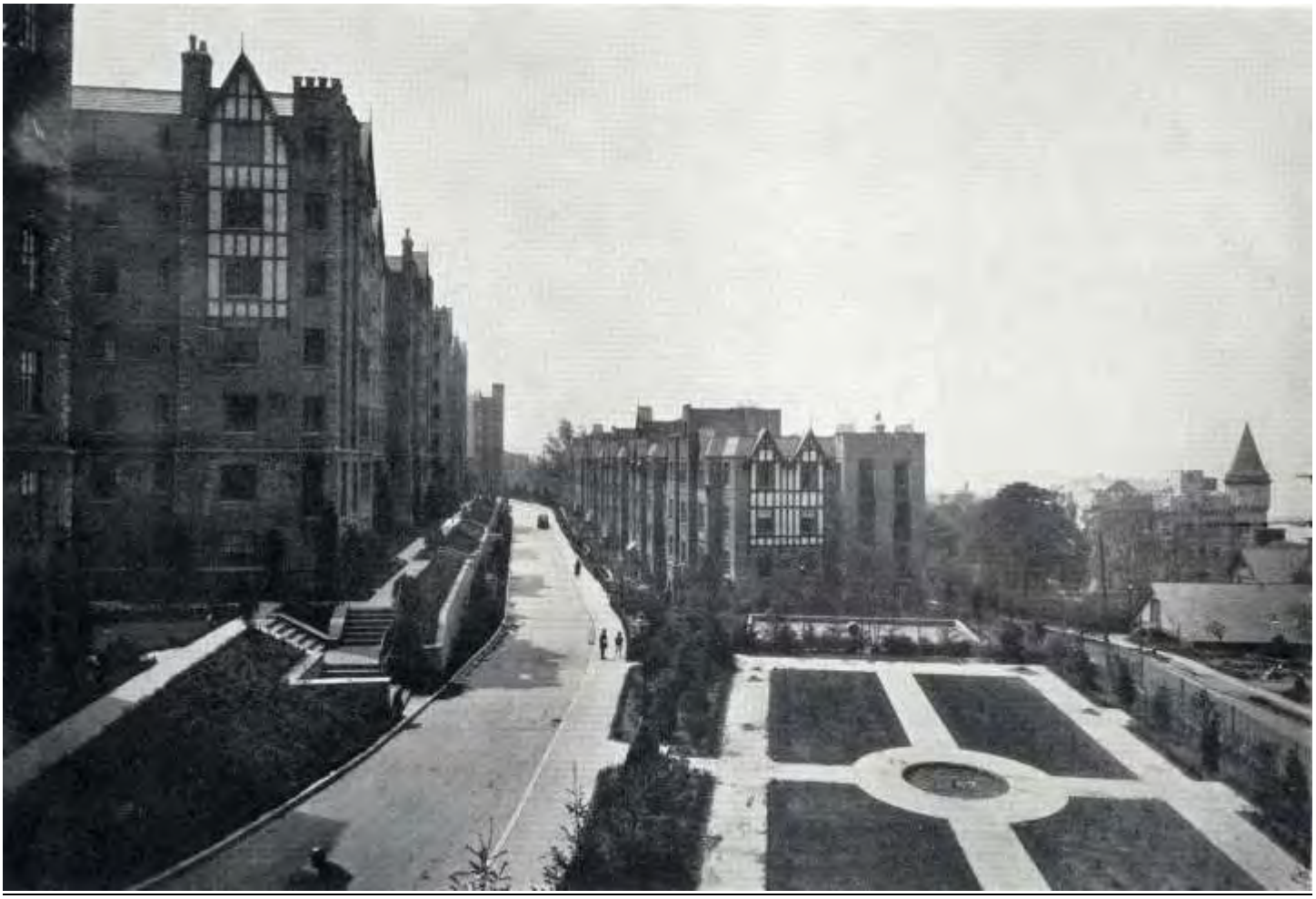
Feet
0 110 220 440

Apartments

NEW YORK STATE OF OPPORTUNITY. Parks, Recreation and Historic Preservation

Additional Information

Hudson View Gardens, NY, NY Drawing of complex, 1924, view looking northwest



Hudson View Gardens, NY, NY View of complex, c. 1925, view looking south

Hudson View Gardens, NY, NY Drive, c. 1925, view looking north

Photo Log-
Taken August 2015 – Andrew Dolkart

1) Hudson View Gardens, NY, NY A Building, view looking southeast
2) Hudson View Gardens, NY, NY B Building entrance, view looking northwest
3) Hudson View Gardens, NY, NY B Building, view looking northwest
4) Hudson View Gardens, NY, NY B-C Building Courtyard, view looking east
5) Hudson View Gardens, NY, NY Brickwork, view looking east
6) Hudson View Gardens, NY, NY C Building rear, view looking northeast
7) Hudson View Gardens, NY, NY C-D Building entrance courtyard, view looking west
8) Hudson View Gardens, NY, NY D-E Building rear facade, view looking southeast
9) Hudson View Gardens, NY, NY M Building entrance, view looking west
10) Hudson View Gardens, NY, NY S Building window, view looking west
11) Hudson View Gardens, NY, NY T and S Buildings side and rear, view looking southeast
12) Hudson View Gardens, NY, NY rose garden, view looking northeast
13) Lounge former dining room space, view looking east
14) B Building, hall, view looking west
15) Lounge lobby room, view looking southeast
16) S Building hall, view looking northwest
17) S Building dinette china cupboards and kitchen, view looking west
18) S Building apartment living room, view looking southwest

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NOTICE

L'HABITATION