Landmarks Preservation Commission
June 25, 2013; Designation List 465
LP-2545

BEAUMONT APARTMENTS, 730 Riverside Drive aka 730-734 Riverside Drive and 621-625 West 150th Street. Built 1912-13; architect George and Edward Blum

Landmark Site: Borough of Manhattan Tax Map Block 2097, Lot 14.

On June 18, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Beaumont Apartments (Item No.3). The hearing was duly advertised according to the provisions of law. Seven witnesses spoke in favor of the designation, including representatives from the Society for the Architecture of the City, the Historic Districts Council, and several residents of the Beaumont. In addition, the Commission has received several letters in support of the designation and from Council Member Robert Jackson. A representative of the owner spoke in opposition of designation.

Summary

The Beaumont Apartments (1912-13), at Riverside Drive and West 150th Street, is a premiere example of the Arts & Crafts style architectural designs of the firm of George & Edward Blum. The firm specialized in apartment houses, and the years 1910 to 1917 were the core period of the Blums' most creative experimentation, when they produced a distinctive group of designs with unique ornament, usually executed with patterned brickwork and specially-commissioned geometric terra-cotta and art tiles, many influenced by progressive Parisian design.

The Beaumont's "textile-like" facades feature patterned brickwork above a two-story limestone base, glazed art tiles, noteworthy iron balconies, foliate terra-cotta bandcourses, and unusual octagonal terra-cotta medallions with birds in high relief.

Following the arrival of the IRT Broadway-Seventh Avenue subway line in 1904, Washington Heights rapidly developed with apartment buildings and accompanying commercial structures. The Beaumont's location at 150th Street and Riverside Drive was an optimum site because of its close proximity to Riverside Park as well as Audubon Park and Terrace, John James Audubon's former estate. The Beaumont's figurative and naturalistic decorations can be interpreted as a tribute to its surroundings; the close proximity of the Hudson River and the former Audubon estate acted as inspirations, expressed through the foliate tiles and bandcourses. The Beaumont is unusual in that the Blums' use of decorative terra-cotta plaques featuring birds applied in high relief, including owls, symbols of wisdom; eagles, emblems of democracy and a sacred symbol of the Lenepe tribe once indigenous to that part of Manhattan; and parakeets. This decorative terra cotta was topped by the Blum brothers' signature use of abstract interlocking patterned brick and decorative tile in place of a stone cornice.

The Beaumont housed a number of famous tenants over the years, including U.S. Representative Jacob K. Javits; architect Alfred Fellheimer; legendary African-American contralto Marian Anderson; and African-American writer Ralph W. Ellison, author of *Invisible Man* (1952), who lived in the building for four decades until his death in 1994.

DESCRIPTION AND ANALYSIS

Development of Washington Heights[1]

By 1865, the population of New York City was swiftly approaching one million, the largest of any American city in the post-Civil War era. With the exception of the wealthiest elite, the majority of the city's inhabitants were located south of 14th Street, due largely to limitations in transportation. Although the opening of the Hudson River Railroad's Peekskill line in 1849 and the construction of a station at the foot of West 152nd Street had paved the way for a commuter population seeking suburban homes removed from downtown, growth in Washington Heights and the surrounding neighborhood remained slow. The completion of the Ninth Avenue elevated railroad in 1879, which continued along Eight Avenue north of 110th Street to a terminus at West 155th Street, is considered a key event in the history of residential development in the uptown neighborhoods of Manhattan's west side.[2] The Beaumont's location at 150th Street and Riverside Drive was a optimal site because of it close proximity to the Audubon Park and Terrace, named for John James Audubon (1785-1851), the famous naturalist and illustrator of birds, who purchased the picturesque estate overlooking the Hudson River in 1841. In the latter part of the 19th century a series of changes to the area included the continuation of the street grid extending into Washington Heights, the extension of the several subway lines and the extension of Riverside Drive, all of which spurred further growth.

Late 19th-and Early 20th-Century Neighborhood Improvements[3]

During the late 19th century, a series of changes to the local street system further defined Washington Heights and the surrounding neighborhood. The northern terminus of the 1811 Commissioner's Plan for New York had been 155th Street.[4] West 155th Street was not legally opened until 1877, though the road was probably used by local residents as early as 1867. Similarly, West 158th Street, a narrow road publicly used for access to the Hudson River as early as 1855, was not legally opened until 1880. The physical opening of the road simply known as the Boulevard (later Broadway) occurred in 1881. A second large avenue was opened around the same time. This second road, often referred to as "Public Road" on maps, but better known as the Boulevard Lafayette, branched off the Boulevard at West 156th Street, clipped the northeast corner of Audubon Park (leaving behind an irregular, triangularly-shaped lot), then curved northward, continuing parallel to the Hudson at approximately West 160th Street to Dyckman Street.[5] Further improvements in transportation coincided with these changes in the local street system, including a cable car line installed in the late 1880s on Tenth Avenue (now Amsterdam Avenue) between West 125th and 155th Streets, providing better access to Manhattan's downtown commercial district.

The extension of Riverside Drive northward into Washington Heights was another catalyst in the development of Washington Heights. The creation of Riverside Drive and Riverside Park (a designated New York City Scenic Landmark) had been one of the biggest boosts to development of the Upper West Side of Manhattan in the late 19th century. Riverside Drive between West 72nd and 85th Streets opened to the public in 1880. Though the road was later extended, it was effectively terminated by the Manhattanville valley, turning around in a loop at Claremont Avenue. Following the arrival of the IRT Broadway-Seventh Avenue subway line in 1904, Washington Heights rapidly developed with apartment buildings and accompanying commercial structures. Citing rapid population growth, West 150th Street west of Broadway was finally ceded to the City and legally opened in 1906.[6]

Riverside Drive was extended through Audubon Park in 1911. At West 155th Street, the completed roadway turned sharply towards the northeast, bisecting Audubon Park, and joined with the Boulevard Lafayette, which became Riverside Drive north of its intersection with West 158th Street. It was during this phase of rapid development that the firm of Blum & Blum was commissioned to design the Beaumont at 730 Riverside Drive and 150th Street.

The New York City Apartment House[7]

During most of the 19th century, the traditional ideal of upper-and middle-class housing in Manhattan was a privately owned and occupied single-family town house or mansion. Toward the end of the century, a steady rise in Manhattan land values generated by a rapidly increasing population and an expanding commercial sector on a finite amount of land, made this ideal increasingly unattainable for all but the city's wealthiest. Multiple dwellings, or "tenements," became the standard mode of housing for the majority of Manhattan residents starting in the 1870s. The American upper classes long resisted the concept of shared habitation, due largely to its association with the overcrowding and inadequate light, air, and sanitary facilities of the tenements occupied by the city's immigrant poor. By the end of the century, stronger regulation of housing laws and advancements in the design and construction of multiple dwellings began to sway upper class opinions on apartment living.

Prominent Beaux-Arts trained architect Richard Morris Hunt brought to the United States what is generally considered the first "French flats," or multiple dwellings for the upper classes, in his Stuyvesant Apartments (1869-70, 142 East 18th Street, demolished), inspired by a popular Parisian housing type. The Home Buildings (1877-79, William L. Field & Sons, 134-140 Baltic and 439-445 Hicks Streets, now in the Cobble Hill Historic District), built by businessman Alfred T. White who had an interest in housing reform, were the first courtyard apartments in New York City. They provided amenities of increased light and air as well as shared social space. The Dakota (1880-84, Henry J. Hardenbergh, 1 West 72nd Street, a designated New York City Landmark), also based on a Parisian model and considered the first American luxury apartment house with a courtyard, helped to foster the social respectability of this housing type in New York City.

At the turn of the century, after a period of national economic instability, there was a surge of apartment house construction for the middle and upper classes. The financial success of large-scale, luxury apartment houses based on the Parisian model, like the Dakota, had paved the way for acceptance of apartment-house living by affluent households. At the same time, technological innovations, such as the introduction of electricity, which allowed apartment house builders to replace the expensive, cumbersome, and slow hydraulic elevators with cheaper, faster, and more compact electrical units, made taller buildings more feasible and desirable.

By 1900, the designers of apartment houses for affluent households had devised and refined interior plans to accommodate a separation of public rooms (parlor, dining room, and library), private rooms (bedrooms or chambers), and service spaces (kitchen and servant's rooms). The rooms in the new apartment buildings were relatively large, ventilated, and lit by large windows, and were well-appointed with wood paneling, ornate plasterwork, and modern appliances. Soon, apartments began to be seen as an attractive investment for developers, and the era of the smaller luxury "French flats" would end with the construction in New York City of new courtyard apartment buildings, monumentally scaled and generally of classically-inspired design. The apartment houses lining the graceful curves of Riverside Drive, particularly the Beaumont Apartments represent this type of building. The Beaumont was built to the edges of its

irregular lot lines, with a streamlined design and vertical organization. Advertisements for the Beaumont offered "high-class fireproof apartments with five to eight rooms and reception foyers, as well as ample closets and store rooms."[8]

Architects: George & Edward Blum[9]

The New York City architectural firm of George & Edward Blum, specialists in apartment house design, was established around 1909 by two brothers of French ancestry. Their father had immigrated around 1851, moved to New York the following year, and was naturalized in 1874. George M. Blum (1870-1928) was born in New York City, but where he received his education is unknown. The family moved to France before Edward (Edouard) Isaac Blum (1876-1944) was born in St. Germain-en-Laye, a suburb of Paris, and then permanently returned to New York in 1888. Edward attended public schools in France (as well as the Lycée Carnot) and New York City, and the College of the City of New York in 1891-94, entered Columbia College in 1895, and graduated with a degree in architecture in 1899. He attended the Ecole des Beaux Arts in Paris c.1901-05. George followed his brother to the Ecole in 1904, though neither received a degree, and may have stayed in France until 1908. Edward returned to New York by 1906 and was employed in the firm of architect William L. Rouse. He may have been the lead designer for the Hendrick Hudson Apartments and Annex (1906-08), Riverside Drive and West 110th Street. Among George & Edward Blum's first commissions in 1909-10 were five Morningside Heights apartment buildings, the Phaeton, Forest Chambers, Rockfall, Evanston, and Admaston, all designed for developers who had been associated with the Hendrick Hudson.

The firm of George & Edward Blum received more than 170 commissions in Manhattan alone between 1909 and 1930, with the majority for apartment buildings and tenements.[10] Andrew S. Dolkart and Susan Tunick, who produced a monograph on the firm, *George & Edward Blum: Texture and Design in New York Apartment House Architecture* (1993), identified the years 1910 to 1917 as the core period of the Blums' most creative experimentation, when they produced a distinctive group of designs (among some 45 multiple dwelling projects) with unique ornament, usually executed with patterned brickwork and specially-commissioned geometric terra cotta and art tiles, many influenced by progressive Parisian design. This phase of the Blums' work is exuberantly represented by the Dallieu (1912-13), 838 West End Avenue; the Beaumont (1912), 730 Riverside Drive at 150th Street; and the Vauxhall (1914), 780 Riverside Drive at West 155th Street, a "masterpiece of textile-like design."[11] According to Albert Mayer, Edward Blum was the firm's designer while George Blum was the business partner.[12] The firm of George & Edward Blum was also responsible for the design of a number of loft, office, and manufacturing buildings, a few hotels, such as the Hotel Theresa (1912-13) at 2082-2090 Adam Clayton Powell, Jr. Boulevard,[13] a few synagogues, a club, and a bank.

Design and Construction

730 Riverside Drive was built in 1912 by owners Manuel Goldberg, Max W. Solomon, and Alexander H. Pincus of the Riverside Drive and One Hundred and Fiftieth Street Company. The Arts & Crafts style building, with Parisian-influenced details, is 11 stories high and constructed of red, brown, and beige textile-patterned brick with blue glazed terra-cotta tile dispersed around the facade. The firm of Blum & Blum was chosen to design the Beaumont at the time the partners were at the pinnacle of their careers and their specialization in apartment design. The Beaumont represents the era of phenomenal growth in apartment house construction and it represents the Blums' trademark combination of rectilinear massing with an unusual

vocabulary of ornament and a novel use of materials, particularly brick, art tile and iron, that was influenced by progressive architecture from France.

The design of the Beaumont is significant for its geometric brick patterns suggestive of woven textiles, as well as its terra-cotta tiles and foliate ornament, and the use of various materials including art tile, iron and cast stone. Projecting balconets clad in terra-cotta are at the central bay windows of the fourth floor while the two outside bays feature windows with iron balconets. The Beaumont's figurative and naturalistic decorations can be interpreted as a tribute to its surroundings; the close proximity of the Hudson River and former Audubon estate acted as inspiration, expressed through the foliate tiles and bandcourses. The Beaumont is unusual for the use of terra-cotta plaques featuring birds in high relief, including owls (symbols of wisdom), eagles (emblems of democracy and a sacred symbol of the Lenepe tribe once indigenous to that part of Manhattan), and parakeets. All of this was topped by the Blum brothers' signature use of abstract interlocking patterned brick and decorative tile in place of a stone cornice.[14]

Subsequent History

Over the years, many notable people have resided at the Beaumont, including Assistant District Attorney Richard H. Gibbs (1888-1934), who was widely known as a prosecutor of commercial fraud cases, and a Democratic nominee for the New York State Supreme Court. He and his family lived at the Beaumont from 1929 until his death in 1934; his widow remained here until 1936.[15]

Other residents included architect Alfred Fellheimer (1875-1959), who lived at the Beaumont starting in 1916. Fellheimer was a Chicago-born architect who graduated from the University of Illinois, School of Architecture in 1895. By 1903 Fellheimer was a junior partner in Reed & Stem, during work on their major commission, Grand Central Station (1903-1912; with Warren & Wetmore, Associated Architects, a designated New York City Landmark). In 1913 (after Reed's death in 1911) the firm was known as Stem & Fellheimer and in 1914-1916 as Fellheimer & Long with Allen H. Stem Associated Architects, reflecting Fellheimer increasingly important role in the design and functional disposition of the firm's railroad projects. In 1923 Fellheimer & Wagner was established, which lasted until 1940.

Marian Anderson (1897-1993), an African-American contralto and one of the most celebrated singers of the 20th century, and her husband architect Orpheus K. Fisher kept an apartment at the Beaumont in the early 1960s. They used it frequently during the construction of their new home on a farm in Connecticut. Anderson became an important figure in the struggle for black artists to overcome racial prejudice in the United States during the mid-20th century. In 1939, the Daughters of the American Revolution (DAR) refused permission for Anderson to sing to an integrated audience in Constitution Hall. With the aid of First Lady Eleanor Roosevelt and President Franklin D. Roosevelt, Anderson performed a critically acclaimed open-air concert on April 9, 1939, on the steps of the Lincoln Memorial in Washington, D.C. The recipient of numerous awards and honors, Anderson was given the Presidential Medal of Freedom in 1963, the Kennedy Center Honors in 1978, the National Medal of Arts in 1986, and a Grammy Lifetime Achievement Award in 1991.[16]

Jacob K. Javits (1904-1986) served as United States Senator from New York. He resided at the Beaumont from 1945 to 1948.[17] He was a lecturer and author of articles on political and economic problems. During the Second World War, he was with the Chemical Warfare Service (1941-1944), and served in the European and Pacific Theaters. Javits was elected as a Republican to the 80th-83rd Congresses and served from January 3, 1947, until his resignation

December 31, 1954. Javits served as Attorney General of the State of New York from 1954-1957.[18]

In 1944 the Beaumont was purchased by Suit Realty Corporation, Eugene Ramsay president. A black man of West Indian descent, Mr. Ramsay also resided at the Beaumont from 1952 until his death in 1972.[19]

James R. Dumpson, PhD. (1909-2012), the first African-American New York City Welfare Commissioner, from 1959 to 1965, resided at the Beaumont from 1952 to 1958.[20] Dr. Dumpson used the position to advocate for the rights of welfare recipients. In 1967, Dumpson became Dean of Fordham University Graduate School of Social Service, making him the first black dean of a non-black school of social work.[21]

Ralph Waldo Ellison (1914-1994), the African-American writer and teacher, whose novel *Invisible Man* (1952) garnered wide critical success, was the Beaumont's most famous and one of its longest residents. He lived at the Beaumont with his wife Fannie McConnell Ellison (1911-2005) from1953 until his death in 1994.[22] Ellison moved to New York to study sculpture, but abandoned his plans when a chance meeting with Langston Hughes and Richard Wright led him to join the Federal Writers' Project. He was also an accomplished sculptor, musician, and photographer. In 1970, Ellison became the Albert Schweitzer Professor of Humanities at New York University. Ellison's many awards include the National Book Award (1953), the Medal of Freedom (1969), and the Chevalier de l'Ordre des Artes et Lettres (1970). He received a fellowship to the American Academy of Arts and Letters in Rome (1955-57), and was elected a vice-president of the American P.E.N. (1964), and a vice-president of the National Institute of Arts and Letters (1967). In 1985 Ellison received the National Medal of Arts for *Invisible Man* and for his teaching at numerous universities.[23] After Ellison's death in 1994 his wife Fannie Ellison continued to reside at the Beaumont until her death in 2005. Mrs. Ellison who was a writer, political activist and theater director, helped edit her husband's masterpiece, *Invisible Man*, and later authorized the publication of his unfinished essays and his final book, *Juneteenth.*[24]

Description

Historic: The Arts & Crafts style building with Parisian-influenced details is 11 stories high, with its primary facade facing west on Riverside Drive and its secondary façade facing south on 150th Street. Three facades are currently obscured by scaffolding, wood and netting at the first and second floors. The main façade is constructed of red, brown and beige textile patterned brick with blue glazed terra-cotta tile. The two-story limestone base features wood-and-glass double-leaf doors with transom and sidelights covered with ornate cast-iron grilles and ornate enframents in high relief at the main and secondary facades. The secondary entrance also features flanking cast-iron lamp posts with round glass globes. The name of the building "The Beaumont" is carved on either side of entrance on the south façade. Two cast-iron ventilation grilles and two metal access hatches are at southern sidewalk. Several marble cartouches framed by limestone, featuring paired eagles with a central shield are at the second floor. Ornate foliate bandcourses wrap the building on three sides. The upper stories feature tripartite façade, divided by vertical brickwork banding with recessed glazed terra-cotta tiles, and featuring medallions with birds carved in high relief. The central bay contains windows with flat terra-cotta lintels from the third through eighth floors. Projecting bay windows and balconies with incised ornament are below the central, third and fourth-story windows. Paired windows with bracketed cast-iron balconets with detailed scroll-work are at the fourth through eighth floors on the west

and south facades. Several windows at the ninth floor have full terra-cotta enframents with bracketed balconets. Glazed terra-cotta blue and white bandcourse in a geometric design is between the 10th and 11th floors. Vertical bands of geometric blue and white terra-cotta tiles flank windows at the 11th floor.

Secondary south façade; partially obscured by scaffolding, with wood and netting at the first and second floors; upper stories mirror the main façade; topped by abstract interlocking patterned brick and decorative tile in place of a stone cornice.

North façade: Partially visible from the ninth to 11th floors; parged brick façade with several one-over-one windows with stone lintels and sills; glazed terra-cotta tiles and brickwork cornice wraps the corner and extends partially on this façade.

East façade: Partially obscured by scaffolding, wood and netting at the first and second floors; brick façade visible from the third to 11th floors; glazed terra-cotta foliate tile bandcourse at third floor and geometric blue and white glazed terra-cotta bandcourse between 10th and 11th floor; glazed terra-cotta tiles and brickwork cornice wraps the corner and extends partially on this façade; several one-over-one windows with stone lintels and sills and a cast-iron fire escape that runs the length of the building to the roof; alleyway runs the length of the building with high cast-iron gate.

Alterations: Partially obscured by scaffolding, wood and netting at the first and second floors; terra-cotta panels removed from projecting balconets at third floor on west and south facades; bricks replaced on west façade at several places; terra-cotta tiles removed from cornice at several places at west and south facades; terra-cotta geometric blue and white tiles removed from south façade; terra-cotta brackets and panels at balconies removed from full enframents at west and south facades; balconet at third floor on northwest portion of the façade completely removed; portions of the cornice and stucco removed from the north façade; access ramp with cast-iron railings at west façade entrance; security cameras at corners of building between first and second floors; canvas awning over both entrances features name and the address of building.

Report Prepared by
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NOTES

[1] This section adapted from the following sources: Landmarks Preservation Commission (LPC), *Audubon Park Historic District*, (LP- 2335) (New York: City of New York, 2009) report by Jennifer Most; Reginald Pelham Bolton, *Washington Heights Manhattan, Its Eventful Past* (New York: Dyckman Institute, 1924) 95-109.

[2] Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture & Development* (New York: Columbia University Press, 2001).

[3] Information in this section is based on the following sources: *Appletons' Annual Cyclopædia and Register of Important Events of the Year 1902* (New York: D. Appleton & Co., 1902) 422; G.W. Bromley & Co., *Atlas, City of*

New York (New York: Geo. W. Bromley & E. Robinson, 1897); Dolkart, *Morningside Heights*; Nancy Beth Jackson, "An Uptown Pocket with Historic Roots," *NYT*, April 11, 2004, RE5; LPC, *103 Riverside Drive* House (LP-1672) (New York: City of New York, 1991), report by Lynne Marthey & Jay Shockley; LPC, *Fire Engine Company No. 67* (LP-2050) (New York: City of New York, 2001), report by Virginia Kurshan; "New Fire Limits Proposed," *NYT*, January 7, 1892, 3F; "On Washington Heights," *Real Estate Record and Guide* (September 6, 1890) 800; "Reasons for Living in the Heights," *NYT*, April 7, 1895, 20; Richard Rhodes; "The Riverside Drive Extension," *NYT*, January 29, 1897, 6; "Riverside Drive Extension Started," *NYT*, December 13, 1903, 24.

[4] Although the regularized street grid was often overlaid on maps, the actual extension of the grid northward into Audubon Park existed only on paper for quite some time.

[5] In addition to "Public Boulevard," the Boulevard Lafayette has also been known as French Boulevard and Western Boulevard.

[6] City of New York Deeds and Conveyances.

[7] This section adapted from the following sources: LPC, *Graham Court Apartments* (LP-1254) (New York: City of New York, 1984), report by Jay Shockley; LPC, *Manhasset Apartments* (LP-1947) (New York: City of New York, 1996), report by Andrew S. Dolkart.

[8] "Display Add 42-NoTitle", *NYT*, August 3, 1913.

[9.] This section was researched and written by Jay Shockley; Andrew S. Dolkart and Susan Tunick, *George & Edward Blum: Texture and Design in New York Apartment House Architecture* (New York: Friends of Terra Cotta Pr., 1993); (LPC), *Hotel Theresa Designation Report* (LP-1843) (New York: City of New York, 1993), prepared by Andrew S. Dolkart; Office for Metropolitan History, Manhattan NB Database 1900-1986, www.metrohistory.com website; James Ward, *Architects in Practice, New York City 1900-1940* (New York: Comm. for the Pres. of Archl. Recs., 1989), 8 and 41; E. Blum obit., *NYT*, Mar. 28, 1944, 19; Christopher Gray, "Deft, Nonconformist Touches, Many Since Vanished," *NYT*, Oct. 17, 1993, RE8; "Edward Isaac Blum," College of the City of New York, *Annual Register* (1891-96) and *Who's Who in American Jewry 1926* (New York: Jewish Biographical Bur., 1927), 68; "Edward I. Blum," U.S. Passport Application (1900) and Draft Registration Card (1918); Blum family, U.S. Census (New York, 1900, 1910, 1920, 1930); "Samuel Walter Katz," Cooper Union, *Annual Report* (1908), 85, U.S. Census (New York, 1910, 1920, 1930), Draft Registration Card (1917), and Social Security Death Index (1963); S. Walter Katz, "Questionnaire for Architects' Roster" for the American Institute of Architects (1946).

[10.] A number of these apartment buildings are found in the Upper West Side/Central Park West, Expanded Carnegie Hill, Upper East Side, Audubon Park, and Riverside/West End Historic Districts.

[11.] Dolkart and Tunick, 20. The Vauxhall is located within the Audubon Park Historic District.

[12.] Gray.

[13.] The building is a designated New York City Landmark.

[14] Information in this section is based on the following source: Cristabel Gough, letter from submitted to the Landmarks Preservation Commission dated February 21, 2012.

[15] "R.H. Gibbs, 46 Dead; Fraud Prosecutor," *NYT*, September 15, 1934, 15; New York City Telephone Directories, Manhattan, 1923-19871923-1987.

[16] This section adapted from the following sources: Allan Keiler, *Marian Anderson: A Singer's Journey* (New York: Scribner, 2000); Victoria Garrett Jones, *Sterling Biographies: Marian Anderson: A Voice Uplifted*, (New York: Sterling Publishing Company, Inc. 2008); www.mariananderson.com/index.html.

[17] New York City Telephone Directories, Manhattan, 1923-1987.

[18] Javits served United States Senate from January 9, 1957, to January 3, 1981; Javits was an adjunct professor of public affairs at Columbia University's School of International Affairs. Javits was awarded the Presidential Medal of Freedom on February 23, 1983. Javits was generally considered a liberal Republican, and was supportive of labor unions and movements for civil rights. Senator Javits sponsored the first African-American Senate page in 1965 and the first female page in 1971; Biographical Directory of the United States Congress,

http://bioguide.congress.gov/scripts/biodisplay.pl?index=J000064 ; *American National Biography*; *Scribner Encyclopedia of American Lives*; Jacob Javits, and Rafael Steinberg, *Javits: The Autobiography of a Public Man* (Boston: Houghton Mifflin Co., 1981); "Representative Javits to Wed," *NYT*, November 20, 1947; "Jacob K. Javits Marries," *NYT*, December1, 1947.

[19]City of New York Deeds and Conveyances; "Manhattan Mortgages," *NYT*, September 1, 1943; "Manhattan Mortgages," *NYT*, June 26, 1951; New York City Telephone Directories, Manhattan, 1923-1987; In 1972 Suit Realty Company sold the Beaumont to Edward Atkinson a companion of Countee Cullen.

[20] New York City Telephone Directories, Manhattan, 1923-1987.

[21] Dumpson was dean until 1974, when he left to lead New York City's Human Resources Administration. President John F. Kennedy appointed Dumpson to the Commission on Narcotics and Drug Abuse; he was the only African-American appointed to that commission. Dumpson was the recipient of numerous awards including the New York City Black Agency Executives Lifetime Achievement Award, the New York City Chapter National Association of Social Workers Lifetime Achievement Award, and the State Of New York Legislative Resolution "Spirit of Life" Award.

[22] New York City Telephone Directories, Manhattan, 1923-1987.

[23] This section adapted from the following sources: Lawrence Jackson, *Emergence of Genius*, (New York: Wiley, John & Sons, 2002); Arnold Rampersad , *Ralph Ellison: A Biography* (New York: Vintage Books, 2008); http://www.gradesaver.com/author/ralph-ellison/
http://www.pbs.org/wnet/americanmasters/database/ellison_r_timeline_flash.html

[24] This section adapted from the following sources: Douglas Martin, "Fanny Ellison, 93, Dies; Helped Husband Edit 'Invisible Man," *NYT*, December 1, 2005; http://www.today.com/id/10284369

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 Beaumont Apartments has a special character and special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Beaumont Apartments (1912-13), at Riverside Drive and West 150th Street, is a premiere example of the Arts & Crafts style architectural designs of the firm of George & Edward Blum; that the firm specialized in apartment houses, and that the years 1910 to 1917 were the core period of the Blums' most creative experimentation when they produced a distinctive group of designs with unique ornament, usually executed with patterned brickwork and specially-commissioned geometric terra-cotta and art tiles, many influenced by progressive Parisian design; that the Beaumont's "textile-like" facades feature patterned brickwork above a two-story limestone base, glazed art tiles, noteworthy iron balconies, foliated terra-cotta bandcourses, and unusual octagonal terra-cotta medallions with birds in high relief; that following the arrival of the IRT Broadway-Seventh Avenue subway line in 1904, Washington Heights rapidly developed with apartment buildings and accompanying commercial structures; that the Beaumont's location at 150th Street and Riverside Drive was an optimal site because of its close proximity to Riverside Park as well as Audubon Park and Terrace, John James Audubon's former estate; that the Beaumont's figurative and naturalistic decorations can be interpreted as a tribute to its surroundings, with the close proximity of the Hudson River and the former Audubon estate acting as inspirations, expressed through the foliate tiles and bandcourses; that the Beaumont is unusual in that the Blums' use of decorative terra-cotta plaques featuring birds applied in high relief, including owls, eagles, and parakeets; that this decorative terra cotta was topped by the Blum brothers' signature use of abstract interlocking patterned brick and decorative tile in place of a stone cornice; that the Beaumont housed a number of famous tenants over the years, including U.S. Representative Jacob K. Javits, architect Alfred Fellheimer, legendary African-American contralto Marian Anderson, and African-American writer Ralph W. Ellison, author of *Invisible Man* (1952), who lived in the building for four decades until his death in 1994.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 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 Beaumont Apartments, 730 Riverside Drive aka 730-734 Riverside Drive and 621-625 West 150th Street Borough of Manhattan, and designates Borough of Manhattan Tax Map Block 2097, Lot 14 as its Landmark Site.

Robert B. Tierney, Chair
Frederick Bland, Michael Devonshire, Michael Goldblum, Christopher Moore,
Margery Perlmutter, Elizabeth Ryan, Roberta Washington, Commissioners

Beaumont Apartments, 730 Riverside Drive
Borough of Manhattan
Tax Block: 2097Tax Lot: 14
Photo: Christopher D. Brazee, (2013)

Beaumont Apartments, 730 Riverside Drive
New York City Dept. of Taxes Photo c.1939
Photo Source: NYC, Dept. of Records and Information Services, Municipal Archives

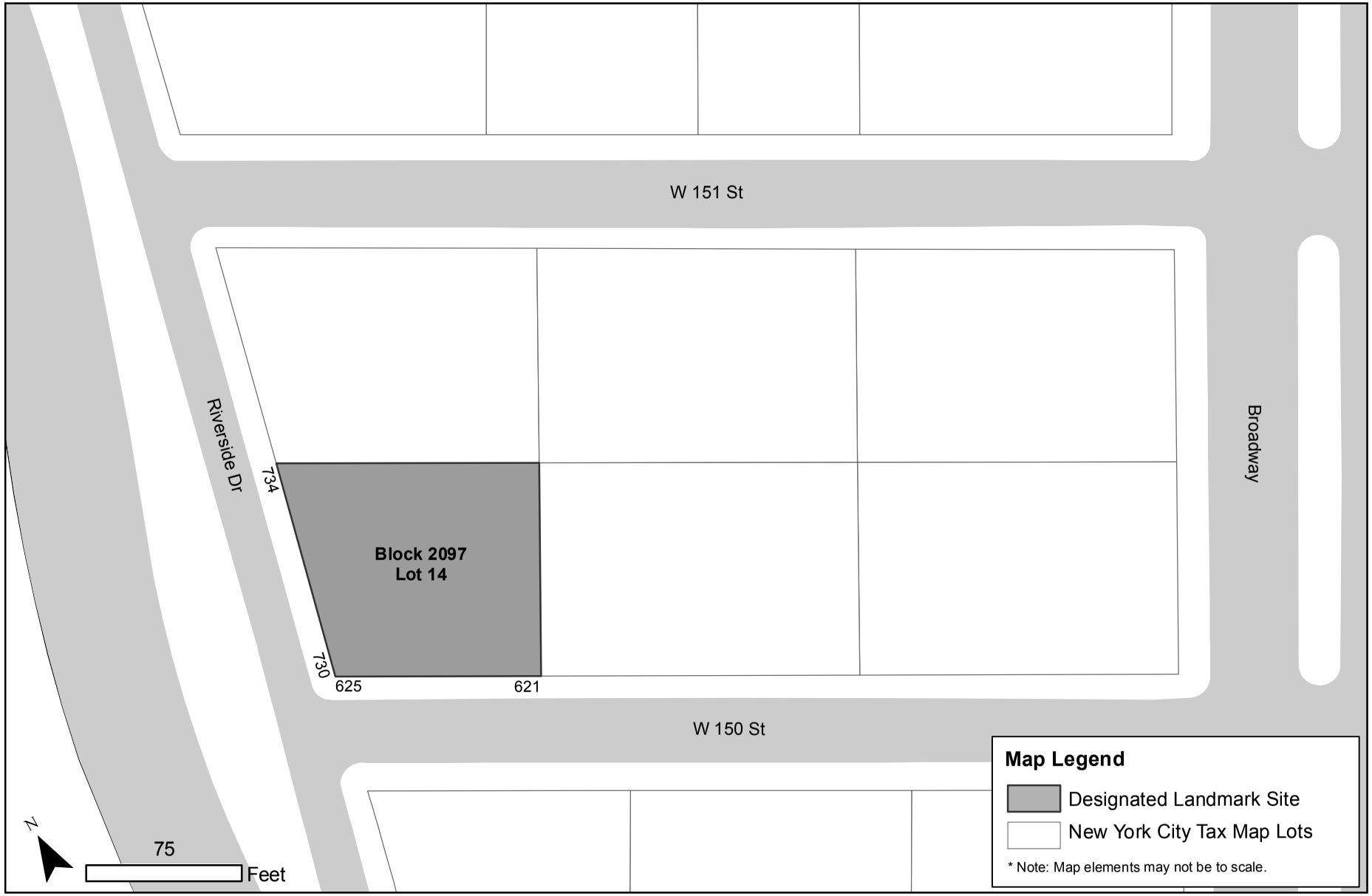
Beaumont Apartments
Details
Photo: Christopher D. Brazee (2013)

Beaumont Apartments
South facade
Photo: Christopher D. Brazee (2013)

Beaumont Apartments
West facade
Details
Photos: Christopher D. Brazee (2013)

Beaumont Apartments
Details
Photos: Christopher D. Brazee (2013)

Beaumont Apartments
Details
Photo: Theresa C. Noonan (2013)



BEAUMONT APARTMENTS (LP-2545), 730 Riverside Drive (aka 730-734 Riverside Drive; 621-625 West 150th Street)
Landmark Site: Borough of Manhattan, Tax Map Block 2097, Lot 14

Designated: June 25, 2013

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 09v1, 2009. Author: New York City Landmarks Preservation Commission, JM. Date: June 25, 2013