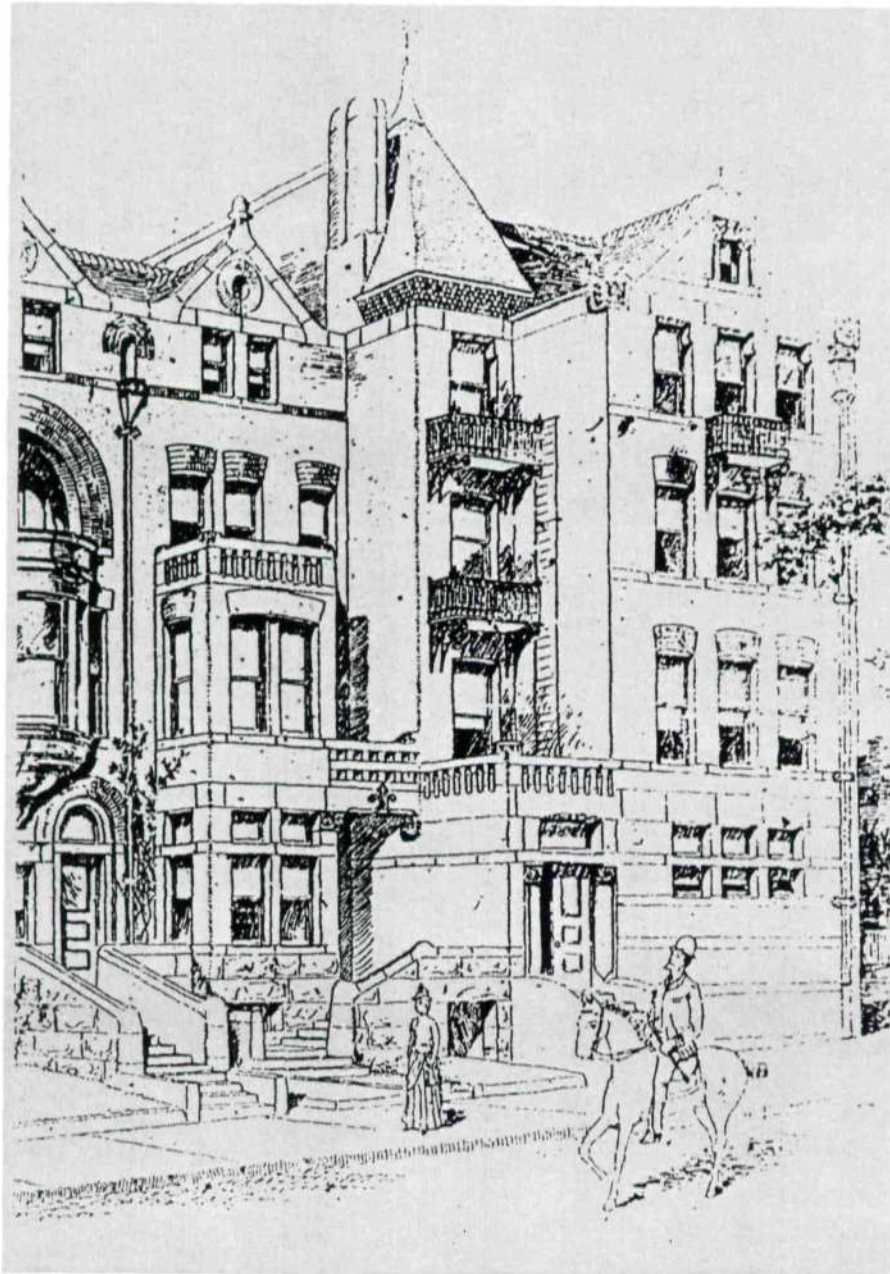


Hamilton Heights Historic District Extension Designation Report



New York City Landmarks Preservation Commission
March 28, 2000

HAMILTON HEIGHTS HISTORIC DISTRICT EXTENSION

Borough of Manhattan

Designation Report

Report researched and written by Matthew A. Postal

Photographs by Carl Forster

Map by Kristina Pao Cheng

Research Department

Mary Beth Betts, Director

Ronda Wist, Executive Director

Terri Rosen Deutsch, Chief of Staff

Mark Silberman, Counsel

Brian Hogg, Director of Preservation

JENNIFER J. RAAB, Chairman

PABLO E. VENGOECHEA, Vice-Chairman

Deborah S. Gardner

Joan Gertner

Meredith J. Kane

Christopher Moore

Richard M. Olcott

Sherida E. Paulsen

Thomas F. Pike

Jan Hird Pokorny

Vicki Match Suna

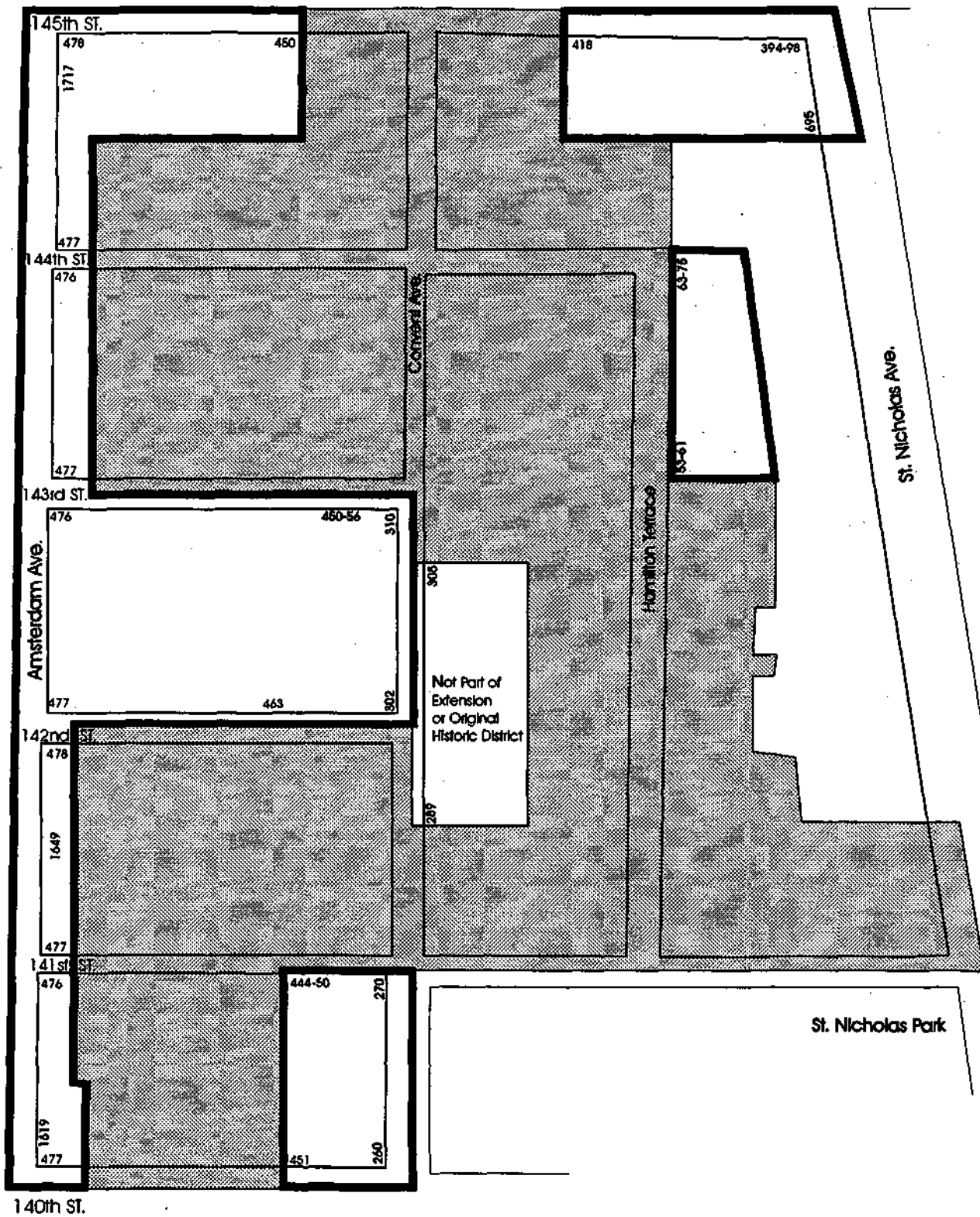
Commissioners

On the front cover:

"Houses at Hamilton Grange, 144th Street and 10th Avenue" (detail) by W. W. Kent
from *Building*, December 17, 1887.

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City College of New York

**Hamilton Heights
Historic District Extension**

Designated March 28, 2000
Landmarks Preservation Commission

Original Boundaries
 Designated November 26, 1974
 Expanded Boundaries



**HAMILTON HEIGHTS
HISTORIC DISTRICT EXTENSION, MANHATTAN**

Boundaries

Area I of the Hamilton Heights Historic District Extension consists of the property bounded by a line beginning at a point in the center of the intersection of St. Nicholas Avenue and West 145th Street, then extending southerly along a line in the middle of the roadbed of St. Nicholas Avenue to a point on a line extending easterly from the southern property line of 695 St. Nicholas Avenue (aka 394-398 West 145th Street), westerly along a line extending easterly from the southern property lines of 695 St. Nicholas Avenue (aka 394-398 West 145th Street), westerly along the southern property lines of 695 St. Nicholas Avenue (aka 394-398 West 145th Street) and 400 through 418 West 145th Street, northerly along the western property line of 418 West 145th Street, northerly along a line extending northerly from the western property line of 418 West 145th Street to a point in the middle of the roadbed of West 145th Street, and easterly along a line in the middle of the roadbed of West 145th Street, to the point of beginning.

Area II of the Hamilton Heights Historic District Extension consists of the property bounded by a line beginning at the point of intersection of the northern and eastern property lines of 63-75 Hamilton Terrace, then extending southerly along the eastern property lines of 63-75 Hamilton Terrace and 53-61 Hamilton Terrace, westerly along the southern property line of 53-61 Hamilton Terrace, westerly along a line extending westerly from the southern property line of 53-61 Hamilton Terrace to a point on a line in the roadbed that extends southerly from the eastern property line of 413 West 144th Street, northerly along said line in the roadbed (this line is part of the eastern boundary of the Hamilton Heights Historic District), easterly along part of the southern property line of Lot 136, and easterly along the northern property line of 63-75 Hamilton Terrace, to the point of beginning.

Area III of the Hamilton Heights Historic District Extension consists of the property bounded by a line beginning at a point in the center of the intersection of Convent Avenue and West 141st Street, then extending southerly along a line in the middle of the roadbed of Convent Avenue to a point in the middle of the intersection of Convent Avenue and West 140th Street, westerly along a line in the middle of the roadbed of West 140th Street to a point on a line extending southerly from the western property line of 260 Convent Avenue (aka 451 West 140th Street), northerly along a line extending southerly from the western property line of 260 Convent Avenue (aka 451 West 140th Street), northerly along the western property lines of 260 Convent Avenue (aka 451 West 140th Street) and 270 Convent Avenue (aka 444-50 West 141st Street), northerly along a line extending northerly from the western property line of 270 Convent Avenue (444-50 West

141st Street) to a point in the middle of the roadbed of West 141st Street, and easterly along the middle of the roadbed of West 141st Street, to the point of beginning.

Area IV of the Hamilton Heights Historic District extension consists of the property bounded by a line beginning at a point in the center of the intersection of Amsterdam Avenue and West 145th Street, then extending easterly along a line in the middle of the roadbed of West 145th Street to a point on a line extending northerly from the eastern property line of 450 West 145th Street, southerly along a line extending northerly from the eastern property line of 450 West 145th Street, southerly along the eastern property line of 450 West 145th Street, westerly along the southern property lines of 450 through 476 West 145th Street, southerly along the eastern property line of 477 West 144th Street (aka 1697-1705 Amsterdam Avenue), southerly across West 144th Street, southerly along the eastern property lines of 476 West 144th Street (aka 1689-1695 Amsterdam Avenue) and 477 West 143rd Street (aka 1681-1687 Amsterdam Avenue), southerly along a line extending southerly from the eastern property line of 477 West 143rd Street (aka 1689-1687 Amsterdam) to a point in the middle of the roadbed of West 143rd Street, easterly along a line in the middle of the roadbed of West 143rd Street to a point in the center of the intersection of West 143rd Street and Convent Avenue, southerly along a line in the middle of the roadbed of Convent Avenue to a point in the center of the intersection of Convent Avenue and West 142nd Street, westerly along a line in the middle of the roadbed of West 142nd Street to a point on a line extending northerly from part of the eastern property line of 1641-1659 Amsterdam Avenue, southerly along part of the eastern property line of 1641-1659 Amsterdam Avenue, easterly along part of the northern property line of 1641-1659 Amsterdam Avenue, southerly along part of the eastern property line of 1641-1659 Amsterdam Avenue, southerly across West 141st Street, southerly along the eastern property line of 476 West 141st Street (aka 1627-1633 Amsterdam Avenue), easterly along part of the northern property line of 477 West 140th Street (aka 1619-1625 Amsterdam Avenue), southerly along the eastern property line of 477 West 140th Street, southerly along a line extending southerly from the eastern property line of 477 West 140th Street (aka 1619-1625 Amsterdam Avenue), to point on a line in the middle of the roadbed of West 140th Street, westerly along a line in the middle of the roadbed of West 140th Street to a point in the center the intersection of West 140th Street and Amsterdam Avenue, and northerly along a line in the middle of the roadbed of Amsterdam Avenue, to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On September 21, 1999 the Landmarks Preservation Commission held a public hearing on the proposed designation of the Hamilton Heights Historic District Extension (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Eight witnesses spoke in support of designation, including Councilman Stanley Michaels and representatives of the Manhattan Borough President Virginia Fields, the Sugar Hill Historic District Association, the New York Landmarks Conservancy, the Hamilton Heights Community Association, the Society for the Architecture of the City, and the Historic Districts Council. No witnesses spoke in opposition to designation. The Commission has received letters and other communications expressing support and opposition to this designation, several of which expressed interest in a larger designation in the Hamilton Heights area.

INTRODUCTION

The Hamilton Heights Historic District Extension consists of 51 buildings, including 31 row houses, 17 apartment buildings, and 3 related (and contiguous) ecclesiastical structures. Located in northwestern Manhattan, from the north side of 140th Street to the south side of 145th Street, and from the east side of Amsterdam Avenue to the west side of St. Nicholas Avenue, the Extension expands the Historic District's present boundaries (designated November 1974) to more completely reflect Hamilton Heights' residential development.

Over the past four centuries, Hamilton Heights has had a succession of names, all referring to its elevated geographic position. Under Dutch rule the area was known as Jochem Pietersen's Hills, and later, under the British, Harlem Heights. During the siege of Manhattan in 1776, General George Washington retreated to Harlem Heights for several weeks, establishing his headquarters at the present location of West 161st Street and Edgecombe Avenue. Following several skirmishes with British troops, some of which occurred within the boundaries of the Historic District, the Continental Army evacuated to White Plains.

Alexander Hamilton, who served under General Washington during the battles of Harlem Heights and White Plains, acquired a 32-acre tract in Harlem Heights in August 1800. At the center of his property, near the present intersection of West 144th Street and Convent Avenue, he commissioned a 12-room Federal-style mansion (a designated New York City Landmark) as well as various out-buildings from the prominent New York architect John McComb, Jr. Although Hamilton occupied the house for fewer than four years, the building (moved two blocks south in 1889) and neighborhood that surrounds it, remains closely associated with this American patriot.

Hamilton Heights retained its rural character until the mid-1880s when a cable car railway began operating on Tenth (now Amsterdam) Avenue between West 125th and 155th Streets. During this period, William H. De Forest, a silk merchant and real estate speculator, acquired much of the former Hamilton property. In 1886 he created a restrictive covenant limiting future construction to "brick or stone dwelling houses at least two stories in height." One exception was made, along 10th Avenue, where both apartment buildings and commercial storefronts were permitted beside the railway. To spur development in accordance with his plan, De Forest's son,

William De Forest, Jr., commissioned the architect Harvey L. Page to design an apartment building and four adjoining townhouses in the Queen-Anne style at the southwest corner of Tenth (now Amsterdam) Avenue and West 144th Street. This pattern was maintained throughout the district, with mostly three-story residences along the numbered streets, Convent Avenue, and Hamilton Terrace; and a continuous row of mainly six-story apartments on the east side of Amsterdam Avenue, extending from West 140th Street to 145th Street. In several instances, a unified urban ensemble was created in which the corner apartments and the adjacent townhouses were designed by the same architects, including designs by such residential specialists as Clarence True and Neville & Bagge.

Throughout the first decade of the twentieth century, Hamilton Heights retained its character as small-scale residential district. In 1906 the neighborhood's last group of single-family homes was built on the north side of West 141st Street, between Convent and Amsterdam Avenue. During the decade that followed, DeForest's restrictions expired and a group of apartment buildings, some as tall as ten stories, were erected along Convent Avenue and Hamilton Terrace, increasing the neighborhood's scale and density. This second wave of urbanization is also recognized in the Hamilton Heights Historic District Extension, including such neo-Renaissance style apartment houses as Nos. 61 and 75 Hamilton Terrace, the Sadivian Arms, and No. 270 Convent Avenue. Architects active in the design of these and other later buildings in the extension include: Neville & Bagge, Frank L. Norton, and Schwartz & Gross. With unbroken rows of handsome townhouses, contemporaneous apartment buildings and religious structures, Hamilton Heights is one of the city's most architecturally distinctive enclaves.

HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE HAMILTON HEIGHTS HISTORIC DISTRICT EXTENSION

The early history of the area¹

Throughout the first half of the seventeenth century the West India Company encouraged the development of New Netherland² through generous land grants to settlers. While many preferred the security and convenience of Manhattan's fortified southern tip, called New Amsterdam, a small number chose to establish farms in the island's wooded north. Among these early pioneers was forty-two year old Captain Jochem Pietersen Kuyter, who in 1639 received a four hundred acre land grant in recognition of past military service in the East Indies for King Christian IV.³ Kuyter's property stretched across the island from what is now 122nd Street on the East River to 145th Street on the Hudson River. While he developed the rich flat parcels to the southeast as a plantation, the elevated grounds on the west, later known as "Jochem Pietersen's Hills," remained uninhabited.

Life in Manhattan's rural north proved difficult for Kuyter and his wife Leentie Martensie. A "blazing arrow" was said to have destroyed their thatch-roofed farmhouse in 1644, and during the decade that followed both were murdered during a series of land disputes with the Munsee Indians.⁴ Despite these difficulties, Dutch officials continued to encourage development. In 1658 the town of Nieuw Haarlem was officially created by the colony's governor Peter Stuyvesant, incorporating "the land of Jochem Pietersen, deceased, and those which are adjoining it."⁵ Grants were offered to prospective residents, which soon included "eleven Frenchmen, four Walloons, four Danes, three Swedes, three Germans, and seven Dutchmen."⁶ Under British rule a fixed boundary was established between Harlem and New York in 1666, extending from what is now

¹ This portion of the essay is based mainly on LPC, *Hamilton Heights Historic District Designation Report* (LP-0872) (New York: City of New York, 1974), Andrew S. Dolkart, "The Architecture and Development of Harlem," *Touring Historic Harlem* (New York: New York Landmarks Conservancy, 1997), 7-16.

² See Edwin Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (Oxford University Press, 1999), 20.

³ James Riker, *Revised History of Harlem: Its Origin and Early Annals* (New York: New Harlem Publishing Company, 1904), 133.

⁴ *Ibid.*, 144.

⁵ *Ibid.*, 170.

⁶ Burrows and Wallace, 70.

East 74th Street on the East River to West 129th Street on the Hudson River. In the decades that followed, however, the two cities came to be considered one.⁷

Over the past four centuries, Hamilton Heights has been known by a succession of names -- all referring to its elevated geographic position. Toward the end of the seventeenth century, the area above Harlem's central plain became known as Harlem Heights. Attracted by rich soil, cool breezes and panoramic views, wealthy British families established comfortable country estates here, including General John Maunsell, Dr. Samuel Bradhurst, and Jacob Schiefflin, a wholesale druggist.⁸ For instance, less than a mile from the northern boundary of the Historic District, at what is now West 160th Street, Roger Morris, a lieutenant colonel in the British Army, established a "pleasant and much-admired country seat" consisting of one hundred and thirty acres of "arable pasture and meadow land" in 1764. At the center of the property stood an elegant house of Georgian design (later known as the Morris-Jumel Mansion, 1765, a designated New York City Landmark) with "a prospect as extensive, varied and delightful as any seat in the United States."⁹

Such commanding views would also serve military needs. During the Revolutionary War, Harlem Heights was the site of an important early victory for the American troops. Following its defeat by British and Hessian soldiers at the Battle of Brooklyn in August 1776, the Continental Army fled across the East River to the hills of northwestern Manhattan. Morris, who remained loyal to the British crown, had abandoned his house the previous year, and General George Washington used it as his headquarters, supervising the construction of temporary fortifications throughout the "Heights of Harlem."¹⁰ British forces pursued Washington and several clashes

⁷ Dolkart, 8.

⁸ General John Maunsell wrote to Major Gates in 1767: "I have retired to a place in Harlem where once Laurence (Low) lived on the top of the Hill as you go from Harlem to Kings Bridge and if I could live on prospect, surely I should fare well in my current abode as I have a view of the East River meandering for many miles, and a good prospect of the North River all from the spot I reside on." See I. N. Phelps Stokes, *The Iconography of Manhattan Island 1498-1909* (New York, 1915-28), vol. 4, 775. The Schiefflin house was located at about the current location of West 144th Street and St. Nicholas Avenue. His property extended west to the Hudson River. Schiefflin and Bradhurst may have been acquainted professionally, both were druggists located in lower Manhattan, with Bradhurst at No. 314 Pearl Street and Schiefflin at No. 193.

⁹ Advertisement placed by Anthony L. Bleecker & Son, *New York Daily Advertiser*, 1792, reprint, Morris-Jumel Mansion files, New York City Landmarks Commission.

¹⁰ Letter from George Washington, October 2, 1776; cited in Stokes, 1028.

occurred in the area, between what is now West 130th and West 145th Streets.¹¹ Although the American victory was less than decisive, this was the first instance in which the Continental Army had equaled their much-better trained adversary. In late October 1776, Washington's troops evacuated to White Plains.

Over the next century, Harlem Heights retained its rural character. In August 1800, Alexander Hamilton (1755-1804), purchased two adjoining farms from the Schieffelin and Bradhurst families. The thirty-two acre estate extended from what is now Hamilton Place on the west, to Hamilton Terrace on the east, and from West 140th Street to West 147th Street. Except for the triangular segment extending north from West 145th Street, the estate's boundaries were almost identical to the combined Hamilton Heights Historic District and Hamilton Heights Historic District Extension.

Born in the British West Indies, Hamilton would, throughout his life, maintain strong ties to his adopted home, New York City. After studying briefly at King's (now Columbia) College in the early 1770s, he served as a captain, and later lieutenant colonel, in the Continental Army. In 1780, he married Elizabeth Schuyler (d. 1854), establishing a link with one of the state's most powerful and prominent families. They had five children: four sons and one daughter. After the war, Hamilton enjoyed a brief career as a lawyer, inhabiting a residence on Wall Street. He served as delegate to the Constitutional Convention in Philadelphia in 1787, and in 1789 President Washington appointed him the nation's first secretary of the treasury. After six years service, first in New York City, and later in Philadelphia, he resigned to resume his law practice.

The Hamiltons commissioned John McComb, Jr. (1763-1853), one of the city's most prominent architects, to design their mansion in Harlem Heights. Many designated New York City Landmarks are attributed to this prolific New York-born architect, such as the John Watson House (1793-1806), New York City Hall (with Joseph-Francois Mangin, 1802-1811), and the Commandants House in the Brooklyn Navy Yard (possibly with Charles Bulfinch, 1805-6).

Hamilton named his home the Grange, recalling his grandfather's ancestral seat in Ayrshire, Scotland. Constructed between 1800 and 1803, it is the oldest surviving building within the Hamilton Heights Historic District. The twelve-room Federal-style mansion was originally located in the vicinity of what is now West 143rd Street, approximately five hundred feet north of its present location on the east side of Convent Avenue at West 141st Street. In 1806 the house was described as:

... healthy and beautiful, commanding a view to the east river, Harlem Bridge, &c, and the ground so advantageously situated and finely wooded to afford every

¹¹ For maps indicating the "Plan of the Battle of Harlem Heights, Sept. 16, 1776" and the "Position of the American and British Armies from Sept. 16 to Oct. 12, 1776," see Hopper Striker Mott, *The New York of Yesterday: A Descriptive Narrative of Old Bloomingdale* (New York: G. P. Putnam's Sons, 1908), 38, 40.

improvement of modern gardening, which has already been commenced with happy effect by its late possessor. The Farm contains about 34 acres and is well watered . . .¹²

In addition, to the east of the Grange stood a large barn, mill house, hen house, root house, and ice house.

Hamilton found life in rural Harlem Heights both pleasant and convenient. A place of escape and refuge, he described the Grange as "a sweet asylum from care and pain."¹³ Hamilton supervised the landscaping, planting vegetables, flowers, and thirteen sweet gum trees -- said to be the gift of George Washington from his farm at Mt. Vernon -- in honor of each of the thirteen original states.¹⁴ Nevertheless, he continued to travel, to his law office in lower Manhattan, and when business took him outside the city, to Philadelphia and Albany, taking advantage of the daily stages that passed close-by on the Bloomingdale Road, now Hamilton Place.

On July 11, 1804 Hamilton lost his life in a duel with Vice President Aaron Burr in Weehawken, New Jersey. The estate was left to his widow and children along with considerable debt. Many prominent New Yorkers came to the family's aid, with long-term loans from the Astors, van Rensselaers, Rhinelanders, and Pierponts. Although the house and land were advertised for sale, no buyer was found until 1833 when the estate was purchased by a pair of speculators for \$25,000.

Twelve years later, in 1845, William G. Ward, a financier with the firm Prime, Ward & King, acquired the Grange.¹⁵ The Wards used the house for more than thirty years as a summer retreat. Following the Panic of 1873, however, they lost the Hamilton estate through foreclosure. The Emigrant Savings Bank, which acquired the property that year, sold it for \$312,500 to Anthony Mowbray¹⁶ in 1879, who, a month later resold it to a business associate, the silk

¹² Advertisement, January 22, 1806, reprinted in "Hamilton Grange: It's History, Acquisition, and Restoration by the Society for Scenic and Historic America," *Scenic and Historic America*, 8.

¹³ Quoted in "Hamilton Grange," National Parks Service brochure, 1993.

¹⁴ This seems unlikely, since George Washington died the year before Hamilton acquired the property.

¹⁵ Ward's daughter was Julia Ward Howe, author of the "Battle Hymn of the Republic." See "Two Old Pictures of Hamilton Grange," *Scenic and Historic America*, March 1931, 27.

¹⁶ The Mowbrays were builders and developers in Manhattan and Brooklyn. His son, the architect William E. Mowbray would design eight row houses in the Hamilton Heights Historic District, as well as the Verona Apartments at 32 East 64th Street (part of the Upper East Side

importer William H. De Forest.¹⁷

Speculative Developments, 1880-1900

During the 1880s, elevated railroads were constructed above Second, Third, Eighth and Ninth Avenues. A cable-car railway was installed on Tenth (now Amsterdam) Avenue by the late 1880s, providing a much-needed rapid transit link between Harlem Heights and the downtown commercial districts. *King's Handbook of New York* praised the new railway for its "marvelously low fares"¹⁸ and the *Real Estate Record and Guide* maintained that "it [was] possible to travel more quickly by this means from 155th Street and 10th Avenue to the City Hall than to get from the City Hall to 125th Street and 3rd avenue."¹⁹

These transportation improvements encouraged development throughout Harlem and during the 1880s what had once been farmland gave way to speculative construction, primarily long rows of single-family townhouses and French-flats buildings. During this period, the elevated area north of 138th Street was commonly referred to as Washington Heights -- recalling the Revolutionary War battles that had occurred here and the celebrations surrounding the Centennial of Washington's inauguration as President in 1889. Within lower Washington Heights, the blocks that once made up Hamilton's estate became known as Hamilton Grange. An "Observer" for *The Real Estate Record and Guide* noted in September 1890:

None of us can visit the historic section of the city known as Hamilton Grange without being impressed with the great change which has taken place in the locality in the last five years . . . But the march of population, the increasing value of these outlying grounds, and the attractiveness of the locality, all combined to place the neighborhood in the hands of the modern beautifier, and from out the green fields arose row after row of handsome residences, which were the great Washington living, he would look upon with pleasure and admiration.²⁰

Although most streets between West 127th and West 150th Streets were opened by 1884, West 143rd Street would not be built until after 1889 when the Grange was purchased by the banker

Historic District).

¹⁷ De Forest's office was located at 466 Broome Street. He was the agent of the silk manufacturer A. Guinet of Lyons, France. See "William H. De Forest Fails," *New York Times*, January 10, 1888, 8.

¹⁸ *King's Handbook of New York City*, (Boston, 1892), 123-24.

¹⁹ "On Washington Heights," *Real Estate Record and Guide*, September 6, 1890, 300.

²⁰ *Real Estate Record and Guide*, September 13, 1890, 334.

Amos Cotting and donated to St. Luke's Episcopal Church. At this time, the house was moved south and realigned to face west. Numerous alterations were made to the building, affecting the front stairs, side porches, and interior plan. Over the next twenty-five years, the Grange was used for various religious purposes, serving as a temporary chapel, and after 1892, a rectory and school.²¹

De Forest divided the former Hamilton estate into three hundred building lots, and in late 1887 a much-discussed public auction was held at the Real Estate Exchange in lower Manhattan. Although dealers "recognized the sale as one of the most important of the year," sales were extremely disappointing – the result of high pricing, and as one critic wrote, the seller's "prejudice against reasonable profits."²² In subsequent years, the situation failed to improve; while some lots were sold at a sacrifice, De Forest was unable to meet his financial obligations.²³

Despite fiscal difficulties, De Forest did lay the groundwork for the neighborhood's present residential character. In this pre-zoning era, deed restrictions and restrictive covenants were often employed to regulate use in developing residential areas and De Forest stipulated in an 1886 agreement that all future construction in Hamilton Heights be limited to "brick or stone dwelling houses at least two stories in height." Only one area was excluded, the shallow lots fronting the east side of Tenth Avenue.

To spur development in accordance with his plan, De Forest's son, William De Forest, Jr. commissioned the architect Harvey L. Page to design an apartment building and four adjoining townhouses in the Queen Anne style (part of the Hamilton Heights Historic District) at the southwest corner of Tenth Avenue and along West 144th Street. This pattern would be maintained throughout the district, with mostly three and four-story townhouses designed by such as architects as Henry Foucaux and William E. Mowbray along the numbered streets, Convent Avenue and Hamilton Terrace; and a continuous row of five to seven-story apartment buildings on the east side of Amsterdam Avenue. In several instances -- at the northeast corners of 142nd and 143rd Streets, as well as the southeast corner of 144th Street -- a unified urban ensemble was created in which the corner apartment buildings and the adjacent townhouses were designed by the same residential specialists. These architects included Clarence True, Henry Andersen, and Neville & Bagge.

To underscore the Upper West Side's transformed character, Tenth Avenue (above 59th

²¹ Margot Gayle, "Dream House: Home, Home on the Grange," *Daily News*, February 17, 1991, 8; "Out Among the Builders," *Real Estate Record and Guide*, December 22, 1888, 1516.

²² "Real Estate in Demand, Buyers and Sellers on the Alert," *New York Times*, January 15, 1888, 15.

²³ "William H. De Forest Fails," *New York Times*, January 10, 1888, 8.

Street) was renamed Amsterdam Avenue by the Board of Alderman in 1890, who noted that such a name change would have a "marked and beneficial effect on property" values.²⁴ Over the next decade, eight multiple-unit dwellings, including the "Northfield," "Chatham Hall," and two buildings called "Hamilton Grange," were constructed along the east side of the avenue, between West 140th and West 145th Streets. All but one were designed with residential entrances on the side streets, permitting large commercial spaces with entrances facing the bustling traffic corridor. By 1904, Amsterdam Avenue was recognized as "one of the finest thoroughfares in northern New York."²⁵

In 1897 the City College of New York announced plans to relocate from the Gramercy Park area to a large elevated site immediately south of West 140th Street. Like Columbia and New York Universities, which both built new campuses during the 1890s, the trustees' goal was to create an academic village, one that was removed from, but still part of, the city. As designed by the prominent architect George B. Post, most of the Collegiate Gothic-style campus (1897-1930, a designated New York City Landmark) was grouped on, or close to, Convent Avenue, including the main building (Shepard Hall, 1907) and the arched stone and iron "Hamilton" entrance at West 140th Street. Overall, City College had a positive impact on the surrounding neighborhood. Not only did the thirty-five acre campus insulate Hamilton Heights from future development to the south, but the students and faculty would provide area landlords with a steady stream of tenants.²⁶

During this first wave of development, Hamilton Heights attracted a mix of middle to upper middle-class white professionals. Native-born Protestants tended to dominate the population, but there were also immigrants from Ireland, Italy, and Germany. Census records document doctors, lawyers, merchants, as well as occasional live-in servants of various races and ethnicities. To serve the community's spiritual needs, four impressive religious structures were constructed between West 141st and West 145th Streets. Three were built on prominent corner

²⁴ Ninth Avenue (now Columbus) was similarly renamed in 1890. See Henry Moscow, *The Street Book*, 22.

²⁵ Robert C. Brooks, "History of the Street and Rapid Transit Railways of New York City," dissertation, Cornell University, 1904, 349.

²⁶ Buildings in the Hamilton Heights area once associated with City College include: No. 280 Convent Avenue (Alumni House, part of the Hamilton Heights Historic District), Nos. 292-296 Convent Avenue (aka City College House Plan, part of the Hamilton Heights Historic District), No. 504 West 140th Street (aka College Commissary, originally Fire Engine Company No. 80), No. 469 West 142nd Street (the Newman Club of City College, part of the Hamilton Heights Historic District Extension) and No. 336 Convent Avenue (used as a fraternity house, now vacant, part of the Hamilton Heights Historic District). In addition, No. 341-45 Convent Avenue (now Lutheran Hospital) was once known as the "College View" Nursing Home (part of the Hamilton Heights Historic District).

sites: St. Luke's Episcopal Church (R. H. Robertson, 1892-95), at the northeast corner of Convent Avenue and West 141st Street; Washington Heights (now Convent Avenue) Baptist Church (Lamb & Rich, 1897-99) at the southeast corner of Convent Avenue and West 145th Street; and Lenox (now St. James) Presbyterian Church (Ludlow & Valentine, 1904), at the northwest corner of St. Nicholas Avenue and West 141st Street. All are located within the boundaries of the existing Hamilton Heights Historic District.

Subsequent Developments, 1900-1925

By the turn of the century, the neighborhood's first phase of development was complete. The streets had been paved, gas street lamps installed, the city water system upgraded, and a mix of fine private residences, low-rise apartment houses, and religious buildings had been constructed.²⁷ In 1904 the Interborough Rapid Transit Company (IRT) began operating along Broadway, to stations at 137th and 145th Streets, further accelerating the development of the area.

In 1903 Our Lady of Lourdes Roman Catholic Church was completed on West 142nd Street, the only mid-block -- and Catholic -- church in Hamilton Grange. Founded by Monsignor Joseph H. McMahon in 1901, the congregation temporarily worshiped in a former dance studio on the second floor of a commercial building at the northeast corner of Amsterdam Avenue and West 145th Street. In November 1901 the parish acquired seven lots from the city at a cost of \$64,000. Although a group of local residents sued to block construction, claiming that "zoning regulations" prohibited non-residential use, the courts failed to sustain such objections.²⁸ The architectural firm of O'Reilly Brothers was commissioned to design the church and by Christmas 1903 the first Mass had been held and the building had been dedicated. Incorporating ornament and materials salvaged from three memorable nineteenth century-buildings originally in midtown Manhattan -- the National Academy of Design (1865, demolished 1900), the A. T. Stewart mansion (1867, later the Manhattan Club, demolished 1901), and the east end of St. Patrick's Roman Catholic Cathedral (1858-70) -- the resourceful design was praised by the *Architectural Record* for its "architectural as well as devotional piety."²⁹ Not only did this solution prove to be less expensive than designing an entirely new structure, but it also provided the community with a lasting reminder of the city's recent past.

²⁷ For a brief history of the New York City water system up to 1890, see LPC, *Williamsbridge Reservoir Keeper's House Designation Report* (LP-2047) (New York: City of New York, 2000).

²⁸ *Our Lady of Lourdes: 75 Years*, (Custombook, 1976), 6. Perhaps these "zoning regulations" were the deed restrictions created by De Forest in 1886.

²⁹ *Architectural Record*, April 1907.

More than two thousand, mainly second and third generation Irish and German, families joined the congregation in the decade that followed. Gradually, a modest religious complex would develop around the church, including two buildings commissioned by the congregation: a five-story convent beside the church on West 142nd Street (Nicholas Serracino, 1911-12) and a five hundred student parochial school directly behind the church on West 143rd Street (F. A. De Meuron, 1912-13). Built for the Sisters of St. Ursula of the Blessed Virgin, the convent housed sixteen teachers and the Mother Superior. The four-story school, built for grades one through eight, incorporated an auditorium, gymnasium, and roof-top playground. Opposite the church, No. 472 West 142nd Street (part of the Hamilton Heights Historic District) was acquired to serve as the rectory, and during the 1930s two additional row houses, immediately west of the church, were acquired: No. 474 West 142nd Street, by purchase, and No. 469 West 142nd Street, by gift (both Neville & Bagge, 1895-96). The latter row house became the Newman Club of City College, offering Catholic students various social and religious activities. In addition, from 1918 to 1943 the church owned No. 330 Convent Avenue, between West 143rd and West 144th Streets (part of the Hamilton Heights Historic District), where it administered a girl's school run by the Sisters of St. Ursula.

De Forest's restrictions against multiple-unit residences east of Amsterdam Avenue expired in late 1911. On Convent Avenue, where Hamilton's mansion originally stood, development had been delayed by the survival of the thirteen gum trees he had planted, protected by a low wood fence. These trees, however, had only a few years to live. In 1898 *The Harlem Local Reporter* called for their preservation by a "patriot citizen," but by 1904 only seven remained standing.³⁰ Four years later, most, if not all of the trees were dead or had been cut down.³¹

Early in 1911, David C. Leech, who had owned the historic property since 1898, sold the entire block front between West 142nd and 143rd Streets to Judson S. Todd, who erected the six-story Beaux-Arts style "Hamilton Grange" at No. 310 Convent Avenue (Schwartz & Gross, 1911-12).³² Over the next five years, six apartment buildings would rise east of Amsterdam Avenue. Neville & Bagge designed a pair of identical tan brick neoclassical-style buildings at No. 53 and No. 63 Hamilton Terrace, complementing the block's existing limestone and brownstone-fronted row houses. Two of the most impressive examples stood within view, and directly north, of City College: Soundview Court at No. 260 Convent Avenue (George F. Pelham, 1911-12), and No. 270 Convent Avenue (Frank L. Norton, 1915-16). Built in a similar Beaux-Arts style and decorated with exuberant terra-cotta details, these limestone and brick towers remain the tallest

³⁰ Pierce, caption below illustration facing page 138.

³¹ Pieces of Hamilton's trees were said to have been given to Banker's Trust and sold by local boys as souvenirs.

³² *Real Estate Record and Guide*, January 21, 1911, 120. "For sale" signs were first posted on the "little lot" in January 1898. *Harlem Local Reporter*, January 29, 1898, 4.

structures in the Historic District, rising ten stories.

Between 1905 and 1915, the area's population increased by more than fifty percent.³³ In response, a significant number of civic improvements were undertaken, including the completion of St. Nicholas Park to the southeast (Samuel Parsons, by 1910), Colonial (now Jackie Robinson) Park³⁴ to the northeast (by 1910), Fire Engine Company No. 80 on West 139th Street (Alexander Stevens, 1905), and the "Hamilton Grange" branch of the New York Public Library on West 145th Street (McKim, Mead & White, 1905, a designated New York City Landmark). Two notable entertainment venues opened on Broadway, close to the 145th Street IRT subway station: B. S. Moss's "Hamilton Theater," a vaudeville house seating 1,800 persons at 146th Street (Thomas W. Lamb, 1912-13, a designated New York City Landmark) and the Bunny (now Nova) Theater, between 146th and 147th Streets (George F. Pelham, 1913).

The Hamilton Heights area after 1925

Various names given to the area -- Harlem Heights, lower Washington Heights, and Hamilton Grange -- fell out of use during the 1930s. Although most of Manhattan north of 125th Street was commonly referred to as Harlem, according to a study by Columbia University (1935)³⁵ and *The WPA Guide to New York City* (1939), the "southern portion of Washington Heights [was] often called Hamilton Heights."³⁶

The neighborhood's white population began to decline during the Depression years, replaced by a growing number of African American, and later, Hispanic residents. Several churches in the Historic District were sold to African-American congregations, including the

³³ This population growth refers to the larger Hamilton Heights/Manhattanville area. See "A Preservation Plan for Hamilton Heights/Manhattanville," unpublished manuscript, Graduate School of Architecture, Planning and Preservation, Columbia University, 1996-97, 15.

³⁴ "Five New Laws for Five New Parks," *Real Estate Record and Guide*, June 23, 1894, 100. According to this article, Colonial Park was given priority and the land was scheduled to be acquired by condemnation.

³⁵ "A Study of the Hamilton Heights Section of Upper Manhattan Island," unpublished manuscript, School of Architecture, Columbia University, May 24, 1935.

³⁶ *Rider's Guide to New York City*, published in 1923, continued to describe the area as the southern section of Washington Heights, extending from 130th to 160th Streets. *WPA Guide*, 294.

Lenox Presbyterian Church, transferred to St. James Presbyterian Church in 1927,³⁷ and the Washington Heights Baptist Church, which was renamed the Convent Avenue Baptist Church in 1942.³⁸ That same year, St. Luke's Episcopal Church, for the first time, opened its doors to people of all races.³⁹

By the early 1950s, the neighborhood's population would be solidly African American. Whereas prior to the Depression blacks dominated central Harlem, it wasn't until the mid-to late-1930s that a significant number resided in Hamilton Heights. A map published in the *New York Sun* (March 1935), represented blacks living no farther south than West 144th Street, in such buildings as the Sadivian Arms apartments, Nos. 400-418 West 145th Street, and possibly Nos. 413-425 West 144th Street (part of Hamilton Heights Historic District). Similar findings were reported by a Columbia University in 1935. Organized "to consider plans for the protection and improvement" of the area, the only section identified as "occupied by negroes" was said to be in the row houses on the south side of West 145th Street.⁴⁰

Initially, most blacks lived in row houses that were converted to multiple-family residences.⁴¹ One of the earliest examples in the area was at No. 468 West 145th Street, which became a rooming house in c. 1928,⁴² a year after construction began on the Independent Subway (IND) station at the intersection of 145th Street and St. Nicholas Avenue. In the decade that followed, and especially during the early years of the Depression, the number of conversions multiplied.⁴³ For instance, in 1939 the composer Billy Strayhorn moved into a converted brownstone at No. 315 Convent Avenue (part of the Hamilton Heights Historic District) where he and his partner lived for seven years in a ground floor apartment opening onto a garden. Jimmy Rushing, the celebrated blues singer and vocalist for the Count Basie Orchestra also lived

³⁷ The 55th Street congregation, which initially planned to build a new sanctuary on 137th Street, paid \$248,000 for the West 141st Street building.

³⁸ Convent Avenue, between West 144th and 145th Street, is named for the church's minister, Rev. Dr. John W. Saunders.

³⁹ "A Preservation Plan for the Hamilton Heights/Manhattanville area," 16.

⁴⁰ Letter to Joseph Hudnut, part of "A Study of the Hamilton Height Section of Upper Manhattan Island," unpaginated. Also see map inserted between pages 6, 7.

⁴¹ Although such conversions had been legal since 1919, it is difficult to estimate what percentage of single-family houses in Hamilton Heights were adapted in this fashion.

⁴² See New York Building Department, Certificate of Occupancy, No. 422-27.

⁴³ Express service on the A train began in September 1932. D service began in December 1940.

upstairs.⁴⁴ Other neighborhood residents included the pianist-composer Mary Lou Williams⁴⁵ at No. 63 Hamilton Terrace, and the big band leader and stride pianist Charles Luckeyth "Luckey" Roberts, who owned a popular nightclub on St. Nicholas Place and 149th Street (not part of the Historic District) known as the Luckey's Rendezvous or the Rendezvous Club.

During the late 1930s houses were also purchased by African-American families. Lenon and Lewis Hoyte acquired No. 6 Hamilton Terrace (part of the Hamilton Heights Historic District) in 1938, a forty-year old brick and limestone row house. Lenon, who studied at nearby City College and Columbia University, became a well-known collector of dolls. During the 1960s, she founded Aunt Len's Doll and Toy Museum in her home, which was later described in the *New York Times* as "one of the most extensive private collections of dolls and related toys in the United States."⁴⁶

Beginning in the mid-1940s, the apartment buildings along the west side of Convent Avenue attracted many successful black residents.⁴⁷ The apartment building at No. 270 Convent Avenue continued to be one of the most prestigious addresses, with many notable tenants, such as the writer and critic George S. Schuyler, who moved in after 1944,⁴⁸ and the orchestra conductor

⁴⁴ David Hajdu, *Lush Life: A Biography of Billy Strayhorn* (North Point Press, 1996), 67-72.

⁴⁵ Williams was a prolific composer. In 1946 compositions from her "Zodiac Suite" were performed at Carnegie Hall by the New York Philharmonic. This was the first time that the orchestra performed works by a black woman. See *The Black New Yorkers: 400 Years of African American History*, 265.

⁴⁶ "Lenon Hoyte, 94, Who Offered Her Love of Dolls to the World," *New York Times*, September 9, 1999.

⁴⁷ It is difficult to be certain when apartment buildings in the area first permitted black residents. No. 409 Edgecombe Avenue opened to African-Americans in 1928 and No. 555 Edgecombe Avenue in 1940. See *555 Edgecombe Avenue Apartments* (LPC-1862) and *409 Edgecombe Avenue Apartments* (LP-1861) (both LPC, New York, 1993). According to research provided by Manhattan Community Board District 9, in 1938 No. 270 Convent Avenue was purchased by Augustine A. Austin, the president of the Antillean Holding Company, which later purchased No. 409 Edgecombe Avenue. It was probably at this time that its apartments were first rented to blacks.

⁴⁸ During the 1930s he lived at No. 321 Edgecombe Avenue. His daughter Philippa Duke Schuyler, an eight year old prodigy, had a day at the New York World's Fair named in her honor. At the age of five she composed her first piece for piano. She became a journalist and was killed in a helicopter accident during the Vietnam War. *The Black New Yorkers* (Wiley & Sons, 2000), 250, 321.

Dean C. Dixon.⁴⁹ Other notable residents included M. Moran Weston, Reverend at St. Philip's Episcopal Church (a designated New York City Landmark) on West 134th Street, Clifford L. Alexander, Jr., associate counsel to President Lyndon Johnson,⁵⁰ Lester Granger and Edward S. Lewis, leaders of the National Urban League,⁵¹ and Harold Stevens, the first African American to serve on the Supreme Court of New York State.

These demographic trends peaked in the 1970s. Although the Harlem Task force characterized the neighborhood's population as "totally black" in 1973, census records indicate a significant number of Hispanic, particularly Puerto Rican, residents, at more than 13 per cent. The Task Force praised the neighborhood's "stable residential pattern," particularly the houses along Convent Avenue, which it described as "among the best built and best preserved in all of New York City."⁵²

Histories Preserved

During the 1920s, Alexander Hamilton's association with the neighborhood began to attract considerable interest. The intersection of Amsterdam Avenue and Hamilton Place (near 144th Street, not part of the district) was renamed Alexander Hamilton Square in 1921,⁵³ and three years later the Grange was acquired by the American Scenic and Historic Preservation Society for use as a museum which opened in 1933. It was at this time that area began to be called Hamilton Heights. A lifesize bronze statue of Hamilton (William Ordway Partridge, 1892), installed facing Convent Avenue, was donated to the museum by the Hamilton Club of Brooklyn Heights in 1936. Acquired by the National Parks Service in 1962, the Grange is presently known as the Hamilton

⁴⁹ Founder of the New York Chamber Orchestra, Dixon performed with such notable orchestras as the NBC Symphony, the New York Philharmonic, and the Philadelphia Orchestra. Unable to secure a permanent position, from 1949 to 1970 he lived abroad. *The Black New Yorkers*, 213, 242, 255, 272.

⁵⁰ After studying at Yale, in 1958 Alexander was appointed assistant district attorney for New York County. In 1961 he was named director of the Manhattanville-Hamilton Grange Neighborhood Conservation Project. Under President Kennedy he served on the National Security Council. In 1977 he became the first black secretary of the United States Army. *The Black New Yorkers*, 285, 293, 298, 360.

⁵¹ Granger became executive director of the National Urban League in 1941. *The Black New Yorkers*, 255.

⁵² *A Profile of Harlem: Findings of the Harlem Task Force* (The Harlem Urban Development Corporation, December 1973), 28-29.

⁵³ It is presently called Johnny Hartman Plaza, named for the famed jazz vocalist.

Grange National Memorial. It was designated a New York City Landmark in August 1967.⁵⁴

In November 1966 the New York City Landmarks Commission held a public hearing regarding the creation of an historic district in Hamilton Heights.⁵⁵ A second hearing was held in 1974 regarding the proposal and the Hamilton Heights Historic District was designated in November. The designation report outlined both the district's special qualities and the commission's goals, observing:

Set apart from the busy thoroughfares to the north, east and west, this residential community has a charming character all its own . . .

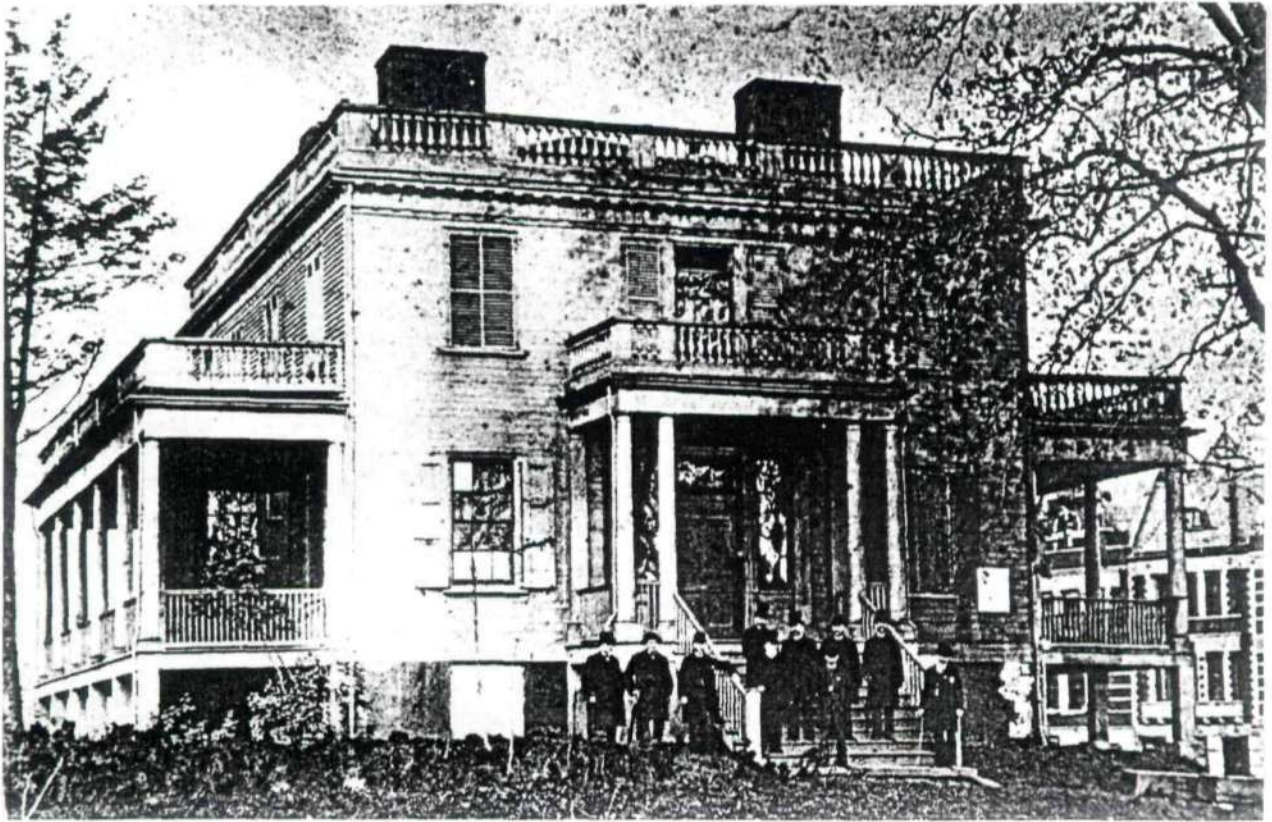
Designation of the [Hamilton Heights Historic] District will strengthen the community by preventing further loss . . . [it] is a major step towards insuring the protection and enhancement of the quality and character of the entire neighborhood.⁵⁶

The Hamilton Heights Historic District emphasized row house construction and ecclesiastical architecture. This designation of the Extension adds the multiple dwellings and row houses that were excluded from the 1974 district, incorporating the full range of architectural works that contribute to the character of this fine residential quarter. With unbroken rows of handsome townhouses, contemporaneous apartment buildings and religious structures, Hamilton Heights remains one of the city's most architecturally distinctive enclaves.

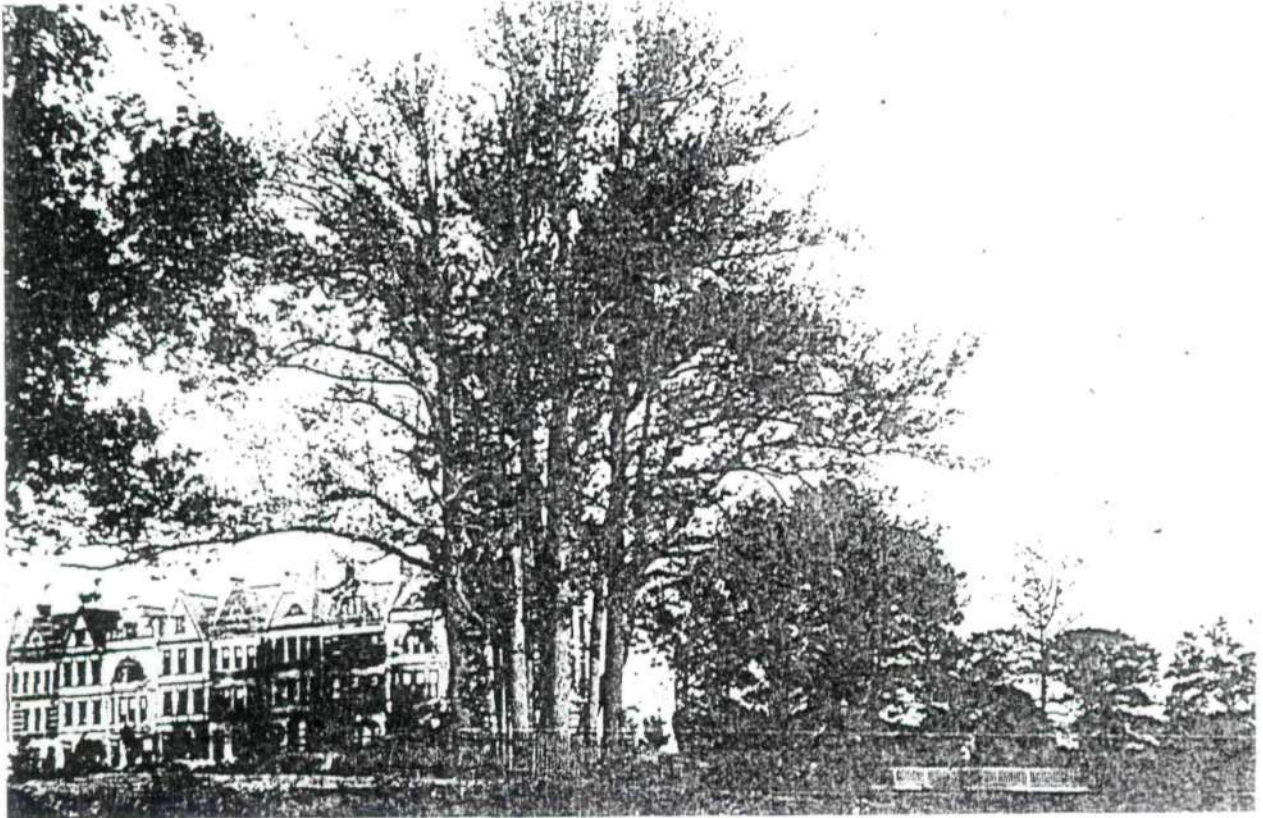
⁵⁴ The Hamilton Grange branch of the New York Public Library was designated a New York City Landmark in March 1970 and Our Lady of Lourdes Roman Catholic Church in May 1975.

⁵⁵ As originally proposed in 1966, the boundaries of the Hamilton Heights Historic District were slightly larger than later approved, including Convent Avenue and Hamilton Terrace in their entirety, from West 140th to 145th Streets. These additional buildings are included in the Hamilton Heights Historic District Extension.

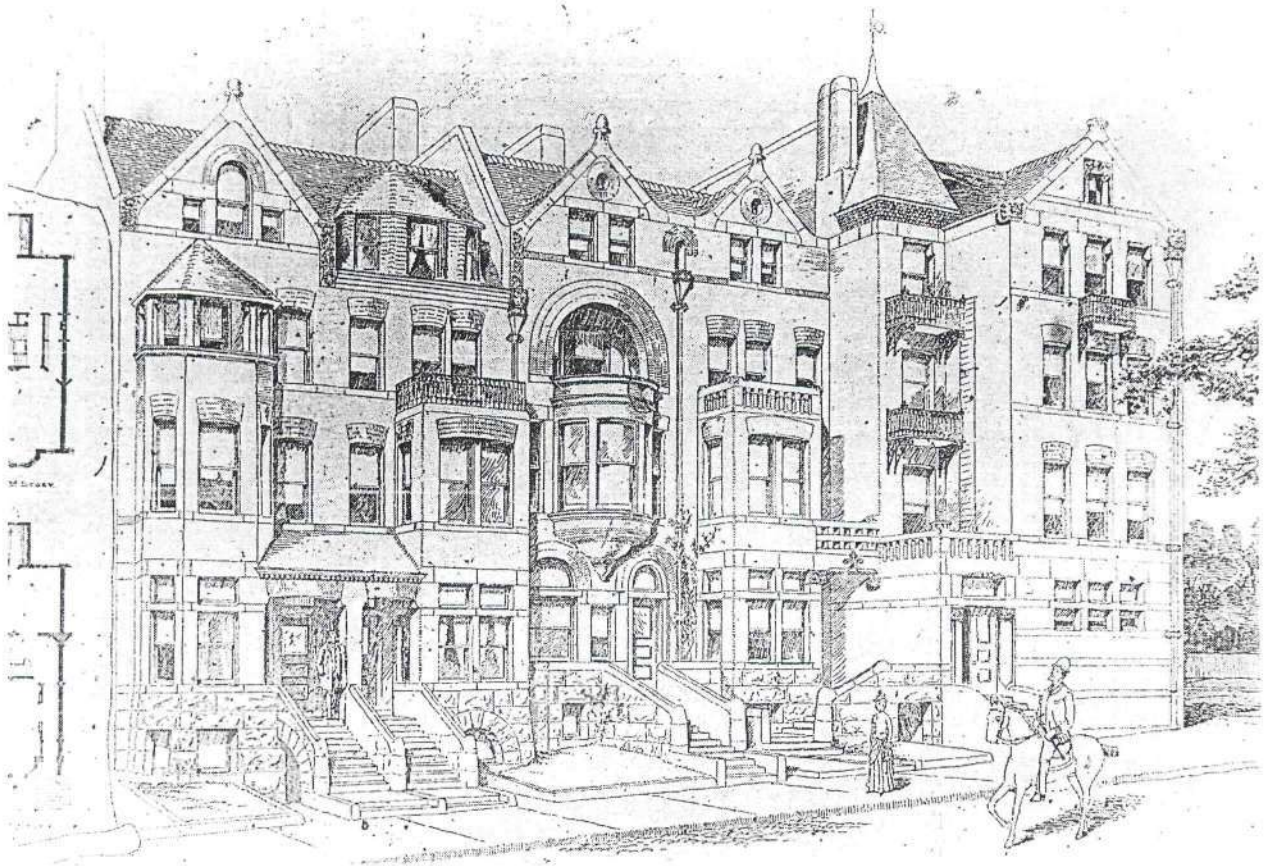
⁵⁶ LPC, *Hamilton Heights Historic District Designation Report* (New York, 1974), 7a.



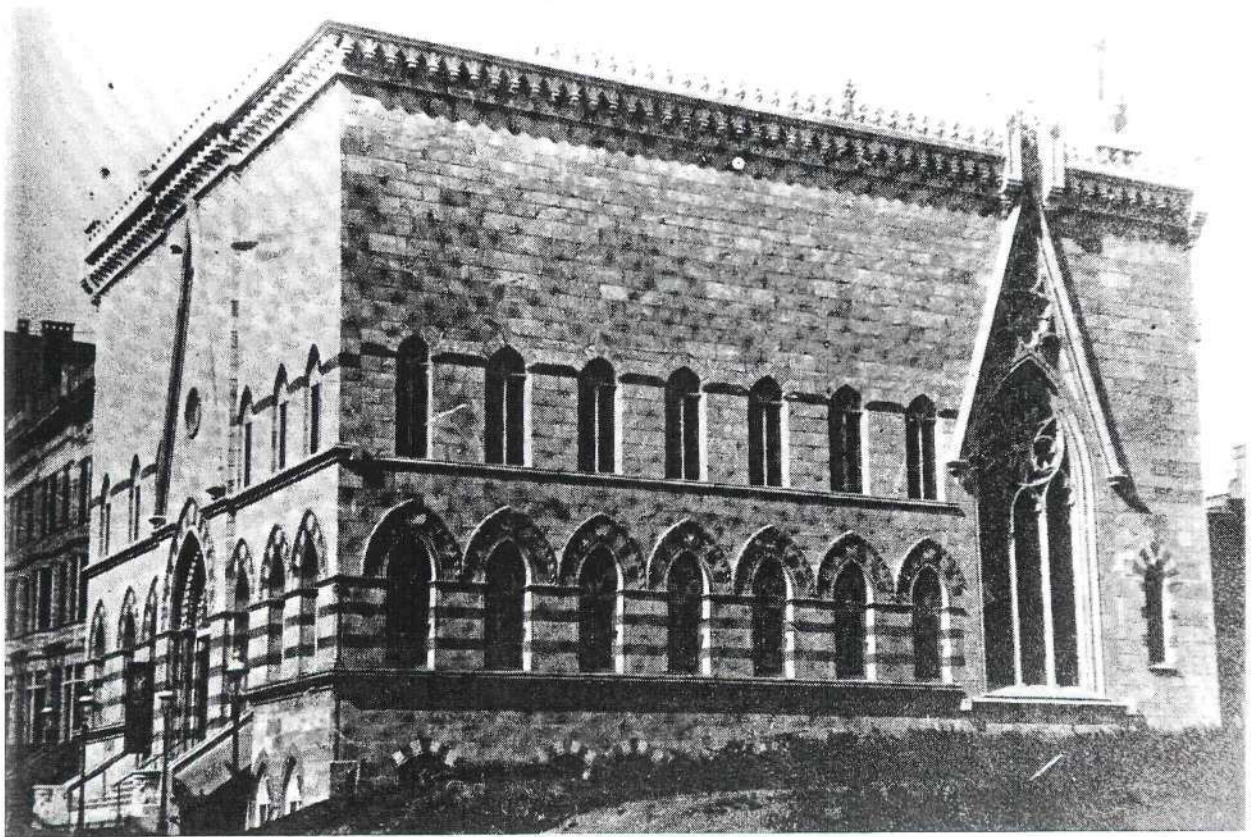
Members of St. Luke's Episcopal Church on the steps of Hamilton Grange probably October 29, 1888



Alexander Hamilton's surviving gum trees, between West 142nd and 143rd Streets, c. 1901
Source: *New York Public Library*



"Houses at Hamilton Grange, 144th Street and 10th Avenue" by W. W. Kent
from *Building*, December 17, 1887



Our Lady of Lourdes, east facade, before 1911
source: *The History of Our Lady of Lourdes: 75 Years*



Soundview Apartments (No. 260 Convent Avenue) under construction, c. 1910
Source: Norton and Patterson, *Living It Up: A Guide to the Named Apartment Houses of New York*, 317.

BUILDING ENTRIES

**WEST 140th STREET (north side) aka Alphonso B. Deal Street
Between Convent and Amsterdam Avenues**

451 West 140th Street

See: 260 Convent Avenue

477 West 140th Street, aka 1619-1625 Amsterdam Avenue

Borough of Manhattan Tax Map Block/Lot: 2057/29

Building Name: The Hamilton

Date: 1900 (NB 263-1900)

Architect: George F. Pelham

Original Owner/Builder: Samuel Quincy

Type: tenement

Style/ornament: neo-classical

Number of stories: 7



History

Originally called *The Hamilton*, this seven-story tenement was designed by George F. Pelham to complement the adjoining building, No. 476 West 141st Street. Located at the northeast corner of West 140th Street and Amsterdam Avenue, the 40 by 100 foot site was acquired by the West Side developer Samuel Quincy on March 29, 1900. Estimated to cost \$150,000, the building was planned with apartments for thirty-six families as well as stores along Amsterdam Avenue. Construction began in July 1900, and was completed by July 30, 1901.

Description

Clad in red brick, *The Hamilton's* two street facades are divided by raised moldings into four distinct sections: ground or first story, second story, third through sixth stories, and the seventh story. The molding that divides the sixth and seventh stories has a foliate motif. Quoins of alternating dimensions, made of terra cotta, mark the southwest and southeast corners on floors three through six. The entrance to the apartments, on West 140th Street, is reached through an Ionic portico supported by two pairs of composite columns set on high bases. The columns support an entablature decorated with Renaissance Revival-style reliefs. Inside the portico are two pairs of Ionic pilasters. West of the entrance, the building's rusticated base is painted off-white. It features two (sealed) windows with voussoirs and sills, as well as an historic decorative iron fence, enclosing the areaway, that is anchored to the facade.

The areaway, now, in part, covered by grates, also extends alongside the front of the building. The lower level, visible through grates, has arched windows, some of which are sealed. The four storefronts, marked by aluminum gates and vinyl awnings, are not historic. Above the southernmost storefronts, segments of the original cornice are visible.

The windows in the upper stories are non-historic and double-hung. The south facade (on West 140th Street) has four evenly-spaced windows per floor; and the Amsterdam Avenue facade has twelve windows on each floor, two of which are double windows. On floors three through five, the windows have keystones that are identical to those on the second floor, set into and above limestone voussoirs. All but two of the sixth floor voussoirs have no keystones; and the windows on the seventh floor have neither keystones nor voussoirs. The windows on floors three through seven have limestone sills. The second and seventh stories have raised horizontal banded brickwork between the windows.

All windows are identical size, except on Amsterdam Avenue where the seventh window from the corner of West 140th Street is smaller than the rest. Unlike the majority of windows, these smaller windows have no keystones. Below each pair is a terra-cotta spandrel with raised reliefs. A series of original fire escapes, with curved balconies and steep ladders, is attached in front of the sixth window from the south corner. Above the seventh floor is a substantial projecting denticulated and bracketed metal cornice. The east facade, painted grey on the seventh floor, is faced with brick. A non-historic gate provides access to a rear service alley and stairs. A non-historic fire escape is installed in front of the second and third windows from the south. All of the windows are non-historic and double-hung.

WEST 141st STREET (south side)
Between Convent and Amsterdam Avenues

476 West 141st Street, aka 1627-1635 Amsterdam Avenue
Borough of Manhattan Tax Map Block/Lot: 2057/56

Building Name: Chatham Hall
Date: 1894-96 (NB 273-1894)
Architect: Van Campen Taylor
Original Owner: F. S. Baldwin
Type: flats
Style/ornament: neo-classical
Number of stories: 7 and basement



History

Chatham Hall is a seven-story flats building designed by Van Campen Taylor. Named after the (first) Earl of Chatham, William Pitt (1708-1778), the name makes reference to the struggle for American independence and Pitt's support of the colonists' opposition to British taxation. Located at the southeast corner of Amsterdam Avenue and West 141st Street, the building was planned with twelve apartments and stores along Amsterdam Avenue. Construction began March 19, 1894 and, due to amendments to the original building department application, was completed more than two-and-a-half years later, in late November 1897. Almost identical to its neighbor, it probably served as inspiration for No. 477 West 140th Street, built 1900-1.

Description

Clad in red brick with limestone details, No. 476 West 141st Street has a stone foundation with partial steel framing. The Amsterdam Avenue facade is divided by moldings into four sections: ground floor, second floor, third through sixth floors, and seventh floor. The sixth and seventh floors are divided by egg and dart molding. The projecting metal cornice above the seventh floor is original, though it has lost much of its detail toward the south end. All of the windows are double-hung. Notable decorative features include the terra-cotta surrounds on the second floor windows, terra-cotta spandrels below the paired windows on floors three through six, and quoins of alternating size that mark the northwest and northeast corners. The seventh story has rusticated brick bands. A series of original curved fire escapes with steep ladders is installed in front of the fourth row of windows from the south corner. Additional fire escapes are located on the building's rear (east) facade.

Five non-historic glazed aluminum storefronts line Amsterdam Avenue. Vinyl awnings, and roll-down metal gates may obscure historic elements, including the frieze. The southernmost storefront has a sign and awning that extends to the curb. Facing north on West 141st is the entrance to the apartments, marked by an Ionic portico with columns set on small pedestals. These columns support an entablature decorated with Renaissance-Revival style reliefs. To the west are three windows; two have rusticated voussoirs and stone sills. The center window (in part) and the west window are obscured by a commercial billboard. The east window is set between the entrance and an engaged Ionic pilaster, supported by a corbel. Between the pilaster and stairs are Renaissance-Revival style relief panels. Above the entrance and windows is a simple stone molding that extends to the corner, and turns briefly onto Amsterdam Avenue, where the stone has been removed during a previous alteration. The building's original wrought-iron fence, surrounding an areaway, extends from the corner of Amsterdam Avenue to the stairs. Non-historic pipe railings have been installed to either side of the entry stairs. Set within the portico is a non-historic aluminum door with a small window to the east and larger window above.

WEST 142nd STREET (north side)
Between Convent and Amsterdam Avenues

Convent of Our Lady of Lourdes Church
463 West 142nd Street

Borough of Manhattan Tax Map Block/Lot: 2058/37

Date: 1911-12 (NB 725-1911)

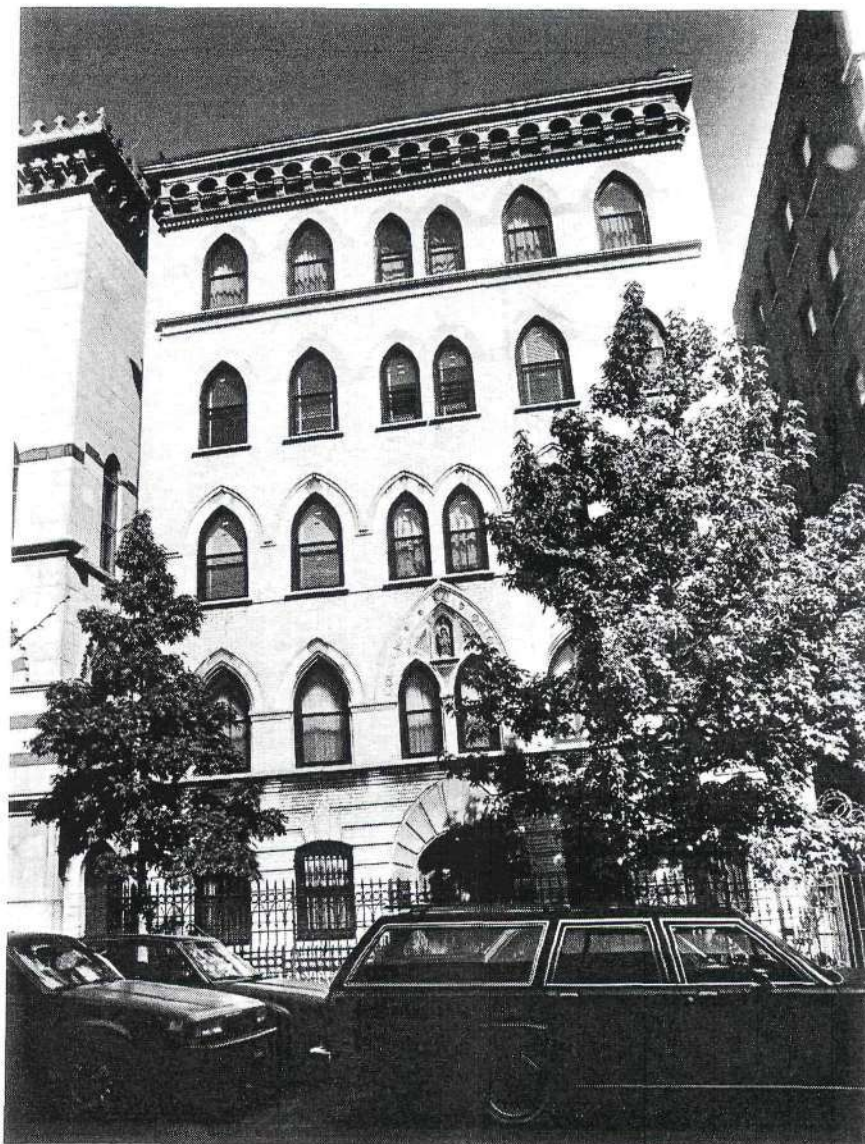
Architect: Nicholas Serracino

Original Owner/Developer: Sisters of St. Ursula of the Blessed Virgin

Type: Convent

Style/ornament: neo-Gothic

Number of stories: 5



History

This free-standing five-story neo-Gothic style structure was built on an undeveloped lot, directly east of Our Lady of Lourdes Church, in 1911-12. The site, which originally extended 170 feet east to Convent Avenue, was divided by, and purchased from, Judson S. Todd of the Holland Holding Company. The convent was designed by Nicholas Serracino, an Italian-born architect who specialized in ecclesiastical work. In 1902, three nuns from the Order of St. Ursula of the Blessed Virgin were invited by the church's founder, Father Joseph H. McMahon, to open a kindergarten (and later Primary Department) in a rented house at No. 505 West 144th Street. By the following year, ninety-seven students were enrolled. A parish house was purchased for the nuns at No. 523 West 142nd Street, which they inhabited until construction of the present building. Projected to cost \$40,000, by 1915 the convent was home to sixteen nuns, six houseworkers, and two students. Most of the residents were foreign born, from France, Ireland, and Poland. During the 1940s the Sisters of St. Ursula withdrew from the parish. At this time, the convent was purchased by the church and offered to the Sisters of the Holy Child who had run the school's Grammar Department (the four upper grades) since 1904.

Description

The convent has a white brick facade with limestone details. Set behind the original iron gate with neo-Gothic details, the ground floor has a central entrance with a rusticated pointed-arch surround that meets a molding dividing the first and second stories. The gate surrounds the areaway and the basement windows are visible. At the west corner of the first story is a limestone cornerstone inscribed with the date A.D. 1912 and the insignia of the Sisters of St. Ursula. The first story has four double-hung windows with segmental arches and brick voussoirs. Original iron gates cover each window. The base has stylized banded brickwork suggesting rustication.

The second story has three pairs of double-hung lancet windows with stone surrounds above the stringing line. The surrounds rest on moldings that extend between the windows. The surrounds link the outside window pairs to the central pair, which has smaller windows surmounted by a limestone statue of the Virgin Mary set into a niche. The statue and central windows are grouped below a pointed arch on which "CONVENT OF OUR" and "LADY OF LOURDES" is inscribed. The third floor fenestration is identical to the second floor except that the windows rest on limestone sills above a thin brick channel that extends across the facade. The fourth floor windows have linked flat pointed arch surrounds. The fifth story windows sit on a limestone molding that extends across the entire facade. The central pair is smaller than the other windows. At the top of the facade is an elaborate neo-Gothic style copper cornice with a denticulated molding at its base. This lower molding obscures some of the tips of the lancet windows on the fifth floor.

To the west of the building is a narrow passage, entered through a pointed limestone arch springing from white brick columns. A non-historic metal gate is installed within the arch. Due to the narrow space between the church and the convent, and the convent and the rear of No. 302-304 Convent Avenue, the building's east and west facades are barely visible.

Significant References

New York State Census Records, 1915

Our Lady of Lourdes 75 Years (Custombook, Inc., 1976)

Our Lady of Lourdes Roman Catholic Church

467 West 142nd Street

Borough of Manhattan Tax Map Block/Lot: 2058/33

THIS IS AN INDIVIDUAL LANDMARK, designated 1975

Date: 1902-1904

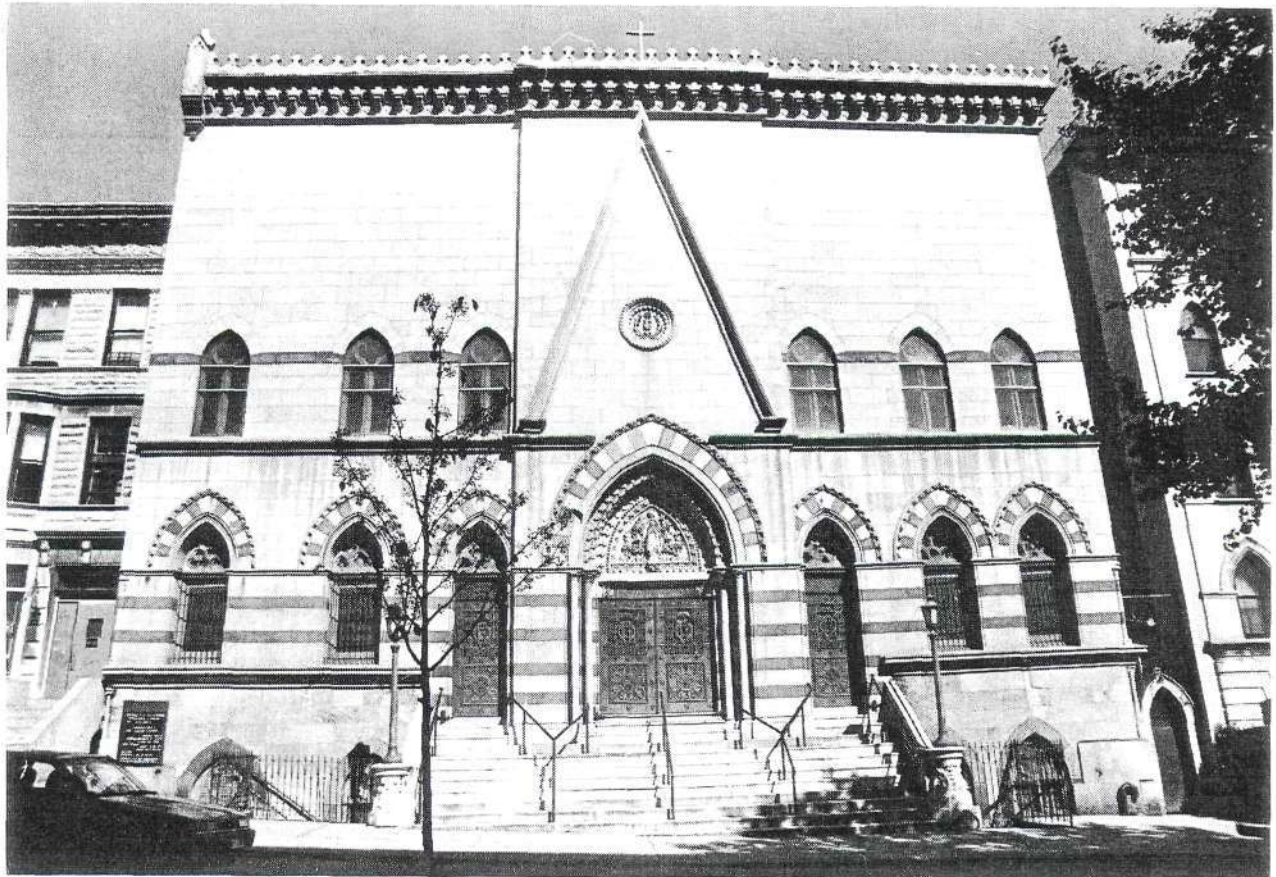
Architect/Builder: O' Reilly Brothers

Owner/Developer: Our Lady of Lourdes Roman Catholic Church

Type: church

Style/ornament: neo-Gothic

Number of stories: 3 and basement



History

Constructed on the north side of West 142nd Street, Our Lady of Lourdes Roman Catholic Church is located on a mid-block site measuring 75 by 100 feet. Built by the O' Reilly Brothers in 1902-04, the firm's design incorporates architectural elements from three distinguished structures: the National Academy of Design (P. B. Wight, 1865); St. Patrick's Cathedral (James Renwick, 1858-79), and the A. T. Stewart Mansion (John Kellum, 1867).

Founded in 1901 by Father Joseph H. McMahon, a noted liturgist and supporter of liberal causes, the church purchased seven building lots from the City of New York in 1901, costing \$64,000. During construction, services were held in a former dance academy located at the corner of Amsterdam Avenue and West 145th Street. Although neighborhood residents argued that De Forest's 1886 deed restrictions prohibited structures that were not residential, the courts refused to block construction and in May 1902 the cornerstone was laid.

Despite the unusual provenance of its building elements, O' Reilly Brothers succeeded in creating a new structure from recycled, mostly neo-Gothic, elements. The east facade, which remained visible until the construction of the apartment building at No. 302 Convent Avenue and the Convent of Our Lady of Lourdes in 1912, has two sources: the row of pointed-arch windows are from the National Academy of Design, and the larger single window with neo-Gothic tracery is from east end of St. Patrick's Cathedral, near Madison Avenue.

The apse, at the building's north end, incorporates elements obtained from St. Patrick's Cathedral (where McMahon had been assistant pastor) that were replaced by the new Lady Chapel (Charles T. Matthews) in 1901-6. It consists of a large central window with tracery flanked by smaller side windows and buttresses terminating in pinnacles. The elaborately carved marble pedestals, which flank the wide front steps, came from the A. T. Stewart mansion, demolished in 1901.

Dedicated by Archbishop John M. Farley in December 1902, the church attracted more than two thousand, mostly second and third generation, Irish and German families as congregants. McMahon died in 1939 and was succeeded by Monsignor John Stanley. Over the next decade there was a substantial drop in parishioners, from 5,600 to fewer than 2,700 persons. In recent years Our Lady of Lourdes has attracted a large number of Hispanic and African-American worshippers. To mark the parish's seventy-fifth anniversary, in March 1976, the jazz pianist and composer Mary Lou Williams, a resident of No. 63 Hamilton Terrace, supervised a "Feast Day" and "Jazz" mass.

Description

The main facade, on West 142nd Street, faces south. Identical marble pedestals flank a broad flight of stairs which rise to three entrances. Five non-historic metal railings ascend the stairs. Atop each pedestal is a single historic bronze lighting fixture. The facade's base is clad with white marble and dark stone banding. On the east and west sides is a stepped granite watertable and two pointed-arch windows with dark banding, as well as granite stairs that descend to an entrance directly below the main stairs. Near the west edge of the main facade, attached to the base, is an historic signboard, framed in bronze, for announcing church events.

A projecting molding divides the basement from the first floor. Interrupted by the main staircase, it extends along the main and east facades. The bronze center doors, which are wider and taller than the single bronze doors at either side, is enlivened by alternating dark and light voussoirs and carved extrados. Above the center doors is inscribed: "Our Lady of Lourdes." Above the west door is inscribed: "Candor Lucis Aeternae;" and above the east door: "Speculum Sine Macula" (these phrases translate as: "The brightness of eternal light/ is a mirror without stain"). Within the tympanum is a relief of the Virgin Mary. To either side of the east and west doors are a pair of pointed-arch windows with dark banding. Each window is surmounted by neo-Gothic tracery and covered by an historic grille.

The upper parts of the facade are simpler; dominated by a projecting central pavilion and a high, steeply pitched central gable which projects forward and pierces the cornice line. This gable encloses a single medallion with relief carving at center. To each side of the gable are three original neo-Gothic windows linked by a continuous band of dark stone at the springing of the arch. The windows are presently covered with plexiglass. Atop the main facade, and extending along the east facade, is an elaborate metal cornice with trefoil-like cresting and a corbel table below. At the center of the roof, aligned with the gable, is a simple crucifix.

The east facade, facing the west facade of the convent, has a series of pointed-arch windows with voussoirs in alternating colors and arched heads with tracery. Above, there is a row of plain windows unified by a single bandcourse. At the basement level is a row of windows with segmental arches which were salvaged from the National Academy of Design. Toward the north end there is a single large window with elaborate neo-Gothic tracery, surmounted by a gable and pinnacle. The apse, which is not visible from the street, is derived in its entirety from the east end of St. Patrick's Cathedral. It features a large central window with tracery flanked on each side by two buttresses, terminating in pinnacles, which frame lancet windows.

Significant References

"Architectural Aberrations," *Architectural Record* XXI (April 1907), 295-300.

LPC, *Our Lady of Lourdes Roman Catholic Church Designation Report*, LP-0892 (July 22, 1975).

Our Lady of Lourdes 75 Years (Custombook, Inc., 1976).

469, 471, 473, 475 West 142nd Street

Borough of Manhattan Tax Map Block/Lot: 2058/32, 31, 130, 30

Date: 1895-96 (NB 1666-1895)

Architect: Neville & Bagge

Original Owner/Developer: William B. Hall, Jr.

Type: row houses

Style/ornament: Renaissance Revival

Number of stories: 4 and basement



History

These four Renaissance Revival-style row houses were built by the developer William B. Hall. A contemporary writer described the firm as a "purveyor of the best class of private houses built purely on a speculative basis" in the city. Designed by Neville & Bagge, construction began in October 1895 and was completed in March 1896. The projected cost of each house was \$15,000. No. 469 was given to Our Lady of Lourdes Church by the estate of Mary Tone in August 1939. During the 1940s it became home to the Newman Club of City College. Administered by the parish, and later, Paulist fathers, this community center sponsored religious and social events. Today, it is occupied by the church's Youth Center.

General Description

The row consists of three nearly identical rock-faced limestone facades, as well as a fourth limestone facade that projects forward to meet the adjoining brick flats building, at No. 477 West 142nd Street (aka 1661-1669 Amsterdam Avenue) that was constructed a year later by developer Charles F. Rogers. The houses are eighteen feet wide and retain their original metal cornices. Nos. 471, 473 and 475 have historic double-glazed wood doors, crowned by a transom and limestone entablature resting on three evenly-spaced corbels. Nos. 469, 471, 473 have projecting oriels. All of the windows are double-hung, most have their original iron gates. On the east side of each stone stoop is small gated arched window. Below the ground story windows are small gated basement windows. To the west of each stoop, a short flight of stairs descend from the sidewalk to the basement entry. Non-historic gates have been installed at the top of the stairs.

469 West 142nd Street has double-hung windows. The door is non-historic. An air-conditioning unit is installed in the center window of the oriel on the first floor. A flagpole is attached to the center window of the oriel on the second floor.

471 West 142nd Street. Non-historic metal lighting fixtures are attached at either side of the doors. The windows at the basement level are historic.

473 West 142nd Street. Non-historic metal lighting fixtures are attached at either side of the doors. The stained glass in the transoms is original.

475 West 142nd Street has, among these four houses, the most elaborate details; with stone reliefs framing the original stained-glass transoms on the first floor and intricately detailed spandrels below the first and second story windows. Small non-historic lighting fixtures are attached to either side of the double-glazed doors. The base is clad in brownstone (now painted). At the ground level the east window is historic. Unlike the three houses to the east, the cornice has no brackets.

Significant Reference

"W. W. & T. M. Hall," *Building and Architecture in New York*, 225.

477 West 142nd Street, aka 1661-1669 Amsterdam Avenue
Borough of Manhattan Tax Map Block/Lot: 2058/29

Date: 1897 (NB 1254-1896)
Architect: Neville & Bagge
Original Owner/Developer: Charles F. Rogers
Type: flats and stores
Style/ornament: neo-classical
Number of stories: 5



History

This five-story flats building, located at the northeast corner of Amsterdam Avenue and West 142nd Street, is approximately one hundred feet long and thirty feet wide. Designed by the architectural firm Neville & Bagge, it was built for Charles F. Rogers. Estimated to cost \$65,000, the building was planned with apartments for nine families. Construction commenced October 23, 1896, and was completed, after amendments to the original application, on May 29, 1897.

No. 477 West 142nd Street is identical to the adjacent building, No. 476 West 143rd Street. Both were designed by Neville & Bagge, and constructed simultaneously by Rogers between October 1896 and May 1897. During 1895-1896 the architects were also responsible for the adjoining neo-Renaissance-style townhouses at No. 469-475 West 142nd Street.

Description

The neo-classical facade is clad in yellow brick with limestone details. The entrance to the apartments faces West 142nd Street, while the commercial spaces, divided by painted cast-iron pilasters, with Renaissance Revival-style details, face Amsterdam Avenue. The southernmost commercial space has two exposures; the south exposure is framed by a cast-iron pilaster to the west and a limestone pilaster to the east. The commercial spaces, crowned by a non-historic blank frieze, are in various states of condition. Roll-down gates and aluminum storefronts have been installed in three storefronts at the northern end. The south storefront has a central entrance, flanked by pilasters and triple windows with concrete or stuccoed bulkheads. The section immediately north, is sealed, with an air-conditioning unit at the upper right.

The entrance to the apartments is reached by a flight of stairs flanked by stone (painted) railings. The surface of the landing is covered with non-historic red tiles. Above the non-historic entrance doors is a limestone pediment resting on decorative corbels, representing bearded, bare-chested males. Inside the pediment are decorative reliefs. To the west, set into the wall, is an oval terra-cotta medallion framed by reliefs representing bare-chested maidens in gowns. The iron fence, that projects south from the limestone pilaster, is original. Directly above the entrance, in front of each window, non-historic fire escapes have been installed.

Above the ground floor, the west and south facades divide into two sections: floors two through four, and the fifth floor. All windows are double hung and most have limestone sills. On floors two through four the windows have flat limestone voussoirs with the suggestion of a keystone at the center. Windows across the fifth floor are framed by limestone pilasters which rest on a continuous molding that extends along the west and south facades. Near the southwest corner of the fifth story, the pilasters are paired. The elaborate metal cornice, with decorative inset panels, is original.

The east facade is clad with stucco. The profile of a single chimney extends above the fifth story. A single window, with lintel, is visible from West 142nd Street.

WEST 143rd STREET (south side)
Between Convent and Amsterdam Avenues

458-460 West 143rd Street

Borough of Manhattan Tax Map Block/Lot: 2058/50

Date: 1911-1912 (NB 740-1910)

Architect: Schwartz & Gross

Original Owner/Developer: Rene (Rine?) Construction Corp.

Type: tenement

Style/ornament: neo-classical

Number of stories: 5



History

The Grange, Alexander Hamilton's house, was originally located, in part, on the site of No. 458-460 West 143rd Street. After the Grange was relocated across Convent Avenue in 1889, the site remained undeveloped for more than two decades because of deed restrictions and the survival of a group of historic trees planted by Hamilton on the adjoining lots. When these restrictions expired in 1911, plans were made to develop the property. Owned by David Leech, who acquired it 1898, the lots were divided and sold. This lot, purchased by the Holland Holding Company in September 1911, was acquired by Rene (Rine?) Construction Corp. in November 1911.

The architects Schwartz and Gross designed the building, as well as the two adjoining and contemporaneous apartment houses at Nos. 302-304 and 310 Convent Avenue. On both this building and No. 310 Convent Avenue, they made extensive use of keyed surrounds as decorative motifs. The projected cost of construction was \$40,000. Upon completion in 1912, the building was sold to John J. Long.

Description

This five-story tenement has a limestone and tan brick facade facing north on West 143rd Street. The first story is faced in (painted) limestone laid in wide horizontal bands. The metal-framed entrance door, at center, is non-historic. It is flanked by two double-hung windows to the east, and a single window and service entrance to the west. The door is surmounted by a single keystone. Above the entrance, between the first and second story, is a limestone platform supported by two corbel pairs. From this platform rises the fire escape, which is original to the building. Most of the windows have limestone sills and sculpted keystones. The windows at the far left and right, which are wider, have keyed limestone surrounds, incised spandrels, and prominent keystones at the fourth story. The windows are mostly double-hung aluminum, except for the top sash of a single window on the first story, three on the second story, and one on the third story. These multi-pane sash (eight over one, six over one) are original to the building.

On the fifth story, which is divided from the fourth story by a continuous limestone molding, the outside windows are framed by incised limestone panels. Losses to the east panel have been filled with brick. The parapet, faced in white brick, was modified after 1938 (see NYC, Department of Taxes photograph). The south facade is clad with tan brick.

School of Our Lady of Lourdes

462-468 West 143rd Street

Borough of Manhattan Tax Map Block/Lot: 2058/55

Date: 1912 (NB-325-1912P*)

Architect: F. A. de Meuron

Owner/Developer: Our Lady of Lourdes Roman Catholic Church

Type: school

Style/ornament: neo-Gothic

Number of stories: 4



History

In 1903 the parish of Our Lady of Lourdes Church acquired a residence at No. 523 West 142nd Street and converted it to a school for the primary grades run by nuns from the Order of St. Ursula of the Blessed Virgin. Later that year, the Sisters of the Holy Child were employed as teachers of the Grammar Department (the upper four grades) at No. 603 West 140th Street.

Plans for a larger facility, directly behind the church, were initiated in 1912. Designed by F. A. de Meuron, the school opened in May 1913 with classrooms for five hundred pupils, as well as an auditorium, gymnasium, an assembly room for parish organizations, a roof-top playground, and offices. As completed, the West 143rd Street facade had a metal cornice with neo-Gothic details and a larger-than-life-size statue of the Virgin Mary above at center. The statue was removed after 1938 (see NYC, Department of Taxes photograph).

With completion of the school building, the church's debt increased to \$360,000. In honor of McMahon's 30th anniversary as a priest in 1919, more than \$670,000 was raised to liquidate the debt. The auditorium on the ground floor was modified for athletic use in 1966.

Description

This five-story school building is clad with white brick and limestone. The main facade consists of a three bay center section flanked by projecting wings. The limestone base has a stone (now painted) watertable, interrupted by five entrances that each rise to a flat arch with drip moldings. The entrance at center has been sealed. Pairs of double-hung windows fill the upper half of each arch. Above the center arch, extending over the moldings that divide the second and third stories, is a foliated cartouche with the initials O, L, L (Our Lady of Lourdes) superimposed below a crown.

Floors three through five are identical. The projecting wings each have four aluminum double-hung windows with transoms set into colossal limestone surrounds. The center section of the facade has three triple windows on each story, surmounted by linked drip moldings. Each triple window incorporates three double-hung windows with transoms. The parapet (exposed after 1938, see photo, NYC, Department of Taxes) was faced with aluminum panels after 1974 (see photo, LPC files). A vertical sign is attached near the west edge of the facade, beside the third story windows.

The west facade, visible near the street and above No. 470 West 140th Street, is clad primarily in brick. At the building's northwest corner a sliver of limestone is visible and at the fourth story the limestone blocks widen above the adjacent building and rise to the roof. An additional floor rises near the rear of the roof.

Significant Reference

The History of Our Lady of Lourdes 75 Years (Custombook, Inc., 1976)

470, 472, 474 West 143rd Street

Borough of Manhattan Tax Map Block/Lot: 2058/56, 156, 57

Date: 1895 (NB 1284-1895)

Architect: John P. Leo

Original Owner/Developer: Charles H. Holland

Type: row houses

Style/ornament: neo-Gothic and Renaissance Revival

Number of stories: 4 (470); 3 and basement (472, 474)



History

Designed by the architect John P. Leo, these three row houses were built by developer Charles H. Holland in 1895-96. The projected cost of construction for each residence was \$12,000. After passing through a number of private owners, in 1965 No. 470 was owned by the Moravian Church in America.

General Description

Linked by a continuous Renaissance Revival-style cornice and a neo-Gothic hood molding extending across the top of the third story, these three limestone residences share a number of overlapping features. The second story windows in all three buildings are double-hung and set into slender chamfered surrounds that rest on a continuous molding that extends across the three facades. No. 470 and No. 472 are linked by a raised relief panel on the first story, and No. 472 and No. 474 share a stair railing and pilaster from which the arches above the adjoining entries spring. The third story windows on No. 470 and No. 472 are identical, consisting two double-hung windows and a fixed center window. The windows are all non-historic.

470 West 143rd Street has non-historic wood double doors at ground level. The first story has a triple aluminum-frame window with transoms; the wide center window is fixed and the side windows are double-hung. A hood molding frames the windows, resting on Corinthian pilasters. To the west of the pilasters is a neo-Renaissance-style relief panel linked to No. 472 West 142nd Street. The second story has double-hung windows set into chamfered surrounds.

472 West 143rd Street has its original stairs and stepped stone baluster. The double doors, which are not original (installed after 1938) have glazed panels and arched transoms. To the east is a triple aluminum-frame bay window with transoms beneath a hood molding resting on Corinthian pilasters. Above the windows, at center, is a decorative finial that extends up to meet the molding that divides the first and second story. Historic gates are installed over a pair of double-hung windows at ground level. A non-historic fence and gate is installed in front of the stairs and basement.

474 West 143rd Street has a non-historic metal railing on the west side of the stairs. The doors, which are not original (installed after 1938), have inset glass panels and glazed transoms. The facade, divided into three sections, projects forward to meet the north facade of No. 476 West 143rd Street. Air-conditioning units have been installed in the center windows on the second and third stories. Historic gates cover the basement windows. Non-historic waist-high gates are installed in front of the stairs and basement.

476 West 143rd Street, aka 1671-77 Amsterdam Avenue
Borough of Manhattan Tax Map Block/Lot: 2058/58

Date: 1896-97

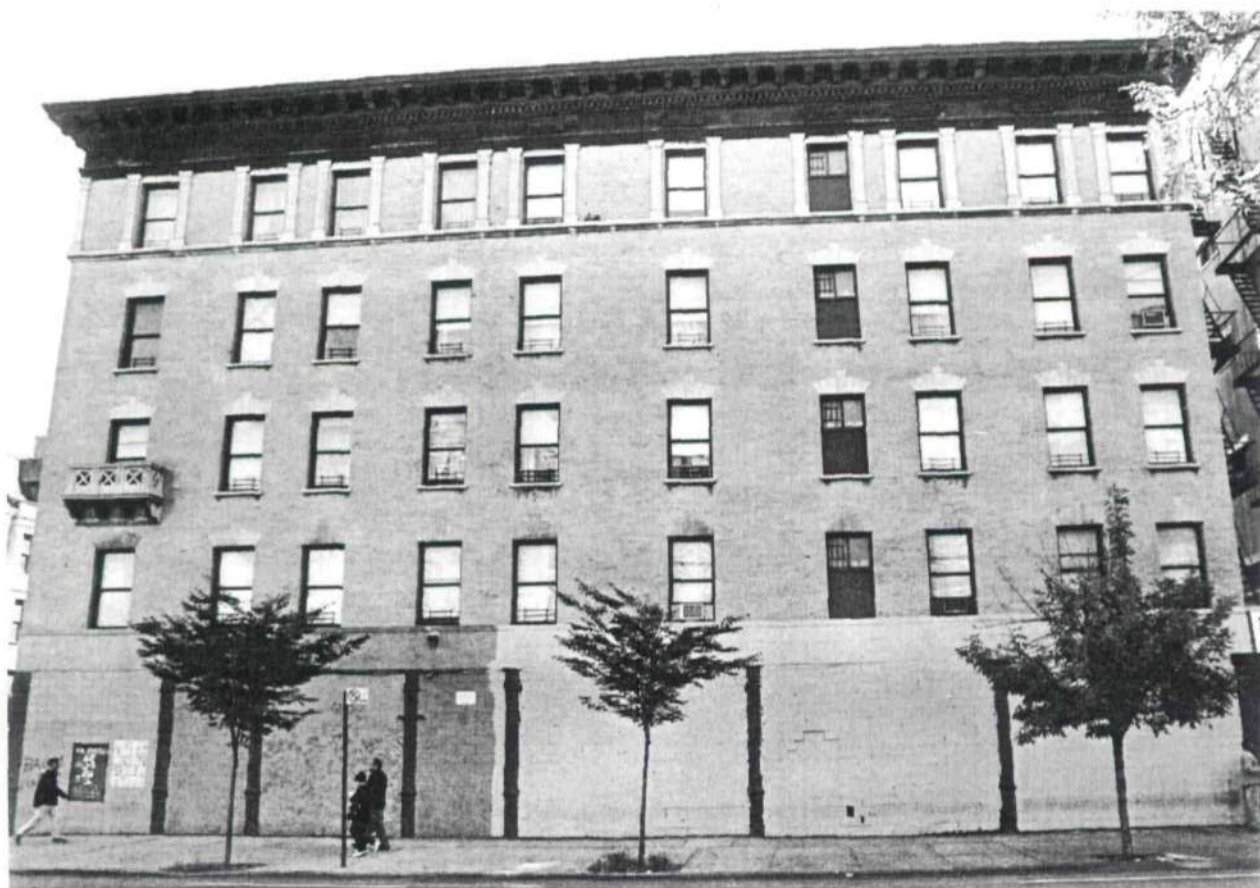
Architect: Neville & Bagge

Original Owner/Developer: Charles Rogers

Type: flats and stores

Style/ornament: neo-classical

Number of stories: 5



History

No. 476 West 143rd Street is identical to the adjacent building to the south, No. 477 West 142nd Street. Designed by the same architectural firm, Neville & Bagge, and for the same developer, Charles F. Rogers, these five-story multiple unit dwellings form a continuous, two-hundred foot, block-long composition along the east side of Amsterdam Avenue. Constructed simultaneously, between October 1896 and December 1897, the two neo-classical facades are clad with yellow brick and limestone details. The storefronts have been vacant and sealed since c. 1989.

Description

At present, the storefronts along Amsterdam Avenue are sealed with cinderblocks divided by the original eight cast-iron pilasters. Above the commercial base and frieze, on floors two through four, the double-hung windows are identical in size, with stone voussoirs and sills. As the mirror image of No. 477 West 142nd Street, the northernmost window on the third floor has an identical limestone balcony, marked with X-shaped openings on the front and sides. The fifth story windows are framed by fluted Ionic pilasters that sit on a continuous limestone molding. The top story is crowned by an impressive projecting metal cornice, with decorative inset panels, that sits directly atop the pilasters below.

The ground floor of the south facade (facing 143rd Street) is divided into three sections: a storefront flanked by cast-iron pilasters (sealed with cinder blocks) to the west, a brick wall surmounted by a limestone cornice, with an oval window and limestone surround at center, and the apartment entrance to the east, consisting of a neo-classical portico, topped by a stone pediment. Inside the pediment is a cartouche flanked by decorative reliefs. The pediment is supported by stone corbels that take the form of bare-chested males. Above the entrance, on floors two through five, non-historic fire escapes have been installed in front of the east windows. A non-historic metal fence is installed along the north side of the stairs that descend from the east pilaster to below the stoop.

The east (rear) facade is faced in stucco. A single, double-hung window is visible from West 143rd Street. No. 476 West 143rd and 477 West 142nd Street are separated by a narrow alley, now filled by a small commercial storefront with roll-down gates. Above the first floor the painted brick south facade is visible, including a pair of double-hung windows on each floor and fire escapes. On the fifth story a single limestone pilaster is visible, as well as a short projecting section of the cornice.

WEST 143rd STREET (north side)
Between Convent and Amsterdam Avenues

477 West 143rd Street, aka 1681-87 Amsterdam Avenue
Borough of Manhattan Tax Map Block/Lot: 2059/1

Date: 1894-96 (NB 1405-1894)
Architect: Clarence True
Original Owner/Developer: Charles G. Judson
Type: flats and stores
Style/ornament: eclectic with Flemish gables
Number of stories: 5



History

Simon Adler and Henry S. Herman acquired these lots from the estate of William H. De Forest in September 1894. That same month, Charles G. Judson announced plans in the *Real Estate Record and Guide* to construct a five-story flats building for eight families with second-class stores on the site. Designed by the residential specialist Clarence True, the projected cost of construction was \$30,000.

Judson and True frequently collaborated, producing the adjacent row of townhouses, Nos. 469-475 West 143rd Street (part of the Hamilton Heights Historic District). Construction was completed in April 1896. By the time of completion, Adler and Herman had sold the building to Jeremiah and Susie T. Lyons.

Description

Clad in light-colored brick with limestone details, No. 477 West 143rd is designed with elements borrowed from northern Renaissance sources. The entrance to the apartments is on West 143rd Street, reached by a short flight of stairs framed by square pedestals with decorative caps. The entry is asymmetrical, with the door to the east, and a small neo-classical window and colonette on a pedestal to the west. The first story is clad with rusticated stone; it has an oval (now sealed) window with a rusticated surround, as well as a glazed storefront with a roll-down gate and non-historic metal sign above. Floors two through five are treated as a single composition, framed by flat limestone quoins and crowned by a monumental gable with scalloped terra-cotta treads rising to a wide central chimney that pierces the roof line and cornice. Three attenuated decorative colonettes, resting on corbels, extend down from the chimney. The center colonette, which divides the 143rd Street facade in half, begins near the top in an arched niche and extends down as far as the second story, whereas the pair of colonettes that frame it, extend only as far as the top of the fourth story. The windows are framed by raised brick keyed surrounds, consisting of an arch with inset terra-cotta relief.

On Amsterdam Avenue are four non-historic glazed aluminum storefronts. Although large vinyl awnings and metal signs have been added below the frieze, much of the original rusticated (now painted) masonry is visible. The storefronts all have roll-down security gates. Three public telephones are attached to the masonry. The southernmost storefront also faces south onto West 143rd Street. The upper four stories are divided by three monumental gables that pierce the roofline and cornice. One gable is at either end of the building, while the third or middle gable is located asymmetrically above the fourth and fifth bays from the building's south end. Edged with terra-cotta treads, each gable frames a pair of windows. The middle gable is flanked by a pair of chimneys. Three attenuated decorative colonettes extend down from each chimney; the center colonette extends down as far as the second story and rests on a small corbel. The outside colonettes intersect the gable or the molding that frames the spandrels below the windows to the north and south of each gable. Between the south and middle gable is a single row of windows; whereas between the middle and north gable are three evenly-spaced windows.

The windows are all double-hung. Most have decorative brick surrounds, consisting of an arch with inset reliefs. The fifth floor windows, below the north and south gables, are round-arched and grouped together in pairs under a flat, round-arched terra cotta surround with an abstracted

flat keystone. The middle gable has two windows grouped under an arched voussoir of brick and terra cotta with an inset decorative relief. The other fifth story windows have flat arches with brick voussoirs. A non-historic fire escape serves the windows of the south gable.

The north facade, which faces No. 476 West 144th Street across a narrow service alley, has two double-hung windows on each floor. The fire escape, in front of the west windows, is possibly historic. From behind a non-historic gate, stairs descend to the basement level.

Significant References

Real Estate Record & Guide, September 22, 1894, 391.

New York County, Office of the Register, Liber Deeds and Conveyances; Liber 22, p. 474,
September 22, 1894

WEST 144th STREET (south side)
Between Convent and Amsterdam Avenues

476 West 144th Street, aka 1689-95 Amsterdam Avenue
Borough of Manhattan Tax Map Block/Lot: 2059/31

Building Name: Hamilton Grange
Date: 1887-1889 [NB1694-1887]
Architect: Harvey L. Page
Original Owner/Developer: William H. De Forest
Type: flats and stores
Style/ornament: Queen Anne
Number of stories: 5



History

Originally called *Hamilton Grange*, this 30 by 90 foot flats building was the earliest multiple dwelling constructed in Hamilton Heights. A year earlier, the developer William H. De Forest established deed restrictions requiring all future construction be single-family houses, except for the narrow lots along Tenth (now Amsterdam) Avenue. In an effort to encourage property sales, his son, William H. De Forest, Jr., financed this apartment building and the adjoining four brick, Romanesque Revival-style residences on West 144th Street (Nos. 468-474, part of the Hamilton Heights Historic District), all designed by Harvey L. Page. Projected to cost \$35,000, it was built by Thomas W. Banks, incorporating three storefronts along the avenue and two flats on each of the original three floors above.

Construction began in October 1887 and was completed in January 1889. Page designed the original four-story building with Queen Anne and Romanesque Revival-style elements. After 1900, a fifth story and Colonial-Revival style cornice was added, as well as a pediment at the center of the Amsterdam Avenue facade and atop the projecting bay on West 144th Street (see NYC, Department of Taxes, photos, 1938). The windows, by this time, were probably double-hung. New storefronts were constructed in 1907 (ALT 305-1907). The 1925 New York State census lists tenants of diverse professions, including a dentist, artist, and music teacher. Originally built for eight families, following a 1963 fire (ALT 1393-1963), the building's occupancy was doubled, with as many as four families per floor. The building is presently called the *Lydia Apartments*. The brickwork surrounding the entrance on 144th Street probably dates from the 1980s.

Description

Clad in red brick, No. 476 West 144th Street is a five-story flats building located at the southwest corner of Amsterdam Avenue and 144th Street. The building's base and roof line have been altered considerably; the original cornice was removed revealing a blank parapet (now painted white) and the first story was refaced with white brick on West 144th Street and with brown aluminum siding along most of Amsterdam Avenue. At the entrance to the apartments, facing north, an awning that extends to the curb is installed, as well as a pair of brick-faced planters, that enclose the steps.

Above the first floor much of the original brickwork survives. On West 144th Street, the section of the facade above the door, steps back to meet the adjoining apartment building. It has a single window on the second and third floors, and a pair of smaller windows on the fourth and fifth floors. The projecting west section of the 144th Street facade has three evenly-spaced windows, all with limestone sills. On the second, third, and fourth floors, the windows have segmentally-arched brick voussoirs. To either side of each voussoir the bricks are arranged in geometric patterns.

Four projecting chimney shafts divide the Amsterdam Avenue facade into five vertical bays. The north and south shafts are tripartite with small corbels above the fifth-story windows. Three chimneys extend above the roof line. The surviving chimney caps are non-historic. The south (first) and north (fifth) bays are identical; with single windows on the second and third floors; and paired smaller windows on the fourth and fifth floors. The center (third) bay has a pair of evenly spaced windows across each floor. Below the south windows of the third bay, air conditioner openings have been cut into the facade. The second and fourth bays, that frame the center section,

have two small windows of unequal size on the second and third floors; and two small windows of equal size on the fourth and fifth floors. Between these windows a third (sealed) window and lintel is visible. Non-historic fire escapes have been installed in three locations: in the second, third, and fifth bays. At the base, where the projecting chimney shafts reach the first story, simple capitals and columns are expressed.

The Amsterdam Avenue facade has four non-historic storefronts, separated by projecting pilaster-like elements aligned with the above chimney shafts. These elements are covered with brown ribbed aluminum. Two storefronts have metal signs, and one has a vinyl awning. None of the original brickwork surrounding the storefronts is visible. The northernmost storefront also faces north onto West 144th Street. This part of the facade is faced with white brick and has a non-historic metal gate over the display window.

The south facade is divided from No. 476 West 143rd Street by a narrow alley. Between the buildings is a non-historic gate. Above the first story, which has been extended south to fill the lot, the facade is painted and each story has four windows with sills. Air-conditioner openings have been cut below the second window from the west on each floor.

Significant References

"Hamilton Heights Historic District," LPC, 1974, 6, 15.

"Houses at Hamilton Grange, 144th Street" (plate), *Building*, Vol. VII, No. 25, December 17, 1887.

"A Recent Hamilton Grange Improvement," *Real Estate Record and Guide*, September 18, 1890, 334.

WEST 144th STREET (north side)
Between Convent and Amsterdam Avenues

477 West 144th Street, aka 1697-1705 Amsterdam Avenue
Borough of Manhattan Tax Map Block/Lot: 2060/32

Date: 1897 [NB 173-97]

Architect: Henry Andersen

Original Owner/Developer: Charles L. Harrell

Type: flats and stores

Style/ornament: Renaissance Revival

Stories: 5



History

Located at southeast corner of 144th Street and Amsterdam Avenue, this five-story flats building, designed by Henry Andersen, was built between March and November 1897. Estimated to cost \$38,000, it was originally divided into apartments for eight families (two per floor), as well as 2nd class storefronts along Amsterdam Avenue. By 1981, the building was known as the *Northfield*.

Description

Like Neville & Bagge's designs for No. 477 West 142nd Street (aka 1661-69 Amsterdam Avenue) and No. 476 West 143rd Street (aka 1671-77 Amsterdam Avenue), Andersen treated these buildings as a single composition, linking the two structures with a one-and-a-half story limestone portico. This handsome feature, which spans both lots, leads to a narrow utility space between the buildings. A fire escape is visible on the building's north facade.

Clad in off-white roman brick, the facade is divided into four horizontal sections: the base, second story, third/fourth stories, and fifth story. The base on 144th Street is faced with banded limestone suggesting rustication. The bands are interrupted, from east to west, by the entrance to the apartments, an oval window framed by garlands, and a storefront (now sealed). A fire escape is installed in front of the center windows on floors two through five. The entrance is reached by steps that rise and turn east. It is framed by elaborately decorated composite columns and an entablature. To the left of the entablature is a frieze that extends west, turning north at the corner.

The frieze (now painted) above the Amsterdam Avenue storefronts is obscured, in part, by several signs. The four commercial spaces are divided by banded stone pilasters with foliated capitals. Above each capital, in the frieze, are pairs of triglyphs. Several of the storefronts, particularly near West 144th Street, appear to retain historic materials, including wood transoms and bulkheads, while other details are obscured by vinyl signs and roll-down security gates. The southernmost storefront also faces West 144th Street. This storefront, which is sealed with wood panels, has historic (painted) wood transoms.

The windows are non-historic and double-hung. On the second story, each window has a decorative terra-cotta lintel. The second story is divided from the third by a terra-cotta cornice with a projecting cymatium. Within the corona alternate corbels and rosettes. The third and fourth story windows are treated as a single composition, linked by a thin decorative surround. Between the windows is a decorative terra-cotta spandrel. The round-arched windows of the fourth floor are crowned by a prominent terra-cotta arch with keystone. The fourth and fifth stories are divided by a slender terra-cotta molding. The fifth story has double-hung windows with prominent terra-cotta voussoirs. Between the fifth story windows, brick alternates with thin bands of terra cotta. On Amsterdam Avenue, terra-cotta reliefs are interspersed between the fifth story windows. Reliefs flanking the center windows incorporate windows surmounted by arches with keystones.

On floors two through four, the Amsterdam Avenue facade is divided into three sections. At the north and south ends the windows are grouped in threes, whereas the center group has two windows flanked by smaller single windows. The lintels above these smaller windows are different at each floor. Above the fifth story voussoirs is a projecting bracketed metal cornice with elaborate neo-Renaissance style reliefs, incorporating swags and cartouches.

WEST 145th STREET (south side)
Between St. Nicholas and Convent Avenues

394-398 West 145th Street

See: The Sadivian Arms, aka 695 St. Nicholas Avenue

400, 402, 404, 406, 408, 410, 412, 414, 416, 418 West 145th Street

Borough of Manhattan Tax Map Block/Lot: 2051/152, 151, 51, 150, 50, 149, 49, 48, 147, 47.

Date: 1897 (NB77-1897)

Architect: Neville & Bagge

Original Owner/Builder: Thomas McLaughlin

Type: row houses (10 of 10)

Style/ornament: Beaux-Arts

Number of stories: 4 and basement (402, 410: 4 and basement and store)



History

Built to the east of the Convent Avenue Baptist Church (Lamb & Rich, 1897-99, part of the Hamilton Heights Historic District), these ten four-story dwellings with basements were constructed by developer Thomas J. McLaughlin between March and October 1897. A builder and general contractor, praised by his contemporaries as "thorough and careful," McLaughlin focused his business in northern Manhattan, building speculative apartments and row houses. Each dwelling was projected to cost \$12,000. The final cost of construction was \$132,000. All of the houses were sold by 1899.

General Description

Designed by the architects Neville & Bagge, these ten sixteen-foot wide limestone facades combine various neo-classical elements, including molded doorframes, bracketed entablatures over each entry, windows surmounted by small cartouches, paired Ionic pilasters, richly detailed metal cornices, and two facades capped by pediments (Nos. 404, 408).

The entrance stairs are flanked by stone balusters. Some of the first floor spaces have been converted to commercial use. The windows are double-hung. At Nos. 400, 406, 410, 418, 420, the original oak doors with glass panels remain, including elaborate decorative metal grilles. Each of the first story windows are supported by decorative corbels. Metal gates, bulkheads and/or railings, installed in front of the stairs that lead to the basement, are non-historic.

400 West 145th Street. The round-arched windows have been modified.

402 West 145th Street has been converted to commercial use on the first story. The windows are historic. A vinyl commercial awning obscures the top of the first story window. A small sign is attached between the door and window.

404 West 145th Street has a non-historic door. The round-arched windows on the second and fourth stories have been modified. Air conditioning units are installed in the east windows of the third and fourth stories. Below the first-story window the base is painted.

406 West 145th Street has been converted to commercial use on the first story. The windows are historic. A vinyl commercial awning obscures the top of the first-story window. A small sign is attached between the door and window.

408 West 145th Street. The windows are historic. The door is non-historic.

410 West 145th Street. The door and windows are historic. Air conditioning units are installed in the west windows of the second and third stories.

412 West 145th Street has historic windows. An air conditioning unit is installed in the west window on the fourth floor. The door is non-historic.

414 West 145th Street is presently vacant. The windows are sealed with wood sheets and concrete.

416 West 145th Street has historic windows. The ground-story window is two over one. The door, which is original, is framed by small non-historic lighting fixtures. The facade on the ground story is painted.

418 West 145th Street. The round-arched windows on the third floor have been modified. The door, which is original, is framed by small, non-historic lighting fixtures. A single air-conditioning unit is installed in the east window on the third floor.

Significant References

"T. J. McLaughlin," *A History of Real Estate*, 328.

WEST 145th STREET (south side)
Between Convent and Amsterdam Avenues

450, 452, 454, 456, 458, 460, 462, 464 West 145th Street

Borough of Manhattan Tax Map Block/Lot: 2059/151, 52, 152, 53, 54, 154, 56

Date: 1897

Architect: Louis Entzer, Jr. (?)

Original Owner/Builder: Francis J. Schnugg

Type: row house (8 of 8)

Style/ornament: Renaissance Revival, with some Romanesque Revival and neo-Gothic elements

Number of stories: 3 and basement (450, 460, 462, 464); 4 and store (452, 458); 4 (454, 456)



History

This row of eight single-family houses was constructed by Francis J. Schnugg, who was described in 1897 as "one of the best known projectors in New York" for his work on the Upper East and West Sides. Schnugg acquired the eight lots from James B. Gillie in 1897, the developer of Nos. 348-56 Convent Avenue (part of Hamilton Heights Historic District). Schnugg and his architect, Louis Entzer, Jr., had worked together previously, constructing Nos. 115-127 East 95th Street (in the Expanded Carnegie Hill Historic District) in 1891-92.

General Description

The eight houses are arranged in three distinct groups. The east pair, faced in brownstone, have second-story oriels. Both houses are missing the original entry stairs. The center three houses, clad with rock-faced limestone, have ground floor entrances with composite capitals and windows to the either side. The west group, faced in brownstone, have second-story oriels and monumental Romanesque Revival arches, with keystones, that span three windows on the third floor. All retain their original metal cornices: Nos. 450-52 combines neo-Gothic and neo-classical-style moldings, Nos. 454-58 is bracketed, and Nos. 460-64 has Renaissance-inspired reliefs.

450 West 145th Street. The basement level was modified after 1938 (see NYC, Department of Taxes, photo). Clad in brick, it now incorporates two ground floor entrances and a gated center window. The east entry has an awning that extends to the sidewalk, the west entry has a smaller self-supporting awning. Both windows on the first floor are one-over-two.

452 West 145th Street. The basement level was extensively altered in 1937 (ALT 3556-37). Non-historic materials obscure the spandrels located below the first floor windows. The second story windows are non-historic. An air-conditioning unit is installed in the west window of the oriel on the second floor.

454 West 145th Street. A non-historic wall with center gate stands at ground level. A vinyl awning, supported by metal poles, extends from the portico to the wall. A non-historic rectangular sign, "145th Street Animal Hospital" is visible above the door and awning. The double-hung windows in the oriel have transoms. The round-arched windows on the third story have been modified. The center and west doors are non-historic. The building was converted to apartments in c.1950 (ALT 433-50).

456 West 145th Street. A non-historic wall with gate at center stands at ground level. The neo-classical portico (now painted), with composite capitals and pilasters, supports an oriel that has been extensively altered. All windows are double-hung. The ground floor gates and west door are non-historic.

458 West 145th Street. The best-preserved among the three limestone-fronted facades in the center group. The window gates on the second and third floors are not historic. The center window of the second-story oriel is double hung, whereas the side windows have their original transoms. The third-story windows have been modified. The bracketed cornice is painted to complement the limestone facade. At ground level are two non-historic doors. During the 1930s a funeral parlor occupied the ground floor.

460 West 145th Street. This well-preserved brownstone row house has a unpainted concrete stoop with iron railing, rising in two stages. The basement window gates are historic. There is a round-arched entry beneath the stoop. The glazed first story entrance door is not historic. The third story windows, set into an arch, have been extensively altered. The windows are all double-hung.

462 West 145th Street. The original stoop has been removed, replaced by a door with transom on the west side of the facade. A low wall divides the house from the sidewalk. The gates on the basement windows are historic. The third story windows have been modified.

464 West 145th Street retains its original stoop and double-hung windows. A vinyl commercial awning is installed above both basement windows. A sign is attached between the windows. An air conditioning unit is installed in the east windows of the basement and first stories. The window gates on the first story are not historic. The gates on the basement windows are historic. The stoop is painted dark red. During the 1930s, a veterinary hospital occupied basement.

Significant References

"Francis J. Schnugg" *A History of Real Estate*, 231-232.

466, 468, 470, 472, 474, 476 West 145th Street

Borough of Manhattan Tax Map Block/Lot: 2059/156, 57, 58, 158, 59, 60

Date: 1896 (NB 666-1896)

Architect: G. A. Shellenger

Original Owner/Builder: Paul B. Pugh

Type: row house (6 of 6)

Style/ornament: Renaissance Revival

Number of stories: 3 and basement (466, 468, 470); 4 (472); 4 and storefront (474, 476)



History

These six row houses were designed by the architect G. A. Shellenger for Paul B. Pugh & Co., a general contractor who was based in Washington Heights at No. 968 St. Nicholas Avenue. His firm specialized in carpentry and the construction of flats and private dwellings. Pugh purchased the lots from James B. Gillie in April 1896.

General Description

Arranged in two groups of three, these row houses have projecting bowed fronts above the first story, crowned by bracketed metal cornices with Renaissance-Revival reliefs. All windows are double-hung. The east group (each seventeen feet wide) retain their original stoops and stone railings. At the top of each flight of stairs is a composite portico capped by a balustrade that is visible from three sides. The west group (each sixteen feet wide) have center entrances, reached by several steps through composite porticos with balustrades above. Metal cornices divide the third and fourth stories.

466 West 145th Street. A low non-historic gate stands in front of the ground floor. The facade is presently painted white. The east stair baluster curves to the east. The windows are not historic.

468 West 145th Street. The double doors and grillwork are original. The facade is presently painted yellow. During 1901, it served as the rectory of Our Lady of Lourdes Church. At this time, the congregation worshiped across the street in a second floor commercial space at the northeast corner of Amsterdam Avenue and 145th Street. James P. Sheriden, priest and assistant to pastor Joseph McMahon, lived here during this period. By 1927, the building has been converted into a rooming house (CO 422-27).

470 West 145th Street. The facade is painted white and the ground floor and stoop is painted red. An air-conditioning unit is installed in the east window of the second story.

472 West 145th Street. The center door and grillwork is historic. The facade is painted white.

474 West 145th Street. The first story has been modified. A storefront has been inserted into the center bay.

476 West 145th Street. The central and west bays project forward to meet the adjoining apartment building, No. 478 West 145th Street. The east bay recedes at an angle to meet No. 474 West 145th Street. The center door and grillwork, as well as the gate across the west window of the first story, is historic. Air conditioning units have been installed in the center window of floors two through four. During the 1930s, a funeral parlor occupied the ground floor.

478 West 145th Street, aka 1707-1717 Amsterdam Avenue
Borough of Manhattan Tax Map Block/Lot: 2060/61

Date: 1897 [NB-173-97]
Architect: Henry Andersen
Original Owner/Developer: Charles Harrell
Type: flats and stores
Style/ornament: Renaissance Revival
Stories: 5



History

Located at the southeast corner of 145th Street and Amsterdam Avenue, this five-story flats building was designed by Henry Andersen, a Manhattan architect specializing in residential architecture. Constructed between March and November 1897, it was originally divided into eight apartments with second class storefronts along Amsterdam Avenue. The building's projected cost was \$38,000.

Description

Like Neville & Bagge's design for No. 477 West 142nd and 476 West 143rd Street, Andersen treated these apartment buildings as a single composition, linking the two nearly identical facades with a 1½ story limestone portico crowned by an oculus. This handsome feature, which spans both building lots, leads to a narrow utility space between the buildings. A fire escape, ventilation pipe, and windows are visible on the south facade.

Clad in off-white brick, the two main facades are divided into four horizontal sections: the base, second story, third and fourth stories, and fifth story. The base on West 145th Street is faced with banded limestone, suggesting rustication. These bands are interrupted from east to west, by the porticoed entrance, an oval window draped with garlands (now sealed), and a glazed storefront. Above the first story, a non-historic fire escape is installed across the center windows. The elaborately decorated entrance, which has a non-historic tympanum and door with a single glass panel, is reached by a stoop that rises one step and turns east. An historic stone banister, with inset panels, encloses the landing. Above the door is a single, non-historic lighting fixture.

West of the portico is a decorated frieze that extends to the corner and turns south along Amsterdam Avenue. The frieze is obscured, in part, by vinyl awnings, commercial signs, and roll-down security gates. The commercial spaces are divided by banded stone pilasters with foliated capitals. Above each capital, in the frieze, are paired triglyphs. The second story windows are double-hung and have decorative terra-cotta lintels. The second and third stories are divided by a terra-cotta cornice consisting of alternating corbels and rosettes below a projecting cymatium. The third and fourth stories are treated as a single composition in which the windows are linked by a thin decorative surround. Between these windows is a decorative terra-cotta spandrel. The round-arch windows of the fourth story are capped by a terra-cotta arch and keystone.

The fourth and fifth stories are divided by a slender terra-cotta molding. The fifth story has the most elaborate decoration, featuring double-hung windows with prominent terra-cotta voussoirs. Between the windows, brick alternates with thin bands of terra cotta. On Amsterdam Avenue, the fifth-story windows alternate with small and large terra-cotta reliefs. The reliefs that flank the center pair of windows incorporate small windows surmounted by arches and keystones. Above the voussoirs is a projecting bracketed metal cornice with elaborate neo-Renaissance-style reliefs incorporating swags and cartouches.

AMSTERDAM AVENUE (east side)

Between West 140th Street and West 142nd Street

No. 1619-25 Amsterdam Avenue

See: No. 477 West 140th Street (north side)

No. 1627-33 Amsterdam Avenue

See: No. 476 West 141st Street (south side)

Hudson Res. (idence?) Club

1649 Amsterdam Avenue, aka 477 West 141st Street and 478 West 142nd Street

Borough of Manhattan Tax Map Block/Lot: 2058/1

Date: 1901 (NB 802-01)

Architect: George F. Pelham

Original Owner/Developer: Thomas J. McGuire

Type: apartments

Style/ornament: Beaux-Arts

Stories: 7



History

In April 1901 the architect George F. Pelham filed plans with the building department to construct an apartment building on this site for the developer Hyman & Henry Sonn. The project was abandoned four months later and in October 1901 the block-long property was acquired by Thomas J. McGuire. By March 1904, a seven-story brick apartment building, probably utilizing Pelham's original design, had been completed. At this time it was sold to George and Clara Pickens. During the late 1980s the building underwent an extensive renovation (BN 3523-85, CO 1087-90).

Description

This apartment building, located on the east side of Amsterdam Avenue, fills an irregularly-shaped lot stretching from West 141st to West 142nd Street. Clad in light grey brick, it features Beaux-Arts-style details. At the center of the Amsterdam Avenue facade is a limestone portico marked by two pairs of polished granite columns set on squat bases with composite capitals above. Within the portico, at center, is a non-historic door, framed by metal and glass. At either side of the door is a single window with keystone, as well engaged Corinthian pilasters. The north window is sealed with bricks. The four lighting fixtures on the ceiling are not historic. Atop the portico is a decorated frieze and balustrade, in part, interrupted by a non-historic metal gate. Immediately north of the entrance is non-historic circular window (with vertical bars) set into a taupe brick wall. Individual striped awnings have been installed in front of each non-historic storefront along Amsterdam Avenue. Above the awnings is an undecorated frieze.

Notable features above the first story include limestone surrounds with keystones on the second story, flat-arched lintels with sculpted keystones on the third and fourth stories, flat-arched lintels on the fifth story, and molded drip lintels on the sixth story. Across the seventh floor are arched windows, linked by a continuous limestone band. The Amsterdam Avenue facade has twenty-six rows of double-hung windows. The third and thirteenth windows from the north have been filled with brick. The projecting bracketed cornice, which is original, has a thin denticulated molding and patterned frieze that conforms in shape to rows of arched windows below. On the roof, above the thirteenth row of windows, a rectangular brick structure was built during the 1980s. Eight air conditioning units have been installed in various windows.

The north and south facades are similar but not identical. The north facade is 30 feet wide and has three evenly-spaced windows per floor. The south facade is 35 feet wide and has four evenly-spaced windows per floor. The corners are marked by brick quoins. Both have painted brick bases and non-historic fire escapes across the center windows. The base of the north facade has three gated windows with keystones. The base of the south facade has three windows with keystones and a door (now sealed) to the east. A narrow alley extends along the east (rear) facade.

AMSTERDAM AVENUE (east side)
Between 142nd and 143rd Streets

No. 1661-69 Amsterdam Avenue
See: No. 477 West 142nd Street (north side)

No. 1671-77 Amsterdam Avenue
See: No. 476 West 143rd Street (south side)

AMSTERDAM AVENUE (east side)
Between West 143rd and 144th Streets

No. 1681-87 Amsterdam Avenue
See: No. 477 West 143rd Street (north side)

No. 1689-95 Amsterdam Avenue
See: No. 476 West 144th Street (south side)

AMSTERDAM AVENUE (east side)
Between West 144th and 145th Streets

No. 1697-1705 Amsterdam Avenue
See: No. 477 West 144th Street

No. 1707-17 Amsterdam Avenue
See: No. 478 West 145th Street

**CONVENT AVENUE (west side)
Between West 140th and 141st Streets**

Soundview Court

**260 Convent Avenue, aka No. 451 West 140th Street
Borough of Manhattan Tax Map Block/Lot: 2057/39**

Date: 1911-12 (NB 38-11)

Architect: George F. Pelham

Original Owner/Developer: Uttoxeter Building Co.

Type: apartments

Style/ornament: Beaux-Arts

Number of Stories: 10



History

Convent Avenue derives its name from the Convent of the Sacred Heart. Originally located between 126th and 135th Streets, the convent was destroyed in a fire in 1888. The current street opened to local traffic in 1884. Eight years later, it was extended to 152nd Street.

This ten-story apartment building is one of the largest multiple-unit dwellings in Hamilton Heights, occupying a sloping site at the northwest corner of Convent Avenue and West 140th Street. Designed by the architect George F. Pelham, it was erected in 1911-12, for the Uttoxeter Building Company at a cost of \$300,000. Built on previously undeveloped property adjacent to recently completed City College, its siting on Convent Avenue reflects the expiration of the twenty-five year restriction against high-rise structures in Hamilton Heights, as dictated by William H. De Forest in 1886. Uttoxeter chose a name that would emphasize the splendid views possible from the upper stories. As completed, the building was crowned by a prominent projecting cornice (removed prior to 1974, see LPC files).

Soundview Court was the first apartment building constructed on Convent Avenue between West 140th and 145th Streets. The plan, which takes the shape of a modified U, was in accordance with the 1901 Tenement Law. This law, which effected all types of multiple-unit dwellings, required that all rooms open onto the street or an interior court. The footprint of *Soundview Court* served as the model for the building to the immediate north, No. 270 Convent Avenue.

According to the 1925 New York State Census, the building attracted a large number of United States-born professionals, including bankers, chiropractors, and publicity agents. Many residents were wealthy enough to hire live-in servants and cooks, suggesting that the apartments were quite large.

Description

The ten-story Beaux-Arts facade has a 2 ½ story rusticated limestone base atop a granite basement/watertable. The main facade faces Convent Avenue. Divided into three horizontal sections, it consists of a central entry passage flanked by two wings. Each wing has identical non-historic fenestration: two tripartite windows flanking a two-over-two window. Each has a limestone sill.

The first and second floors, clad in banded rusticated limestone, are treated as a single composition, with tripartite windows set into an arch that extends down from voussoirs. Between the windows is a raised limestone panel. This arrangement is maintained on West 140th Street, which has three sets of arched tripartite windows, three window pairs, and an arched service entrance surmounted by a window pair located near the west end of the building. The second story is divided from the third story by a projecting stone cornice. Non-historic lighting fixtures are attached to either side of the service entry.

The east end of the Convent Avenue entry passage is flanked by polished granite columns, crowned by limestone capitals and globes, set on granite bases. Inside the deep passage the walls are faced with banded brick, except near the entrance where the walls are faced with smooth and banded limestone. The facade at the west end of the passage is divided into two equal-sized

sections, each framed by decorated limestone surrounds. The south half contains a non-historic metal and glass-framed entrance to the apartments; while the north half contains a pair of non-historic double-hung windows crowned by a single transom, over a stone spandrel. A non-historic lighting fixture, with metal piping is attached to the surround above and between the two sections. Above, at center, is an elaborate foliated cartouche that extends above and between a stone ledge and the second-story windows. Floors two through ten have two pairs of non-historic double-hung windows. Banded limestone separates each pair of windows.

The Convent Avenue facade (above the second story) is clad with light-colored brick. On the fifth floor, the triple windows have limestone balconies, and at the seventh floor is a single balcony fronting the double windows at center. Identical balconies are located on the West 140th Street facade: two on the fifth story, and one at the center of the seventh story. The upper two stories contain the building's most exuberant ornamentation: buff-colored terra-cotta spandrels, as well as vertical terra-cotta panels spanning the two floors. These raised reliefs contain faces, cartouches, and draped garlands. The projecting cornice has been removed, revealing a brick parapet similar to the facade below.

On West 140th Street, a ramp descends to the rear service court through an historic gate. The west (rear) facade, which is visible through the gate and above No. 453 West 140th Street (part of the Hamilton Heights Historic District) is unremarkable. The section closest to 140th Street has four windows per floor and is clad in tan brick. The interior light court, to the north, is clad in red brick. Near the west edge of the roof stands a water tower set on a steel frame. At the northwest corner rises an exhaust chimney. The moldings that frame the terra cotta ornament on the 9th and 10th stories, also extends onto the rear facade.

Significant References

Henry Moscow, *The Street Book: An Encyclopedia of Manhattan's Street Names and Their Origins* (New York: Fordham University Press, 1978), 91.

270 Convent Avenue, aka 444-450 West 141st Street
Borough of Manhattan Tax Map Block/Lot: 2057/46

Date: 1915-16 [NB 407-15*]
Architect: Frank L. Norton
Original Owner/Developer: W. B. M. Realty
Type: apartments
Style/ornament: neo-classical
Number of Stories: 10 and basement



History

Designed by the Staten Island architect Frank L. Norton, No. 270 Convent Avenue is one of Hamilton Height's most prestigious addresses. Located on a large sloping site at the southwest corner of Convent Avenue and West 141st Street, diagonally across from St. Luke's Episcopal Church, the ten story apartment building was completed in December 1916. Fifty-four apartments were planned, at a projected cost of \$250,000. In 1938 W. B. M. Realty, the original owner, lost the building through foreclosure. It was probably at this time that the new owner, Augustine A. Austin, began leasing the apartments to African-American tenants.

No. 270 Convent Avenue attracted many notable African-American residents, such as the writer and critic George S. Schuyler, and his daughter the musical prodigy Philippa Duke Schuyler, who moved in after 1944, the orchestra conductor Dean C. Dixon, and the jazz pianist Charles Luckeyth "Lucky" Roberts. Other residents have included M. Moran Weston, Reverend at St. Philip's Episcopal Church (a designated New York City Landmark) on West 134th Street, Clifford L. Alexander, Jr., associate counsel to President Lyndon Johnson, Lester Granger and Edward S. Lewis, leaders of the National Urban League, and Harold Stevens, the first African American to serve on the Supreme Court of New York State.

Description

The H-shaped plan of No. 270 Convent Avenue, measuring 85 by 99 feet, like No. 260 Convent Avenue, features two wings flanking a narrow entry passage. The street facades, which both slope toward the corner of Convent Avenue and West 142nd Street, are divided into four distinct sections: a two-story limestone base with granite watertable, the third story clad in brick and wide horizontal limestone bands, floors four through eight clad in brick, and floors nine and ten, clad in brick with terra-cotta details. The facades are crowned by a projecting bracketed stone (possibly terra-cotta) cornice with finials above a denticulated molding. The walls of the entry passage are similarly decorated, except for the cornice, which is non-projecting.

The non-historic windows are double hung with limestone sills. Each of the Convent Avenue wings feature triple windows flanked by single windows on either side. On West 142nd Street are eight identical windows, except for the third window from the east, which is smaller, and the second and seventh window (except on the fourth floor) which are triple windows. Of particular note are the window surrounds that link the third and fourth story windows. The upper windows are crowned by a foliated cartouche set on a corbeled ledge, which is located above a triple window flanked by corbels that open onto a projecting curved sill with a central corbel that also functions as the keystone for the window below. Losses between each floor are visible; the fourth-story windows originally opened onto small stone ledges with iron railings. On Convent Avenue, the ledges were removed prior to 1974, and on West 142nd Street, sometime later (see photos, LPC files).

Another notable decorative feature are the cartouches on the third story, including two on each Convent Avenue wing, and two on the West 142nd Street facade. The upper stories are emphasized through the use of terra-cotta ornament that spans the ninth and the tenth floors, including decorative panels and limestone surrounds with raised cable moldings. As on the fourth floor, all four balconies have been removed and losses are visible. The west facade is clad with tan brick. Each floor has four windows. A fire escape is attached in front of the the center windows.

Significant References

Turner, Lana, ed., *270 Convent Avenue Book at Christmas*, 1989.

CONVENT AVENUE (west side)
Between Convent and Amsterdam Avenues

302-304 Convent Avenue

Borough of Manhattan Tax Map Block/Lot: 2058/40

Date: 1912 [NB 13-1912] and [NB 725-1911P]

Architect: Schwartz & Gross

Original Owner/Developer: Benclaire Construction Co.

Type: apartments

Style/Ornament: neo-classical

Number of stories: 6 and basement



History

No. 302 Convent Avenue is built on the site formerly occupied by Alexander Hamilton's home, the Grange. Although the Grange was relocated to its present location beside St. Luke's Church in 1889, the plot remained undeveloped for more than two decades. During this period various groups petitioned the city to acquire the site and erect a memorial in Hamilton's honor. No action was taken, and in 1911, when restrictions against multiple-unit dwellings east of Amsterdam Avenue expired, the property was divided into four building lots. The lot at the northwest corner of Convent Avenue and 142nd Street was sold to the Benclaire Construction Company, and the lot at the southwest corner of Convent Avenue and 143rd Street was sold to the developer Judson S. Todd who intended to "improve" his property with a ten-story apartment house. The smaller lots on the west side of the property were sold to the Sisters of St. Ursula of the Blessed Virgin and Rene (Rine?) Construction Company. Planned for middle-class tenants, this six-story elevator building was designed by Schwartz & Gross, who also designed the adjoining buildings at No. 310 Convent Avenue and No. 458-60 West 143rd Street.

Description

Located at the northwest corner of Convent Avenue and West 142nd Street, this six-story tenement building is clad in brick of varying size and color, limestone, and terra cotta. The street facades are divided into three horizontal sections by limestone moldings: the first floor above a granite-faced basement, floors two through five, and the sixth floor. At the center of the ground story is a limestone portico consisting of two free-standing Ionic columns set on raised pedestals, flanked by windows set above spandrels. South of the entrance, at basement level, are two small windows. North of the entrance is a single basement window and a gated service entrance, reached by descending stairs. At either side of the entrance are four single windows, and a triple window. This arrangement repeats on the upper floors, as well as a pair of triple windows set directly above the portico. Above the first story, each set of triple windows has an elaborately decorated raised terra-cotta spandrel. This arrangement repeats on the south facade; from west to east there is a triple window, six single windows, a triple window, six single windows, and a triple window. All of the windows are non-historic, replaced after 1974. Fire escapes are installed in front of three single windows in two locations on West 142nd Street.

The parapet that faces Convent Avenue is divided into three raised sections linked by a lower denticulated stone cornice and moldings. The center section is pyramidal and the side sections are rectangular. Each triple window is crowned by an elaborately decorated inset curved terra-cotta pediment with keystone. Between the sixth floor windows are rectangular panels edged with terra cotta. The parapet on West 142nd Street is also divided into three raised rectangular sections linked by a lower denticulated stone cornice and moldings. Each section has an elaborately decorated terra-cotta pediment positioned over the triple windows below. These sixth-story windows are flanked by terra-cotta panels. At the west edge of the site, stairs descend to a rear yard, surfaced in concrete. The metal fence leading to the stairs is not historic. The rear brick facade has approximately seven windows per floor.

Significant References

"Historic Ground Sold," *Real Estate Record and Guide*, January 21, 1911, 120.

Hamilton Grange

310 Convent Avenue, aka 450-456 West 143rd Street
Borough of Manhattan Tax Map Block/Lot 2058/47

Date: 1911-12 [NB 751-1911]

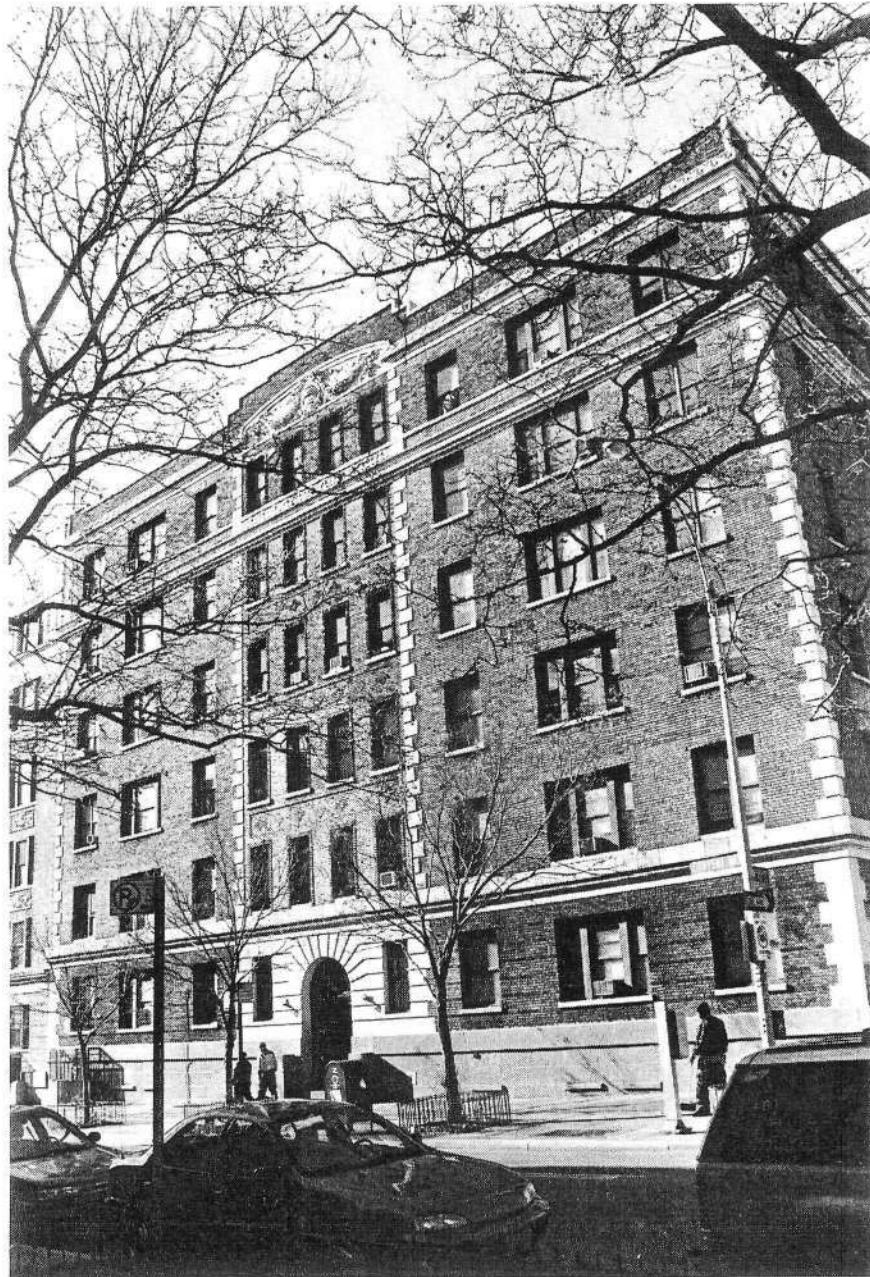
Architect: Schwartz & Gross

Original Owner/Developer: Albion Construction Company

Type: apartments

Style/ornament: neo-classical

Number of stories: 6 and basement



History

Built 1911-12, the *Hamilton Grange* was named after the Hamilton family mansion that originally occupied the site. Although the Federal-style house was relocated to its present location beside St. Luke's Episcopal Church in 1889, the plot remained undeveloped for more than two decades. During this period various groups petitioned the city to acquire the site and erect a memorial in Hamilton's honor. No action was taken, and in 1911, when restrictions against multiple-unit dwellings east of Amsterdam Avenue expired, the block was divided into four building lots. The lot at the northwest corner of Convent Avenue and 142nd Street was sold to Benclaire Construction Company, and the lot at the southwest corner of Convent Avenue and 143rd Street was sold to the developer Judson S. Todd who intended to "improve" his property with a ten-story apartment house.

On the northeast lot, the Albion Construction Company erected the *Hamilton Grange*. It was the second apartment building to rise on Convent Avenue within Hamilton Heights. The six-story elevator building cost \$200,000. A promotional sales brochure described the plumbing as "the acme of hygiene, the product of unstinted expense . . . syphon jet flushometer toilets . . . the artistically designed [lobby] ceiling [is] in keeping with the rich onyx marble walls, palms, and oriental rugs." According to the 1925 New York State Census, the building attracted an equal mix of United-States born and Eastern European residents, including lawyers, opticians, writers and clothing manufacturers. Some tenants were wealthy enough to afford live-in servants and others had children attending college.

Description

Designed in the neo-classical style by the architectural firm Schwartz & Gross, the *Hamilton Grange* has street frontages of one hundred feet on Convent Avenue and one hundred twenty-five feet on West 143rd Street. The building has a modified O-shaped plan with two interior courts. Clad in brick, limestone and terra cotta, the east and north facades are divided into three horizontal sections: the first story, floors two through five, and sixth floor. The north and south corners of the Convent Avenue facade are marked by limestone quoins of alternating dimensions. Similar ornament frames the four center windows, extending from the decorated parapet down to the first story. The basement windows (sealed), which are aligned with the windows above, have visible sills. The base/watertable is now painted maroon.

The center section of the first story is clad with rusticated limestone. An arched entrance, reached by steps, is crowned by a rusticated voussoir. At either side of the entrance is a single window and stone plinth. The lighting fixtures are non-historic. Except for the center section of the first floor, the fenestration is identical on all floors. From the center section out, is a single window, a triple window, and a single (now double-hung) window. All have limestone sills. Directly above the entrance are four evenly-spaced windows. Below the center windows on floors three through five are raised cruciform decorations of alternating dimensions. The windows, which are all non-historic, were replaced after 1974 (see LPC files). Above the sixth story, a parapet rises in steps at center to incorporate an elaborate foliated terra-cotta cartouche draped with garlands set into a segmentally-arched panel. North and south of the center section, the terra cotta narrows to form a raised wave molding stretching across the facade.

The West 143rd Street facade is similar to the Convent Avenue facade. The fenestration is organized in three groups of four, double-hung, windows. Where the openings are wider, double windows have been installed. A non-historic fire escape is installed in front of three east windows in the center group. The first story, painted maroon, has nearly identical fenestration, except for a service entrance between the third and fourth windows from the corner of Convent Avenue. This entrance, reached by ascending steps, is flanked by engaged plinths.

At the west edge of the site, adjacent to No. 460-58 West 143rd Street, stairs descend to the rear alley and yard, surfaced in concrete. The rear or west facade, which is partially visible from West 143rd Street, is faced in two shades of brick. The section closest to West 143rd Street matches the brick used on the street facades. Some limestone details extend from the north facade onto a short segment of the west facade.

Significant References

Norton and Patterson, 169-70.

"Historic Ground Sold," *Real Estate Record and Guide*, January 21, 1911, 120.

HAMILTON TERRACE (east side)
Between West 141st and West 144th Streets

53 Hamilton Terrace, aka 53-61 Hamilton Terrace
Borough of Manhattan Tax Map Block/Lot: 2050/113

Date: 1911 [NB 195-11]
Architect: Neville & Bagge
Original Owner/Developer: Hamilton Terrace Co.
Type: apartments
Style/ornament: Beaux-Arts
Number of stories: 6



History

Completed in 1911, this six-story apartment building is located on Hamilton Terrace, which was described by architectural historian Andrew S. Dolkart as one of "one of the city's loveliest streets." On a block of mostly single-family row houses dating from the beginning of the twentieth century, No. 53 Hamilton Terrace, and its similarly-designed neighbor, No. 63 Hamilton Terrace, provide a sensitive, neo-classical conclusion to the block's northern end. Designed in the late Beaux-Arts style, the double E-shaped plan alternates light-colored brick facades with narrow light wells. This device not only brings air and light into the apartments, but it helps diminish the mass of the street facade. Designed by the architects Neville & Bagge for the Hamilton Terrace Co., the elevator building was planned with forty-four apartments. According to the 1925 census, most of the tenants were born in the United States, including a druggist, school teacher, film producer, optician, private secretary, and lawyer.

Description

No. 53 Hamilton Terrace is a six-story apartment building. Clad in light-colored brick, the street facade has three wings separated by two light wells. Each of the three wings is crowned by a projecting bracketed denticulated metal cornice. At the center of each wing, a small T-shaped metal piece extends down from the cornice, decorated with a small cartouche and winged cherub. At the north and south corners of each wing, a rectangular metal piece extends down from the cornice (three of the original six pieces have been removed). The main entrance, which is located in the larger center wing, consists of a portico with fluted Ionic pilasters surmounted by a shallow corbeled entablature with an iron railing that extends over the door and the windows to the south. The metal and glass door is non-historic. Non-historic lighting fixtures have been attached to the pilasters on either side of the doors.

The north and south wings are identical, except that the upper 2 ½ stories of the south wing are freestanding and the north wing abuts the south wing of No. 63 Hamilton Terrace. Both wings have pairs of triple windows on each floor. All of the first floor windows have their original decorative iron gates. Each window opening has a single limestone keystone. On floors two through five, the triple windows have voussoirs with keystones. The sixth-story windows have segmental arches with keystones. The corners of each wing are marked by raised bricks, suggesting quoins. The center wing has four sets of windows; a double window to the north and south, and two single windows at center. On floors two through five, the windows have voussoirs with keystones. The sixth-story windows have segmental arches with keystones.

The south light well is L-shaped, pointing north. A non-historic fence, set back from the street, has been installed. At the east end of the courtyard is a fire escape and double windows. The north and south sides of the south light well each have two single windows. The north light well is L-shaped, pointing south. Behind a non-historic iron fence, stairs descend to the basement. There are two rows of windows on the north side of the north wing, as well as single windows at the east end of the light well. There are no windows on the south side of the light well. The rear or east facade, visible from St. Nicholas Avenue, is clad in painted brick. It is divided into three wings and two light wells. The center wing has five windows; the north and south wings have four windows. Fire escapes run down the center windows of each wing.

63 Hamilton Terrace, aka 63-75 Hamilton Terrace
Borough of Manhattan Tax Map Block/Lot: 2050/118

Date: 1911
Architect: Neville & Bagge [NB 148-1911]
Original Owner/Developer: Hamilton Terrace Co.
Type: apartments
Style/ornament: Beaux-Arts
Number of stories: 6



History

Completed in 1911, this light-colored brick apartment building is located on Hamilton Terrace, described by historian Andrew S. Dolkart as one of "one of the city's loveliest streets." On a block of mostly single-family row houses dating from the early twentieth century, No. 63 Hamilton Terrace, and its similarly-designed neighbor, No. 53 Hamilton Terrace, provide a sensitive, neo-classical conclusion to the block's northeast end. Utilizing Beaux-Arts details, the double E-shaped plan alternates light-colored brick facades with narrow light wells. This device not only provides air and light to individual apartments, but it also helps diminish the mass of the one hundred-and-thirty foot long street facade.

Designed by the architects Neville & Bagge for the Hamilton Terrace Co., the elevator building was designed with forty-five apartments. Charles Gross, who was president of the company, was a resident, as was the builder Charles Hanna and the Presbyterian minister John Gould. During 1940s the building was home to Mary Lou Williams, a jazz pianist, composer, and arranger of considerable renown. Often called the "first lady of jazz," she worked and socialized with many notable musicians, including Billy Strayhorn, Thelonius Monk, Dizzy Gillespie and Charlie Parker. Bebop jam sessions are said to have frequently took place in her apartment.

Description

No. 63 Hamilton Terrace has four wings divided by two light wells and a center entry court. Each wing has its original projecting bracketed denticulated metal cornice; though the cartouches have been removed from the T-shaped pieces that extend down. The non-historic metal and glass entrance is set into a Ionic portico with engaged pilasters. At the north and south corners of each wing, a rectangular piece of metal extends down from the cornice (2 of the original 8 pieces have been removed).

The north and south wings have triple windows, and the middle two wings have double windows. The majority of windows are historic, except for a pair on the third story of the south wing, the south window on the ground story of the middle-south wing, and the south window of the ground story of the middle-north wing. The ground story windows have their original iron gates. The light wells and entry court have unornamented parapets. The north and south light wells are irregularly shaped, with mirror image extensions projecting east. Above the entrance to the apartments are pairs of double windows. The north and south brick walls of the entry court have a single row of windows with limestone voussoirs and sills. The first-story windows have their original iron gates. The corners of each wing are marked by raised bricks, suggesting quoins.

A non-historic fence leads into the south light well. There are three rows of windows on the south wall, and double windows and a fire escape on the east wall. A non-historic fence, set back approximately ten feet from the sidewalk, leads to the north light well. Inside are two rows of windows on the north wall, of which, all but one of the smaller windows have been filled.

The north and east (rear) facades are visible from St. Nicholas Avenue. They are clad in brick (now painted). The east facade is divided into four wings and three light wells. The north facade of the north wing is irregularly shaped with a single row of windows facing east and three rows of windows facing north. The north wing has a single row of windows with a fire escape. The middle north, middle south, and south wings have four rows of windows with a fire escape across the middle windows.

Significant References

Dolkart, 99-100.

Harlem's Top People (1953), 17.

New York State Census Records, 1915

"Mary Lou Williams," *Notable Black American Women*, 1260-63.

ST. NICHOLAS AVENUE (west side)

Between West 141st Street and West 145th Street

Sadivian Arms

695 St. Nicholas Avenue, aka 394-398 West 145th Street

Borough of Manhattan Tax Map Block/Lot: 2050/131

Date: 1906-7 [NB845-1906]

Architect: Thain & Thain

Original Owner/Builder: K. L. W. Realty Company/Robert J. Leaycraft

Type: flats and stores

Style/ornament: neo-classical

Number of stories: 6



History

The *Sadivian Arms* is a six-story apartment building located at the southwest corner of St. Nicholas Avenue and West 145th Street. Known by a succession of earlier names, St. Nicholas Avenue was planned by the Board of the Commissioners of Central Park in 1866, and extended to 145th Street three years later. That year, a river to river route across 145th Street was also completed. St. Nicholas Avenue was officially renamed in 1901.

In 1899, Robert Leaycraft acquired the corner site from Thomas McLaughlin who had recently completed construction of the adjacent row houses on West 145th Street. Although plans for a brick and stone tenement, designed by S. B. Odgen & Company, were announced in 1903, by 1906 an alternate plan by the architects Thain & Thain had been submitted. The new building's projected cost was \$175,000.

Completed in 1907, the *Sadivian Arms* was one of finest multiple-unit dwellings in lower Washington Heights. Apartments featured luxurious dining rooms, parlors, libraries, music rooms, as well as servant's quarters. Exotic woods were used throughout and the roof garden was originally decorated with "palms, rugs, tables and electric lights." Rents ranged from \$600 to \$1,000 annually. In 1911 the property was acquired through foreclosure, by Samuel and Amanda Heyman. In the decades that followed, ownership exchanged hands several times, and applications were filed to reduce the size of the apartments (for instance, ALT 2340-28). Labor organizer and political leader A. Philip Randolph reportedly lived in the *Sadivian Arms* during the mid- to late-1920s. Conceivably, it was at this time that apartments were first leased to African-American tenants.

Description

The building has two street facades, clad in brick and limestone, linked by a rounded, projecting corner bay. The entry to the apartments, facing St. Nicholas Avenue, is reached by six steps. It is flanked by a pair of freestanding Ionic columns surmounted by a curved pediment and entablature. Inside the pediment is a relief depicting a coat of arms with the apartment's name, "SADIVIAN ARMS," inscribed below. To either side is a single, engaged pilaster set on a rectangular base, as well as a circular medallion. The metal doors and railings are not historic. North of the entrance is a non-historic infill storefront with sign, a roll-down security gate, a limestone wall with sealed window, as well as a non-historic storefront that turns onto West 145th Street. The corner storefront has a vinyl awning that extends onto both facades. The display windows and bulkhead are not original. South of the entry is a raised basement with three windows and a gated service entrance.

Both street facades are divided into three horizontal sections, consisting of a limestone base rising to the second story, a brick mid-section extending from the third through fifth stories, and a top or sixth story capped by projecting denticulated metal cornice with draped garlands below. Between the sixth-story windows are rectangular limestone panels with a diamond shaped motif inscribed at center. On St. Nicholas Avenue are two sets of historic, possibly original, fire escapes. Each set, extends across two pairs of triple windows.

The mid-section is divided by six monumental fluted limestone pilasters on St. Nicholas Avenue, and five on West 145th Street. Each pilaster rises from limestone pedestal. The pilasters are used to divide and organize the fenestration. The St. Nicholas Avenue facade is arranged as follows: pilaster, triple window, pilaster, two triple windows, pilaster, two triple windows, pilaster, two triple windows, pilaster. The West 145th Street facade is arranged as follows: pilaster, triple window, pilaster, triple window, narrow window, single window, pilaster, two single windows, triple window, pilaster, triple window, pilaster. Above the first story, the rounded corner bay has a triple window on each floor. Each window is crowned by a terra-cotta voussoir and keystone. All of the double-hung windows are non-historic. The metal cornice, that divides the first and second stories along West 145th Street beginning at the corner bay, is historic.

There are five storefronts along West 145th Street. The frieze which extends above them, is interrupted toward the building's west end by a vinyl awning and sign. Two metal signs project from the facade: at the building's west edge, and above the third store from the corner of St. Nicholas Avenue. All of the materials used are non-historic, including the glazed display windows, metal bulkheads, and roll-down security gates. An additional non-historic storefront is located in the lot to the west of the building.

The south facade, faced in brick, is visible from St. Nicholas Avenue. It is divided into three sections, of which the large center section forms a light court with windows on three sides. The east wing has double windows on each floor and a painted advertisement (from the 1970s) on the west side of the fourth through sixth stories. The basement and first story are painted. The west wing has double windows on each floor. The west facade is somewhat visible through the narrow service alley, and above the adjacent row house, No. 400 West 145th Street.

Significance References

Henry Moscow, *The Street Book: An Encyclopedia of Manhattan's Street Names and Their Origins* (New York: Fordham University Press, 1978), 91.

Norton and Patterson, 294.

"145th Street," Street Openings Book, Office of the Borough President of Manhattan.

ARCHITECTS' APPENDIX

HENRY B. ANDERSEN (dates undetermined)

477 West 144th Street aka 1697-1705 Amsterdam Avenue
478 West 145th Street aka 1707-1717 Amsterdam Avenue
..... new buildings (1897)

Little is known about the architect Henry Andersen, who was active in Manhattan from the early 1890s to 1911. During the first decade of his career he designed eight neo-Renaissance-style structures in Hamilton Heights, including a pair of houses with limestone facades on West 143rd Street (1895), a row of four brick houses on Hamilton Terrace (1897-98), and two attached brick apartment buildings on Amsterdam Avenue (1897) in the Hamilton Heights Historic District Extension. Additional residential works by Andersen can be found in the Upper West Side/Central Park West, Carnegie Hill, and Tribeca West Historic Districts.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 11.

Landmarks Preservation Commission, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*, (LP-1834), (New York, 1993), 274.

Landmarks Preservation Commission, Research Files.

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FRANCIS A. DE MEURON (?-1917)

School of Our Lady of Lourdes, 462-68 West 143rd Street
..... new building (1912)

Francis A. De Meuron specialized in the design of parochial schools. Born in France and educated at the L'Ecole Militaire at St. Cyr, France, he began practicing architecture in New York City in 1886, establishing a brief partnership with the developer Justus J. Smith. Many of the firm's surviving works are row houses, including examples on Lenox Avenue (now Malcolm X Boulevard) in the Mount Morris Historic District and on West 76th Street in the Upper West Side/Central Park West Historic District. Records indicate that De Meuron and Smith dissolved their partnership in 1890. At the time of the construction of the School of Our Lady of Lourdes, in 1912, De Meuron's architectural office was located at No. 31 East 27th Street. Although he remained active until 1917, little is known of De Meuron's subsequent career.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 26.

"Frans [sic] A. De Meuron," obituary, *New York Times*, February 2, 1917, 9.

James Ward. *Architects in Practice, New York City, 1900-1940* (New York, 1989), 19.

LOUIS ENTZER, JR. (dates undetermined)

450, 452, 454, 456, 458, 460, 462, 464 West 145th Street
..... new buildings (1897)

Louis Entzer, Jr. was first listed as a practicing architect in New York City directories in 1892. During the decade that followed, he established an office at 78 East 96th Street, producing a large number of residential designs, including houses on the Upper West Side and in Carnegie Hill. Among his extant works, the eight row houses on West 145rd Street, between Convent Avenue and Amsterdam Avenue, Nos. 450, 452, 454, 456, 458, 460, 462, 464, comprise one of the largest intact groups of Entzer designs in New York City.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 29.

Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District* (LP-1834), (New York, 1993), 296.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 23.

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JOHN P. LEO (1858-1923)

470, 472, 474 West 143rd Street new buildings (1895)

John P. Leo was an architect, builder, and public servant. Specializing in the design of private residences and public buildings, examples of his work are found throughout Harlem, the Upper West Side, and in the Expanded Carnegie Hill Historic District. In 1888 Leo won the competition to design the Twenty-second Regiment Armory. Located on Ninth (now Columbus) Avenue, between 67th and 68th Streets, the medieval-style structure was completed in 1891. Within the Hamilton Heights Historic District Extension, Leo designed three Renaissance Revival-style houses at Nos. 470, 472, and 474 West 143rd Street.

Throughout his life, Leo was extremely active in public affairs, serving as the commander of Company I in the Twenty-second Regiment (c. 1888), the President of the Employers and Builder's League (c. 1895-1901), the Chairman of the Board of Standards and Appeals (1918), and the New York City Street Cleaning Commissioner (1920s). During his later years Leo lived and worked in the Hamilton Heights area, with a residence at No. 529 West 142nd Street, and an architectural office at No. 770 St. Nicholas Avenue, from 1902-13.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 50.

Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report*, (LP-1834), (New York, 1993), 314-15.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 47.

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NEVILLE & BAGGE

Thomas P. Neville (dates undetermined)

George A. Bagge (dates undetermined)

477 West 142nd Street aka 1661-69 Amsterdam Avenue
..... new building (1896-97)
467 West 143rd Street aka 1671-77 Amsterdam Avenue
..... new building (1896-97)
53-61 Hamilton Terrace new building (1911)
63-75 Hamilton Terrace new building (1911)
469, 471, 473, 475 West 142nd Street new buildings (1895-96)
400, 402, 404, 406, 408, 410, 412, 416, 418 West 145th
..... new buildings (1897)

Neville & Bagge contributed more buildings to the Hamilton Heights Historic District Extension than any other firm. Despite their remarkable productivity, here and throughout New York City, little is known about their individual training and lives. George A. Bagge established his firm during the late 1880s, and in 1892 Thomas P. Neville joined him in partnership. They opened an office on West 125th Street, and over the next three decades became known as residential specialists working in various popular historical revival styles. They designed hundreds of speculative residential buildings for the middle class along the route of the I.R.T. subway on Morningside Heights and in Harlem, as well as an occasional hotel and loft building. In 1924, Bagge's son joined the firm, continuing until 1936 as George Bagge & Sons [Son].

Properties designed by Neville & Bagge include numerous apartment buildings in the Riverside Drive-West End, Mott Haven East, and Clay Avenue East Historic Districts, as well as the Regina Angelorum (1907) a convent and home for working girls connected to Saint Cecilia's Church (R. C.) on East 106th Street (both designated New York City Landmarks), and the Edwin and Elizabeth Shuttleworth House in the Tremont section of the Bronx (1896, a designated New York City landmark). Along Broadway, between West 140th and 145th Streets, the firm designed eight apartment buildings, including Ellerslie Courts (1907-8, No. 3441-59), the Castleton (1906, No. 3480-86), Washington Court (1906-8, No. 3504-18), and the Rudsona (1907, No. 3542). Of 242 multiple dwellings on Morningside Heights, Neville & Bagge was responsible for 38 designs.

The firm's work in the Hamilton Heights Historic District Extension is characteristic of its

output, consisting of four apartment buildings and thirteen row houses. Of particular note is the northeast corner of West 142nd Street and Amsterdam Avenue, where the firm designed a row of three Renaissance Revival-style townhouses at Nos. 469-75 West 142nd Street (1895-96), as well as an adjacent pair of apartment buildings along Amsterdam Avenue, with complementary limestone details (1896-97).

Andrew Dolkart, *Morningside Heights* (New York: Columbia University Press, 1999).

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 13, 57.

Landmarks Preservation Commission, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*, (LP-1834), (New York, 1993), 314-15; *Edwin and Elizabeth Shuttleworth House aka 1857 Anthony Avenue House* (LP-1436), (New York, 1896), 3.

Landmarks Preservation Commission, Research Files.

Robert A.M. Stern et al, *New York 1900* (New York: Rizzoli Books, 1983), 303-304.

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FRANK L. NORTON (dates undetermined)

270 Convent Avenue new building (1915-16)

Little is known about the architect Frank L. Norton. From 1902-14 he maintained an office in Manhattan at No. 32 Broadway. In 1915 he listed his professional address as No. 216 Hamilton Avenue in New Brighton, Staten Island. Norton's handsome neo-renaissance-style design for No. 270 Convent Avenue is the architect's only confirmed work in New York City.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 57.

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O'REILLY BROTHERS

Cornelius O'Reilly (1834?-1903)

George M. O'Reilly (dates undetermined)

William F. O'Reilly (dates undetermined)

Our Lady of Lourdes Church (R. C.), 467 West 142nd Street

..... new building (1902-1904)

O'Reilly Brothers produced a varied body of architectural work, consisting of warehouses, stables, and office buildings. Cornelius, the firm's principal designer, founded the firm in the early 1880s and was extremely active in New York social circles. He was a member of the Catholic and Democratic Clubs, as well as a Trustee of St. Patrick's Cathedral. He also served as chairman of the Building Committee of the General Grant National Memorial on Riverside Drive (1891-97, a designated New York City Landmark).

Born in County Cavan, Ireland, around 1834, Cornelius died during the construction of Our Lady of Lourdes Church, falling from a ladder to his death. There is no record of the firm's subsequent work.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 59.

Landmarks Preservation Commission, *Our Lady of Lourdes Roman Catholic Church*, (LP-892) (New York, 1975); *Upper East Side Historic District Designation Report*, (LP-1051), (New York, 1981), 1309.

E. Phillips Mantz and Reverend Michael J. Roach, *The History of Our Lady of Lourdes: 75 Years* (Custombook, Inc.: So. Hackensack, N.J., 1976).

Cornelius O'Reilly obituary, *New York Times*, April 30, 1905, 2.

"Obituary Note," *Real Estate Guide and Record*, May 2, 1903, 861.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 58.

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HARVEY L. PAGE (1859-1934)

476 West 144th Street, aka 1689-95 Amsterdam Avenue
..... new building (1887-1889)

Harvey L. Page was a successful architect who designed numerous public buildings and private residences in Washington, D.C., Chicago, Illinois, and San Antonio, Texas. During the late 1880s he divided his time between New York and Washington, leasing an office with W. W. Kent in the recently completed Temple Court Building (1881-1883, a designated New York City Landmark). Associated with developer William H. De Forest, Jr., Page designed four Romanesque Revival-style row houses in the Hamilton Heights Historic District on the south side of West 144th Street, as well as the adjoining flats building in the Historic District Extension at No. 476 West 144th Street.

David Francis Steadman, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 59.

"Houses at Hamilton Grange," *Building*, Vol. VII, no. 25, December 17, 1887.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 452.

GEORGE F(REDERICK) PELHAM (1866-1937)

Hamilton Apartments, 477 W. 140th Street aka 1619-25 Amsterdam Avenue new building (1900)
Hudson Residence Club, 1641-1659 Amsterdam Avenue new building (c. 1901)
Soundview Court, 260 Convent Avenue new building (1911)

George F. Pelham established his architectural firm during the early 1890s. The son of Canadian architect George Brown Pelham (1831-1889), his career lasted forty-three years, and he designed apartment houses throughout New York City in various styles, from neo-classical to Art Deco. According to Henry and Elsie Withey, he was "credited with having designed more buildings of that type in Manhattan than any architect before him."

The three apartment buildings he contributed to the Hamilton Heights Historic District Extension are typical of his early career, reflecting contemporary interest in Renaissance Revival and Beaux-Arts motifs. Among the apartment buildings constructed on the east side of Amsterdam Avenue, between West 140th Street and West 145th Street, The Hudson Residence Club, is the largest, occupying a full-block site from West 141st Street to West 142nd Street. The firm also designed 42 buildings on Morningside Heights, as well as many examples in the Hamilton Heights area, including the Greyloch Dwellings (1909, No. 3501-9 Broadway), Dallas Court (1909, No. 3511-15 Broadway), and Blervie Hall (1908, No. 3520-32 Broadway).

George Fred(erick) Pelham, Jr. (1897-1967), his son, was also an architect, designing more than 270 multi-family houses and other buildings during his career.

Andrew Dolkart, *Morningside Heights*.

George F. Pelham obituary, *New York Times*, February 9, 1937, 23.

Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report*, (LP-1834), (New York, 1993), 322.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 465.

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GILBERT A. SCHELLENGER (?-1921)

466, 468, 470, 472, 474, 476 West 145th Street new buildings (1897)

Active in New York by 1882, Gilbert A. Schellenger was a prolific architect specializing in residential design. Over a twenty-five year span he designed numerous row houses, tenements, and small apartment buildings throughout Manhattan. Many examples survive, including works in the Greenwich Village, Upper East Side, Carnegie Hill, Upper West Side/Central Park West Side, and Mount Morris Historic Districts.

A skilled designer, Schellenger worked in a succession of fashionable architectural styles, from Queen Anne to Beaux-Arts. The six townhouses he designed in the Historic District Extension typify the middle phase of his career, reflecting the popularity of the Renaissance Revival style.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 67.

Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report*, (LP-1834), (New York, 1993), 329.

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SCHWARTZ & GROSS

Simon I. Schwartz (1877?-1956)
Arthur Gross (1877-1950)

302-304 Convent Avenue new building (1912)
Hamilton Grange, 310 Convent Avenue new building (1911-12)
458-460 West 143rd Street new building (1912)

Graduates of the Hebrew Technical Institute, Simon I. Schwartz and Arthur Gross were partners for nearly four decades. Schwartz, who began his career as a draftsman in the office of Henry Andersen (see entry), first teamed with Gross by 1903. Their partnership, which proved to be extremely successful, specialized in luxury apartment buildings, including the Beaux-Arts style Colosseum at No. 435 Riverside Drive (1910), the Gothic-inspired No. 1185 Park Avenue (1929), and No. 55 Central Park West (1929), whose elevations display the influence of the Art Deco style. Much of the firm's output has survived, particularly in the Central Park West and Riverside Drive-West End Historic Districts. Works by the firm in the vicinity of Hamilton Heights include the Wingate Hotel (1905, No. 3440-48 Broadway), the Rockclyffe (1905, No. 3450-56 Broadway), and the Woodmere (1909, No. 3458-68 Broadway). Among the various architects active on Morningside Heights, Schwartz & Gross were the most prolific, designing 46 multiple dwellings.

The firm's three commissions in the Hamilton Heights Historic District Extension are typical of their early production; all are six-story apartment buildings clad in stone and light-colored brick with neo-classical style details.

Andrew Dolkart, Morningside Heights, 453, n59.

Arthur Gross obituary, *New York Times*, November 7, 1950, 25.

Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report*, (LP-1834), (New York, 1993), 331.

Landmarks Preservation Commission, Research Files

NICHOLAS SERRACINO (dates undetermined)

Convent of Our Lady of Lourdes, 463 West 143rd Street
..... new building (1911-12)

Trained in Naples, Italy, Nicholas Serracino was active as an architect and builder in New York City during the first three decades of the twentieth century. Catholic churches were his speciality and at least two ecclesiastical structures designed by him are extant: St. Jean the Baptiste Roman Catholic Church (1910-13, No. 1067-1071 Lexington Avenue, a designated New York City Landmark) and the neo-gothic Convent of Our Lady of Lourdes on West 143rd Street in the Hamilton Heights Historic District Extension.

Christopher Gray, "Restoration on Lexington Avenue," *New York Times*, December 30, 1990, sec. 10, 5.

Photo of "Nicholas Serracino, Architect, New York City," *Empire State Notables*, (Hartwell Stafford, 1914), 567.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 70.

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VAN CAMPEN TAYLOR (1846-1906)

Chatham Hall, 476 West 141st Street aka 1627-1633 Amsterdam Avenue
..... new building (1894-1896)

Born in New Brunswick, New Jersey, Van Campen Taylor specialized in residential design. Active in New York City and New Jersey during the last two decades of the nineteenth century, in 1881 and 1884 *American Architect and Building News* published his designs for two blocks of rowhouses with Queen Anne and Romanesque Revival details, and his Queen Anne style Kinney Residence (1882, Elberon, New Jersey) was included in *Sheldon's Artistic Country Seats* (1887). Taylor designed private homes in Newark and Morristown, as well as a townhouse for the noted artist Lockwood de Forest at No. 7 East 10th Street (1887) in the Greenwich Village Historic District. In 1892 he designed eleven Romanesque/English Renaissance Revival-style residences on West 77th Street, of which five survive at Nos. 321-313 in the West End Collegiate Historic District.

In 1892 he was associated with the architect John W. Ingle. During the construction of Chatham Hall, Taylor's architectural office was located in the Lincoln Building (a designated New York City Landmark) on Union Square.

American Architect and Building News 90 (October 13, 1906), viii.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 74.

Landmark Preservation Commission, *West End-Collegiate Historic District Designation Report* (LP-1418), (New York, 1984), 266.

THAIN & THAIN

Charles Chary Thain (dates undetermined)
Mortimer Porter Thain (dates undetermined)

Sadivian Arms, 695 St. Nicholas Avenue aka 394-398 West 145th Street
.....new building (1906-1907)

The architectural firm of Thain & Thain was active in New York City from the early 1890s to the mid-1910s. In 1901 Charles Chary Thain designed the Beaux-Arts style Jacob Schiff house on Fifth Avenue, between East 77th Street and East 78th Street. During construction of the Sadivian Arms in 1906-1907, the firm's office was located at No. 4 East 42nd Street.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 75.

Robert B. Mackay et al, eds. *Long Island Country Houses and their Architects, 1860-1940* (New York, 1997), 191.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 77.

CLARENCE F. TRUE (1860-1928)

477 West 143rd Street (aka 1681-87 Amsterdam Avenue)
..... new building (1894-95)

Architect, developer, and builder, Clarence F. True built extensively on Manhattan's Upper West Side, designing numerous row houses and apartment buildings as far north as Hamilton Heights. Trained in the office of Richard M. Upjohn, he established his own firm in 1884. Over the next decade and a half, True enjoyed considerable success in New York City, building approximately four hundred buildings. He worked in various historical revival styles, evolving from Gothic and Romanesque to Renaissance Revival.

In 1894 Charles J. Judson commissioned True to design No. 477 West 143rd Street (aka 1681-87 Amsterdam Avenue) in the Hamilton Heights Historic District Extension and the adjoining four row houses at Nos. 469-475 West 143rd Street in the Hamilton Heights Historic District. Designed to complement each other, these projects utilize light-colored materials (tan brick and limestone) and neo-classical motifs. The firm remained active until the mid-1910s, under the name Clarence True & Son.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 78.

A History of Real Estate, Building and Architecture in New York City, 1898 (New York: Arno Press reprint, 1967).

Landmarks Preservation Commission, *Riverside Drive-West 80th-81st Street Historic District*, 1985 (LP-1429).

Clarence True. *A True History of Riverside Drive* (New York: Press of Unz & Co., 1899; reprinted by Far West 77th Street Block Association, 1974).

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Hamilton Heights Historic District Extension contains buildings and other improvements which have a special character and a special historical and aesthetic interest and value and which represent one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that among its special qualities the Hamilton Heights Historic District Extension contains a rich collection of row houses, apartment buildings and ecclesiastical structures dating from the late 1880s to the 1910s when this part of the city developed its present residential character; that speculative developers commissioned leading architects and builders to design and construct these structures in various fashionable styles inspired by Queen Anne, Renaissance Revival and other northern European sources; that the district is representative of the development of northern Manhattan which was spurred in the 1880s by the introduction of rapid transit, followed by the construction of City College and subsequent civic improvements; that development patterns were controlled by a restrictive covenant lasting from 1886 to 1911, limiting multiple-unit dwellings and commercial storefronts to the east side of Amsterdam Avenue; that these multiple-unit dwellings, designed by such residential specialists as Harvey L. Page, George F. Pelham and Clarence True, are vital elements in the district complementing the adjacent row houses which were often designed by the same architects, both in the Historic District and the Extension; that taken as a whole the Hamilton Heights Historic District Extension displays three decades of stylistic change and physical development, representative of changing living patterns of city residents; and that the intact cohesive streetscapes and sympathetic interrelationships of the district's materials, styles, and architectural elements, both in the row houses and larger buildings, provide the Hamilton Heights Historic District Extension with a special sense of place.

Accordingly, pursuant to Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district, the Hamilton Heights Historic District Extension, Borough of Manhattan, consisting of: Area I of the Hamilton Heights Historic District Extension consists of the property bounded by a line beginning at a point in the center of the intersection of St. Nicholas Avenue and West 145th Street, then extending southerly along a line in the middle of the roadbed of St. Nicholas Avenue to a point on a line extending easterly from the southern property line of 695 St. Nicholas Avenue (aka 394-398 West 145th Street), westerly along a line extending easterly from the southern property lines of 695 St. Nicholas Avenue (aka 394-398 West 145th Street), westerly along the southern property lines of 695 St. Nicholas Avenue (aka 394-398 West 145th Street) and 400 through 418 West 145th Street, northerly along the western property line of 418 West 145th Street, northerly along a line extending northerly from the western property line of 418 West 145th Street to a point in the middle of the roadbed of West 145th Street, and easterly along a line in the middle of the roadbed of West 145th Street, to the point of beginning.

Area II of the Hamilton Heights Historic District Extension consists of the property bounded by a line beginning at the point of intersection of the northern and eastern property lines of 63-75 Hamilton Terrace, then extending southerly along the eastern property lines of 63-75 Hamilton Terrace and 53-61 Hamilton Terrace, westerly along the southern property line of 53-61 Hamilton Terrace; westerly along a line extending westerly from the southern property line of 53-61 Hamilton Terrace to a point on a line in the roadbed that extends southerly from the eastern property line of 413 West 144th Street, northerly along said line in the roadbed (this line is part of the eastern boundary of the Hamilton Heights Historic District), easterly along part of the southern property line of Lot 136, and easterly along the northern property line of 63-75 Hamilton Terrace, to the point of beginning.

Area III of the Hamilton Heights Historic District Extension consists of the property bounded by a line beginning at a point in the center of the intersection of Convent Avenue and West 141st Street, then extending southerly along a line in the middle of the roadbed of Convent Avenue to a point in the middle of the intersection of Convent Avenue and West 140th Street, westerly along a line in the middle of the roadbed of West 140th Street to a point on a line extending southerly from the western property line of 260 Convent Avenue (aka 451 West 140th Street), northerly along a line extending southerly from the western property line of 260 Convent Avenue (aka 451 West 140th Street), northerly along the western property lines of 260 Convent Avenue (aka 451 West 140th Street) and 270 Convent Avenue (aka 444-50 West 141st Street), northerly along a line extending northerly from the western property line of 270 Convent Avenue (444-50 West 141st Street) to a point in the middle of the roadbed of West 141st Street, and easterly along the middle of the roadbed of West 141st Street, to the point of beginning.

Area IV of the Hamilton Heights Historic District extension consists of the property bounded by a line beginning at a point in the center of the intersection of Amsterdam Avenue and West 145th Street, then extending easterly along a line in the middle of the roadbed of West 145th Street to a point on a line extending northerly from the eastern property line of 450 West 145th Street, southerly along a line extending northerly from the eastern property line of 450 West 145th Street, southerly along the eastern property line of 450 West 145th Street, westerly along the southern property lines of 450 through 476 West 145th Street, southerly along the eastern property line of 477 West 144th Street (aka 1697-1705 Amsterdam Avenue), southerly across West 144th Street, southerly along the eastern property lines of 476 West 144th Street (aka 1689-1695 Amsterdam Avenue) and 477 West 143rd Street (aka 1681-1687 Amsterdam Avenue), southerly along a line extending southerly from the eastern property line of 477 West 143rd Street (aka 1689-1687 Amsterdam) to a point in the middle of the roadbed of West 143rd Street, easterly along a line in the middle of the roadbed of West 143rd Street to a point in the center of the intersection of West 143rd Street and Convent Avenue, southerly along a line in the middle of the roadbed of Convent Avenue to a point in the center of the intersection of Convent Avenue and West 142nd Street, westerly along a line in the middle of the roadbed of West 142nd Street to a point on a line extending northerly from part of the eastern property line of 1641-1659 Amsterdam Avenue, southerly along part of the eastern property line of 1641-1659 Amsterdam Avenue, easterly along part of the northern property line of 1641-1659 Amsterdam Avenue,

southerly along part of the eastern property line of 1641-1659 Amsterdam Avenue, southerly across West 141st Street, southerly along the eastern property line of 476 West 141st Street (aka 1627-1633 Amsterdam Avenue), easterly along part of the northern property line of 477 West 140th Street (aka 1619-1625 Amsterdam Avenue), southerly along the eastern property line of 477 West 140th Street, southerly along a line extending southerly from the eastern property line of 477 West 140th Street (aka 1619-1625 Amsterdam Avenue), to point on a line in the middle of the roadbed of West 140th Street, westerly along a line in the middle of the roadbed of West 140th Street to a point in the center the intersection of West 140th Street and Amsterdam Avenue, and northerly along a line in the middle of the roadbed of Amsterdam Avenue, to the point of beginning.

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