

New York City Landmarks Preservation Commission

Clay Avenue Historic District



April 5, 1994

New York City Landmarks Preservation Commission

Clay Avenue Historic District

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The Landmarks Preservation Commission

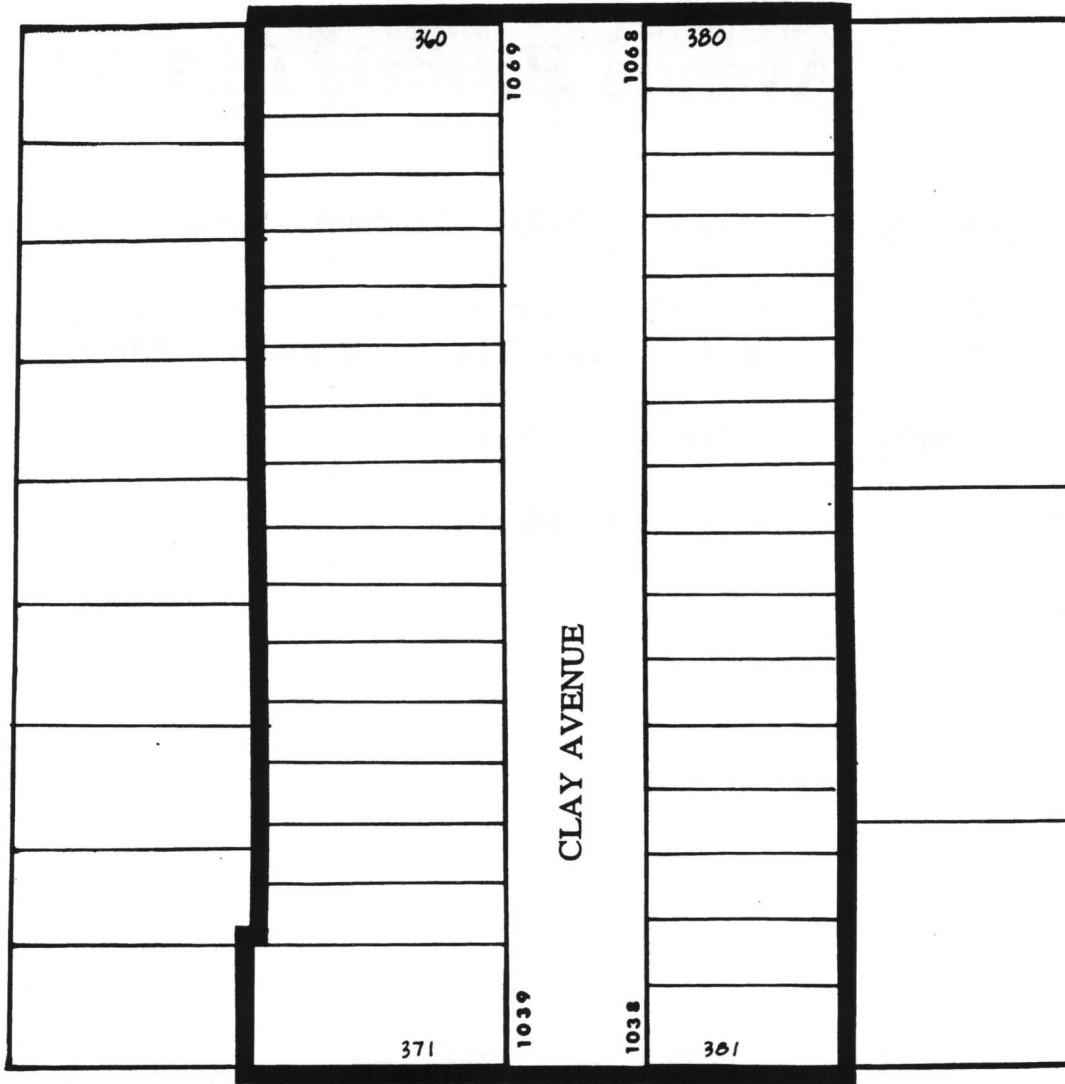
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EAST 166TH STREET


TELLER AVENUE



WEBSTER AVENUE

EAST 165TH STREET

Numbers indicate addresses within district boundaries.

District Boundary 

North 

CLAY AVENUE HISTORIC
DISTRICT
The Bronx
Designated April 5, 1994
Landmarks Preservation Commission

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Cover Photo: 1043 and 1045 Clay Avenue, 1993
Andrew S. Dolkart

CLAY AVENUE HISTORIC DISTRICT

BOUNDARIES

The property bounded by a line extending easterly along the southern curb line of East 166th Street, southerly along the eastern property line of 380 East 166th Street (aka 1068 Clay Avenue), southerly along the eastern property lines of 1066 through 1040 Clay Avenue, southerly along the eastern property line of 381 East 165th Street (aka 1038 Clay Avenue), westerly along the northern curb line of East 165th Street, northerly and easterly along the western and part of the northern property lines of 371 East 165th Street (aka 1039 Clay Avenue), northerly along the western property lines of 1041 through 1067 Clay Avenue, and northerly along the western property line of 360 East 166th Street (aka 1069 Clay Avenue), to the point of beginning; The Bronx.

TESTIMONY AT THE PUBLIC HEARING

On June 2, 1992, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Clay Avenue Historic District (Item No. 14). The hearing had been duly advertised in accordance with the provisions of law. Seven persons spoke in favor of the designation, although one of those speakers thought the district should be larger. One property owner within the proposed district expressed support for the district, but opposed the inclusion of his building within the district boundaries. There were no other speakers in opposition to designation.¹

¹On September 14, 1992, the Commission held a public hearing on the proposed designation of the Clay Avenue Historic District (LP-1391, Item No. 8). The hearing was continued to January 11, 1983 (Item No. 5). At both hearings, support for designation was expressed by owners and residents in the proposed district.

INTRODUCTION

The Clay Avenue Historic District, consisting of the two blockfronts of Clay Avenue between East 165th and East 166th streets, comprises one of the most unified and harmonious streetscapes in the Bronx. The district contains thirty-two residential buildings -- twenty-eight semi-detached two-family houses, all designed by architect Warren C. Dickerson; one single-family house, designed by architect Charles S. Clark; and three apartment buildings, designed by the firm of Neville & Bagge. With the exception of the single-family house, all of these buildings were erected by real estate developer Ernest Wenigmann. Wenigmann's two-family houses were erected in 1901 and his apartment buildings in 1909 and 1910. The single-family home, built by local hardware manufacturer Francis Keil, was erected in 1906.

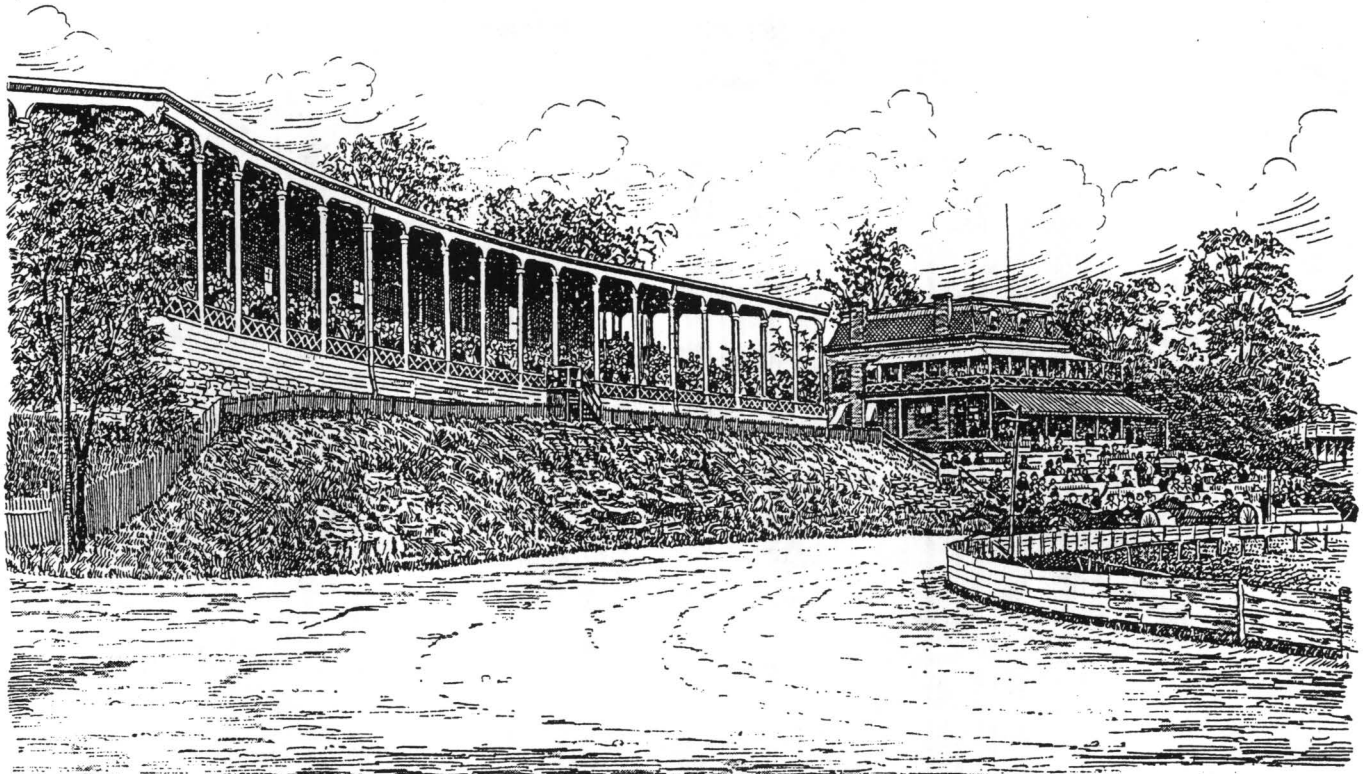
The historic district is located within the boundaries of the historic township of Morrisania, on land that had been owned, since the seventeenth century, by members of the Morris family. Prior to its development as a residential enclave, Clay Avenue between East 165th and East 166th streets had been part of Fleetwood Park, a trotting track used by the New York Driving Club. As development pressures increased in Morrisania in the late nineteenth century, spurred on by the opening of transit lines connecting this area to Manhattan, the track closed, streets were graded and paved, and the Morris family heirs sold land to developers. The Clay Avenue buildings were the earliest to be erected on the former racing track property.

The twenty-eight semi-detached houses are relatively early examples of two-family houses in New York City and display a popular variant of the two-family house plan with only a single entrance door from the street; individual apartment doors are located inside the entrance vestibule. The buildings were designed in a transitional style, with both the Romanesque Revival forms popular in the 1890s and the neo-Renaissance motifs that were widely used on turn-of-the-century buildings. The single-family house is a neo-Renaissance design.

The three apartment buildings, two at the East 165th Street end of the block and one at the East 166th Street end, were constructed in accordance with the requirements of the Tenement House Act of 1901. Faced in brick with stone trim, each has Renaissance-inspired detail and projecting bays that reflect the articulation of the houses on Clay Avenue.

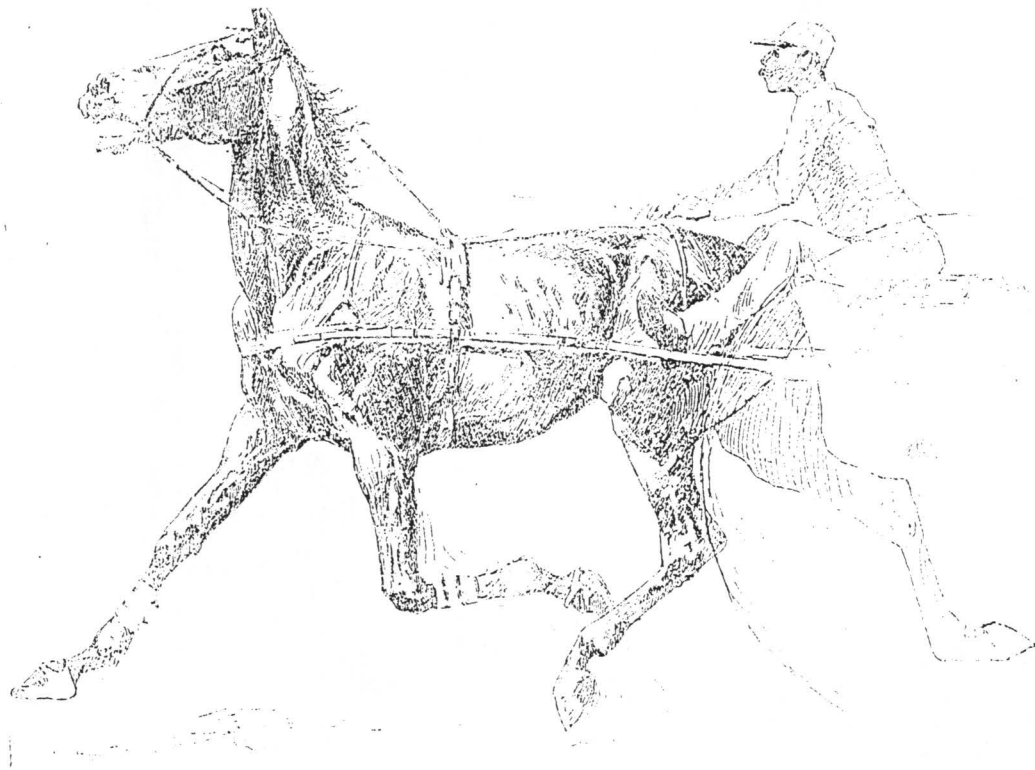
The early residents of the houses and apartment buildings in the historic district represent a cross-section of the population that came to settle in the Bronx in the early twentieth century. The original owners of the two-family houses tended to be middle-class professionals, while the renters appear to have been somewhat less prosperous. The apartment buildings, erected a few years after the two-family homes, were built for working-class households.

While the greater Morrisania area was later built up almost entirely with large multiple dwellings, the section of Clay Avenue forming the historic district retains its well-preserved architectural character as a distinctive enclave dating from the early period of urban development in the Bronx.



GRAND-STAND AND CLUB-HOUSE AT FLEETWOOD PARK. FROM A PHOTOGRAPH BY F. WALLER.

Grandstand and clubhouse at Fleetwood Park (Source: *The Horseman*, Sept. 26, 1889)



Remington
National Art

Trotting at Fleetwood Park, etching by Frederick Remington
(courtesy of the Trotting Horse Museum, Goshen, N.Y.)



West side of Clay Avenue between East 165th Street and East 166th Street in 1914
(Source: *Real Estate Record and Builders' Guide* 95 (Jan. 23, 1915), 129.)

HISTORICAL AND ARCHITECTURAL INTRODUCTION

The Clay Avenue Historic District is located within the old village of Morrisania.² In 1670 Colonel Lewis Morris and his brother, Captain Richard Morris, purchased twelve square miles of land in what is now the Bronx. The English-born Morrisises had both been officers in Oliver Cromwell's army; upon the restoration of Charles II they had moved to Barbados. Richard Morris came to New York in 1668, prior to the land purchase. He died in 1672; one year later Lewis Morris arrived in New York. Lewis held the land in trust for Richard's son, Lewis, who inherited 1,920 acres in 1691. The second Lewis Morris became the first lord of the manor of Morrisania, receiving a royal patent on May 8, 1697. The land descended through several generations of illustrious Morrisises, including the fourth Lewis Morris (known as Lewis Morris III), a signer of the Declaration of Independence.

Morrisania was located within Westchester County. For a brief period in the late eighteenth century (1788-91), Morrisania was a township within that county. The sparsely settled region became a town because the fourth Lewis Morris hoped that the "healthfulness and salubrity" of the area would persuade the federal government to establish the nation's capital in Morrisania.³ This effort, of course, failed, and Morrisania became a part of the town of Westchester. For many decades, Morrisania remained rural, dotted by the estates of members of the Morris and other families. In fact, the early nineteenth-century estate house of William Morris was located just north of the historic district, near present-day Teller Avenue and East 168th Street.

The rural character of Morrisania changed dramatically after the New York & Harlem Railroad began running trains through the area in the 1840s. The railroad tracks were located only a few blocks east of what is now the historic district, with station stops at Melrose at what is now Park Avenue and East 161st Street, and at Morrisania on Park Avenue and East 168th Street. In addition to the railroad stations, the New York & Harlem Railroad established a fifty-five-acre railyard stretching from East 150th Street to East 161st Street, to the southeast of the district. The coming of the railroad changed the character of large parts of Morrisania. Workers were attracted to the rail yards and to the factories and breweries that opened along the rail lines. By 1874, when Morrisania, West Farms, and Kingsbridge (what is now the Bronx west of the Bronx River) were annexed to New York City, much of the area to the east and southeast of the historic district was already built up with factories and wooden houses.

Development increased even more rapidly after 1888 when the Third Avenue elevated opened, permitting convenient and inexpensive commuting from Morrisania to New York City. Industry continued to expand and the population grew rapidly. The major area of development continued to be to the east and southeast of the historic district, where breweries such as the Morrisania, Centennial, Eichler's, and Zeltner's, and many factories were erected. To the south of the historic district, in the area between East 162nd and 165th streets, were substantial suburban houses.

²The history of Morrisania is discussed in Harry T. Cook, *The Borough of the Bronx 1639-1913* (privately printed, 1913), 12-22; Stephen Jenkins, *The Story of the Bronx 1639-1912* (New York: G.P. Putnam's Sons, 1912), 358-379. Short entries on the history of Morrisania can also be found in New York City Landmarks Preservation Commission, *Longwood Historic District Designation Report* (1980), report prepared by Rachel Carley, 2; and *Morris High School Historic District Designation Report* (1982), report prepared by Deborah Schwartz and Charles Hasbrouck, 2.

³Jenkins, 3.

Until the turn of the century no development took place on what is now Clay Avenue or in its immediate vicinity since this was the site of Fleetwood Park, a trotting track maintained by the Driving Club of New York.⁴ Historians have traced horse racing in Morrisania back to about 1750 when the relatively level land was used by General Staats Long Morris as a race course. It is not known if any horse racing occurred in the vicinity of the historic district in the late eighteenth century or first seventy years of the nineteenth century, but in 1870 William Morris leased property on his estate to [Mr.] Dater Brothers who opened a race track on June 8, 1871. Brothers's venture failed, and the property reverted to William Morris in 1880. During the following year, the race track was leased to the Driving Club of New York which ran a track on land that today is roughly bounded by East 165th Street on the south, East 167th Street on the north (the angle of the street generally marks the route of the race course), Sherman Avenue on the west, and Webster Avenue on the east. The track was open only to the select membership of the Driving Club, including such socially prominent horsemen as William K. Vanderbilt, William Rockefeller, William C. Whitney, and Leonard Jerome. Fleetwood Park consisted of the track itself, stables and other facilities for the horses, an impressive covered grandstand that curved in alignment with the track, and a French Second Empire style clubhouse that also overlooked the track. Scenes at Fleetwood appear in several lithographs by Currier and Ives and in some early drawings by Frederic Remington published in *Harper's Bazaar* (see plates).

In 1912, Stephen Jenkins described the track: "Fleetwood was devoted to the distinctly American sport of trotting....[T]he famous 'cracks' of a generation ago, *Dexter* and *Maud S.* and many others did their turns about the Fleetwood track."⁵ The city had tried to open streets through Fleetwood Park in the mid-1880s, but, according to Philip A. Pines, "the men of influence rose as one and their favorite haunting ground was spared."⁶ However, by the late 1890s, the park would succumb to the forces of development rapidly sweeping through the southern sections of the Bronx. The final race at Fleetwood Park took place on October 8, 1897, and the park was officially closed on January 1, 1898.

Following the death in 1897 of William H. Morris, his property in the Fleetwood area was divided among three heirs -- A. Newbold Morris, Mrs. Frederick J. de Peyster, and Juliet Livingston (Mrs. Philip Livingston). The heirs, who did not live on the property, were interested in selling the land for development, as the population of the southern sections of the Bronx was growing rapidly and the pressure to open land for residential development was strong. Streets that had been mapped by the city years before were now being cut through and paved, and speculative developers were

⁴For discussion of Fleetwood Park, see Philip A. Pines, *The Complete Book of Harness Racing* (New York: Grosset & Dunlap, 1970), 165-167; and Jenkins, 289-290. The Jenkins discussion of the park is reprinted in James L. Wells, Louis F. Haffen, and Josiah A. Briggs, eds., *The Bronx and Its People: A History 1609-1927* (New York: Lewis Historical Publishing Co., 1927), vol.II, 704-705. Mention is also made of Fleetwood Park in Lloyd Ultan and Gary Hermalyn, *The Bronx in the Innocent Years, 1890-1925* (New York: Harper & Row, 1985), xxi. The Commission would like to thank Philip A. Pines, Director of the Trotting Horse Museum, Inc., for his assistance.

⁵Jenkins, 290.

⁶Pines, 166.

investing in the construction of large numbers of new residential properties.⁷ The Fleetwood area was well served by transportation -- the Third Avenue elevated and the New York & Harlem Railroad ran to the east and, in 1901, service began on the Webster Avenue trolley line. According to a retrospective article printed in the *Real Estate Record and Builders Guide* in 1915:

Coincident with the opening of this road [the Webster Avenue trolley] came the building activity which has transformed Fleetwood from a vast, practically unproductive waste to a flourishing apartment house community. . . . One of the reasons advanced at the time for this activity was the low price of the lots, which enabled a man to build, with a reasonable chance for a profitable transaction.⁸

The first buildings constructed in Fleetwood were not the apartment houses that were to become popular in the new neighborhood. Rather, it was the construction in 1901-02, by Ernest Wenigmann, of the twenty-eight two-family houses of the Clay Avenue Historic District. Little is known about Wenigmann except that he was a local Bronx builder, with his office (and possibly his home) located at East 179th Street and Morris Avenue, and that he was responsible for the construction of all of the buildings within what is now the historic district, with the exception of 581 East 165th Street; he also erected several other buildings in the Fleetwood area.⁹ Wenigmann acquired the land on Clay Avenue and in the surrounding area in 1900. Some of this property was purchased directly from Morris's heir, Juliet M. Livingston, and other plots were purchased from intermediaries.

For his twenty-eight new houses, Wenigmann commissioned a design from one of the Bronx's most prolific turn-of-the-century architects, Warren C. Dickerson.¹⁰ Dickerson was born on Long Island in 1853 and was educated at the Cooper Institute (now Cooper Union). He worked as a carpenter for several years and then opened an architectural office in San Diego, later moving to San Francisco, before returning to New York in 1893. Dickerson's office was located in the Bronx (in 1901 it was on Third Avenue and East 149th Street), and he was responsible for many of the finest rowhouses erected in the 1890s and the first years of the twentieth century in the Bronx (nothing is known about Dickerson after 1905). A promotional description of Dickerson's work, published in 1899, reports that:

⁷The 1885 *Robinson's Atlas of the City of New York*, plate 35, shows plans for Morris and Sherman avenues and East 165th Street and East 167th Street (called Overlook Avenue) cutting through the track site. With the exception of Sheridan Avenue, there were as yet no paved streets in the area.

⁸"Discounting New Transit in Fleetwood," *Real Estate Record and Builders Guide*, 95 (Jan. 23, 1915), 129.

⁹In both the 1901 and 1905 New York City Directories, Wenigmann's address is given as 493 East 179th Street. It is not noted if this was his home or office; it was probably both. On the New Building permits filed at the Bronx Department of Buildings, Wenigmann's address is given as 179th Street and Morris Avenue. The *Real Estate Record* article on Fleetwood notes that, besides the buildings in the historic district, Wengimann "erected three five-story flats at the northwest corner of College avenue and 166th street; two five-story flats in the north side of 165th street, between Clay and Teller avenues; two five-story flats at the southeast corner of Teller avenue and 166th Street."

¹⁰The only known source that mentions Dickerson is Union History Company, *History of Architecture and the Building Trades of Greater New York* (New York: Union History Co., 1899), 368. Dickerson and his work are discussed in New York City Landmarks Preservation Commission, *Longwood Historic District Designation Report, 2*; and *Morris High School Historic District Designation Report, 3*.

in the line of fine residences and apartments, [it] not only represents beautiful exterior finish, but is equally noted for utility. Probably no other architect in New York has a larger practice in these lines of buildings than Mr. Dickerson.¹¹

Dickerson was responsible for designing the majority of the buildings in the Longwood and Morris High School historic districts. Most of his buildings in these historic districts are two-family rowhouses or semi-detached houses with Renaissance-inspired ornament. They are faced with brick of varying colors and are trimmed with light-colored stone, generally limestone but occasionally a brownish sandstone. The ornament, generally quite simple, is concentrated at the entrances, window enframements, and cornices, towers, or gables. Each building has a galvanized-iron cornice, usually supported on modillions. Such classically-derived detail reflects general architectural trends of the time. Items such as cornices, windows (including leaded-glass windows), and doors were mass produced and were purchased from catalogues or from local firms specializing in building materials and architectural components. The stone was probably carved at local stone yards by Italian immigrant laborers who created detail in the styles popular at the time.

Each of Dickerson's twenty-eight houses on Clay Avenue was designed to house two families, although from the exterior, each appears to be a single-family house. With the exception of the single houses anchoring either end of each blockfront, these two-family residences are arranged in semi-detached pairs flanked by alleyways; thus, each of the twelve semi-detached pairs (six on each side of the street) housed four families. The Clay Avenue houses are somewhat unusual in Dickerson's work since they combine a general Renaissance-inspired massing and detailing with some of the rugged Romanesque Revival style motifs that had been popular in the 1880s and early 1890s. This is especially evident in the extensive use of rock-faced stonework and heavy transom bars.

All of the houses are faced with either beige or red face brick (both common brick and Roman brick) on the street facades, with a less expensive brick at the side and rear facades; all the facades are trimmed with rock-faced and smooth stone (both limestone and a light brown sandstone are used). Each house has a three-story and raised basement street front with two-story and raised basement rear extension. Each house has a high stone stoop with simple iron railings; on the semi-detached houses, which are designed as mirror-image pairs, the stoops are adjacent to each other in the center of each street facade. Each house has a projecting bay (either rounded or three-sided), a galvanized-iron modillioned cornice, a mansard roof clad with slate tiles, and a picturesque roof profile marked by gables, dormers, or towers. Although the overall pattern of the row is the same on each blockfront, the facade designs differ on each side of the street, with no repetition from one side of the street to the other. Within each blockfront, variations in the form of the bays and in the fanciful roof treatments create an "A-B-C-D-E-B-C-A" pattern, with "A" denoting the single houses at the ends and each other letter denoting a mirror-image pair. The variety and repetition of forms and details help to establish a strong rhythm in the appearance of the streetscapes.

The houses on the west side of the street have single wooden doors, each lit by a large glass panel. Those on the east side have wood-and-glass double doors; each entrance is crowned by a glass transom light. The main mass of each house is set back slightly from the street and has an areaway guarded by a wrought-iron railing; wrought-iron bars protect the basement windows and wrought-iron gates guard each of the alleyways between the houses. All of the windows have one-over-one wooden

¹¹Union History Company.

sash (many replaced). Stepped parapets are set perpendicular to the street; the side elevations are articulated by simple rectangular windows with modest lintels and sills.

Two-family houses, such as those erected by Ernest Wenigmann on Clay Avenue, began to become popular in New York City in the final years of the nineteenth century and were especially popular outside of Manhattan, notably in Brooklyn, and to a lesser extent, in the Bronx. By the turn of the century, rising real estate values had made the construction of rowhouses economically prohibitive in Manhattan. In outlying regions of the city's other boroughs, where land values were considerably lower, it was still possible to build rowhouses. Although many of the people who were moving to Brooklyn and the Bronx at that time might have wished to own and reside in a single-family rowhouse, few could afford such a luxury. Thus, the two-family house became popular, since such a house guaranteed the owner an income from a rental unit. So favored were two-family houses that the *New York Times* reported in 1907 that "one of the strongest demands in the renting market is for two-family houses. These are preferred to flats, although the rents, as a rule are higher." The article goes on to note that the "two-family house was the best possible investment for the young married man."¹²

Especially popular in this period were two-family houses that appear from the exterior to be single-family homes.¹³ In a house designed with only a single entrance, an owner or renter could imagine himself or herself living behind the facade of an impressive single-family dwelling. Like the hundreds of two-family homes erected in the Sunset Park, Crown Heights, and Flatbush sections of Brooklyn, each of the Clay Avenue houses has a single front entrance. It is only upon entering the vestibule, with its two apartment doors, that one becomes aware that this is a two-family house. At Clay Avenue, each house has an apartment encompassing the first story and raised basement and a second unit that incorporates the two upper floors. Each apartment was planned with front and rear parlors, a dining room, a kitchen, two bedrooms, a bathroom, and a servant's room. Rooms, however, were probably put to varying uses by the residents. Few had servants, and many had large households requiring more than two bedrooms.

Wenigmann began selling the houses in the historic district in 1902. Some houses were apparently rented out by Wenigmann prior to their sale, since almost all of the houses were occupied by the time the 1905 New York State census was tabulated, yet records do not indicate that all had been sold. The early residents of Clay Avenue came from a wide variety of backgrounds.¹⁴ Most appear to have been middle-class. Owners generally were involved in business or professional pursuits, including people in real estate, medicine, advertising, manufacturing, the garment trade, sales, etc. Renters generally appear to have been somewhat less affluent, including those who worked for the fire department, the police department, the railroad, or as salesmen.¹⁵ There were also several households on the block headed by widows. All of the original residents were white and most were American-born, although there were also immigrants from Germany (the largest number of

¹²"Two-Family Houses," *New York Times*, April 14, 1907, VI, 8.

¹³It was not until about 1910 that two-family houses with separate exterior entrances for each apartment began to be erected.

¹⁴Information on those who lived on Clay Avenue culled from the *New York State Census* (1905), the *United States Census* (1910), and from New York City directories.

¹⁵The 1910 *United States Census* notes if a resident was an owner or a renter.

immigrants), Austria, Canada, Hungary, Ireland, Russia, and France. Residents seem to have been Protestants, Catholics, and Jews. Household sizes varied (ten residents is the largest number) and often consisted of extended families, with children, parents, and other relatives. Of the forty-one households recorded in the 1905 census, only twelve had servants; no household had more than one servant.¹⁶ In addition, five households had lodgers.

One of the original owners on Clay Avenue was Francis Keil, who lived at No. 1060 with his wife and sister. According to the 1905 census the Keils were the only residents of this house; they did not have a tenant. Keil was a hardware manufacturer and senior partner in the firm of Francis Keil & Son. The Keils' factory was located along the railroad tracks at East 163rd Street east of Brook Avenue, just a few minutes walk from Clay Avenue. In 1906 Wenigmann sold Keil the lot on the northeast corner of Clay Avenue and East 165th Street, and Keil commissioned the only single-family residence in the historic district. This neo-Renaissance house was designed by Charles S. Clark, a Bronx architect who maintained his office on Tremont Avenue. Little is known about Clark, except that he established his practice in the Bronx in c.1887 and was responsible for the design of a row of houses on Hewitt Place (1908) in the Longwood Historic District.

The final buildings erected in the historic district were the three corner apartment buildings put up by Ernest Wenigmann in 1909 and 1910. All of these buildings were designed by the prolific architectural firm of Neville & Bagge.¹⁷ George A. Bagge established an architectural practice in New York in 1889, three years before he entered into partnership with Thomas P. Neville. Neville & Bagge remained one of the most active architectural firms in New York through the third decade of the twentieth century and was responsible for a large number of apartment buildings (especially on the west side of Manhattan), as well as for many commercial loft structures. The firm also designed a number of rowhouses as well as a few individual residences, including the Edwin and Elizabeth Shuttleworth House (1896), an individual landmark located at 1857 Anthony Avenue in the Bronx. Neville & Bagge was responsible for the design of hundreds of neo-Renaissance style apartment buildings.

All three of these buildings are what are known as "new law" tenements; i.e. they were erected after the passage of the Tenement House Act of 1901 and their ground plans, apartment layouts, and amenities reflect the requirements of this law.¹⁸ Each of these four- or five-story apartment buildings is sited along the street and lot lines, but each has light courts at the side and rear. Every room in every apartment either faced onto the street or onto one of these courts, thus ensuring that all rooms would have adequate light and air. Although each is a walk-up building (i.e. it has no elevator), all apartments have kitchens and bathrooms, and all rooms meet minimum size standards for "new law" tenements. These buildings primarily attracted working-class households or the households of low-paid professionals. The articulation of the Clay Avenue facades of these stone

¹⁶Interestingly, only one of the eleven servants was Irish. Three were German, three American-born, three Hungarian, one Danish, and one English.

¹⁷Neville & Bagge designed many buildings located within designated historic districts. For biographical information, see New York City Landmarks Preservation Commission, *Upper West Side/Central Park West Historic District Designation Report* (1990), report edited by Marjorie Pearson and Elisa Urbanelli, vol. I, A108-109; and *1857 Anthony Avenue House Designation Report* (1986), report prepared by Nancy Goeschel, 3.

¹⁸For information on tenements and on the New Law of 1901 see Richard Plunz, *A History of Housing in New York City: Dwelling Type and Social Change in the American Metropolis* (New York: Columbia University Press, 1990), 47-49,

and terra-cotta-trimmed brick buildings, with their projecting bays, relates them to the earlier houses on the street. The window openings, set off by a variety of details, contain non-historic window sash.

Over the years many changes occurred to the interiors of the buildings within the Clay Avenue Historic District, although with the exception of altered windows and the painting of facades, few changes have occurred to the exteriors. The most common change to the two-family houses was their subdivision into additional apartments. Such conversions appear to have begun in the early 1940s, with many houses converted in the 1950s and 1960s.¹⁹ As the industrial and residential streets in Morrisania deteriorated in the 1960s and 1970s, Clay Avenue became an oasis in the neighborhood. Today, all of the apartment buildings and most of the houses are occupied and well maintained. Trees line the street, and it remains one of the most attractive blocks in the Bronx.

¹⁹Records of conversion are probably not complete at the Department of Buildings since many records have been lost and some houses may have been converted without permits. Records that are extant record that No. 1040 was converted into six units in 1958; No. 1046 into one apartment and ten furnished rooms in 1951; No. 1048 into a three-family residence in 1957-58; No. 1054 into three families in 1956; No. 1056 into three families in 1964; No. 1058 from three families into seven apartments in 1958; No. 1043 into three families in 1942; No. 1047 from three apartments into four apartments in 1963; No. 1053 into five apartments in 1965; No. 1057 into one apartment and twelve furnished rooms in 1941; No. 1063 into five apartments in 1961; and No. 1067 was converted into eleven furnished rooms in 1949.

BUILDING ENTRIES****

CLAY AVENUE, WEST SIDE BETWEEN EAST 165TH AND EAST 166TH STREETS

1041 CLAY AVENUE

Tax Map Block/Lot: 2428/36

Building Type: Two-family house

Date: 1901-02 [NB 400-1901]

Architect: Warren C. Dickerson

Style: Transitional Romanesque Revival/neo-Renaissance

Developer: Ernest Wenigmann

Design approximate mirror-image of **1067 Clay Avenue**

This three-story single house, approached by a high stoop with a simple, non-historic, iron railing, has a one-story-and-basement, three-sided, angled bay that is clad almost entirely in rock-faced stone blocks. The rough-textured stone on the bay is interrupted only by a smooth stone beltcourse between the basement and parlor-story levels and by a brick parapet with stone coping. Each of the windows in the bay has a stone transom bar and leaded-glass transom light. The use of textured limestone reappears at the entrance surround. The entrance itself has a single wood-and-glass door. On the second story, above the entrance, is a single window, while above the bay is an ensemble of three windows, angled to create a shallow bay. Each of the windows has a rectangular, leaded-glass transom. The windows are framed by keyed stone enframements capped by Gothic drip lintels. Above the bracketed cornice, the mansard is pierced by a single, centrally-placed dormer with two windows separated by a wooden Ionic column. The dormer has a hip roof with slate shingles; the roof was originally capped by a wooden finial. The facade has been painted. An historic wrought-iron railing with historic cast-iron newels encloses the areaway.

The 1905 New York State census records that this was the home of Hungarian-born teacher Leopold Neugroschl, his four children, and a Hungarian servant. The Neugroschls, who purchased the house in 1902, rented the second apartment to iron worker Harry Holle and his wife.

****Biographical information presented here is generally limited to original residents. Names and occupations were found in the 1905 *New York State Census*. If an original owner sold the property before 1905, or if an owner did not live in the house he or she would not appear in the 1905 census. Names were also checked in New York City directories (this occasionally gave additional information about occupation) and in property conveyance records. The 1910 *United States Census* notes if a resident was an owner or renter. Most of the renters who appear in 1905 had moved by 1910, but most of the owners remained on the block.

1043 and 1045 CLAY AVENUE

Tax Map Block/Lots: 2428/35 and 34

Building Type: Two-family houses (semi-detached)
Date: 1901-02 [NB 239-1901]
Architect: Warren C. Dickerson
Style: Transitional Romanesque Revival/neo-Renaissance
Developer: Ernest Wenigmann

Design nearly identical to **1059 and 1061 Clay Avenue**

The most prominent features of this pair of three-story houses are the rounded two-story bays and the third-story gables. On the basement level, the houses are faced with smooth stone, while rock-faced stone bands articulate the bays on the first story. The first-story windows are topped by splayed lintels with rock-faced and smooth stone voussoirs and, at the central window, a keystone in the form of a console. The single wood-and-glass entrance doors are set within banded stone enframements and are crowned by projecting cornices that rest on brackets. Tall paired stone stoops with historic wrought-iron railings approach the entrances. A stone beltcourse separates the first and second stories, and another beltcourse runs above the second-story windows. The window above each of the entrances has a drip lintel. Above a bracketed cornice, the mansard is pierced by two central dormers with galvanized-iron pediments ornamented with cartouches. The brick gables have single windows with keyed enframements. Each gable is capped by a finial. The slopes of the gables are marked by galvanized-iron moldings; each molding has an angular jog in the center of the slope and ends in a foliate boss. Historic wrought-iron railings with historic cast-iron newels enclose the areaways. Both facades have been painted.

Residents of these houses are not listed in the 1905 census even though the houses had been completed three years earlier.

1047 and 1049 CLAY AVENUE

Tax Map Block/Lots: 2428/33 and 32

Building Type: Two-family houses (semi-detached)
Date: 1901-02 [NB 239-1901]
Architect: Warren C. Dickerson
Style: Transitional Romanesque Revival/neo-Renaissance
Developer: Ernest Wenigmann

Design identical to **1063 and 1065 Clay Avenue**

These two three-story houses, faced entirely in beige Roman brick, contain three-sided, angled bays and Flemish-inspired gables, each with a single step and a tall rounded peak. Limestone ornament on the pair is limited to simple beltcourses, entrance enframements with simple classical moldings, and a small decorative panel over each entrance. Tall paired stone stoops with historic wrought-iron railings approach the entrances. Each has a single wood-and-glass door set below a transom. Above the dentiled cornice are wrought-iron railings that run along the edge of each projecting bay. Each gable is articulated by a pair of windows capped by a modest limestone cornice

and by a galvanized-iron cartouche ornamented with a fleur-de-lis. Historic wrought-iron railings with historic cast-iron newels enclose the areaways.

In 1905, No. 1047 was owned by Charles Vogt (the Vogts purchased the house in 1904), a teacher who lived here with his wife, two daughters, an Irish servant, and two male lodgers -- a teacher and an office clerk. In 1903, No. 1049 was purchased by Mary Weyrauch, a German-born widow whose daughter, son (a designer), and daughter-in-law shared the apartment. The second apartment was rented to Michael Downey, an Irish-born curtain salesman, and his wife, two children, and their English servant.

1051 and 1053 CLAY AVENUE

Tax Map Block/Lots: 2428/31 and 30

Building Type: Two-family houses (semi-detached)
Date: 1901-02 [NB 239-1901]
Architect: Warren C. Dickerson
Style: Transitional Romanesque Revival/neo-Renaissance
Developer: Ernest Wenigmann

These three-story houses, faced in red Roman brick, rest on bases faced with rock-faced stone. Additional rock-faced stonework appears at the keyed entrance enframements and transom bars, on beltcourses, and at the second-story window lintels. Tall paired stone stoops with historic wrought-iron railings approach the entrances. Each has a single wood-and-glass door set below a transom. Each house has a rounded bay articulated by two windows on each story; the first-story windows have leaded-glass transoms (extant only at No. 1051). In the center of the pair, the street facades culminate in a gable with a pair of round-arched windows with rock-faced enframements. The gable is flanked by dormers with galvanized-iron pediments supported by brackets; each dormer is ornamented with a wreath. The dormers rise above a bracketed cornice. Historic wrought-iron railings with historic cast-iron newels enclose the areaways.

No. 1051 was purchased in 1904 by Edmund Schnabel, a German-born piano maker (in 1910, Schnabel was the superintendent of a piano firm); in 1905 Schnabel and his wife lived here with their four children and rented the second apartment to John Helbig, a tinware manufacturer and his wife. In 1905, the two families resident at No. 1053 were those of Helen Seamen, a dressmaker, and Frederick Bonesteel, a railroad clerk. Seamen's household consisted of her four sons (one was a teacher and another an architect), daughter, and niece (a charity worker). Bonesteel lived here with his wife.

1055 and 1057 CLAY AVENUE

Tax Map Block/Lots: 2428/29 and 28

Building Type: Two-family houses (semi-detached)
Date: 1901-02 [NB 239-1901]
Architect: Warren C. Dickerson
Style: Transitional Romanesque Revival/neo-Renaissance
Developer: Ernest Wenigmann

These two three-story houses are faced with red brick (painted at No. 1055) and trimmed with light-brown sandstone. The three-sided, angled bays are clad in rock-faced stone on the basement and first-story levels. Their windows have leaded-glass transoms. Rock-faced stonework can also be seen at the keyed entrance enframements and on a second-story beltcourse. Tall paired stone stoops with historic wrought-iron railings approach the entrances. Each has a single wood-and-glass door set below a transom. The houses have galvanized-iron cornices and stepped and curving Flemish-inspired gables. At No. 1055, the gable retains its original galvanized-iron urns. Historic wrought-iron railings with historic cast-iron newels enclose the areaways.

In 1905, No. 1055 was home to Frederick Krauth, a clothing cutter, his wife, son, and a Hungarian servant. The second apartment was leased to German-born John Elstner and his daughter. Real estate agent Floyd Lord owned No. 1057 where he resided with his wife, two daughters, son, and a single servant. The apartment was rented to police sergeant Benjamin Wolf and his wife.

1059 and 1061 CLAY AVENUE

Tax Map Block/Lots: 2428/27 and 26

Building Type: Two-family houses (semi-detached)
Date: 1901-02 [NB 239-1901]
Architect: Warren C. Dickerson
Style: Transitional Romanesque Revival/neo-Renaissance
Developer: Ernest Wenigmann

Design nearly identical to **1043 and 1045 Clay Avenue**

The most prominent features of this pair of three-story houses are the rounded two-story bays and the third-story gables. On the basement level, the houses are faced with smooth stone, while rock-faced stone bands articulate the bays on the first story. The first-story windows are topped by splayed lintels with rock-faced and smooth stone voussoirs and, at the central window, a keystone in the form of a console. The single wood-and-glass entrance doors are set within banded stone enframements and are crowned by projecting cornices that rest on brackets. Tall paired stone stoops with historic wrought-iron railings approach the entrances. A stone beltcourse separates the first and second stories, and another beltcourse runs above the second-story windows. The window above each of the entrances has a drip lintel. Above a bracketed cornice, the mansard is pierced by two central dormers with galvanized-iron pediments ornamented with sunbursts. The brick gables have single windows with keyed enframements. Each gable is capped by a finial. The slopes of the gables are marked by galvanized-iron moldings; each molding has an angular jog in the center of the slope and ends in a foliate boss. Historic wrought-iron railings with historic cast-iron newels enclose the areaways. The beige brickwork remains unpainted at No. 1061.

Charles and Mary Kugel purchased No. 1059 in 1904. Kugel, a German-born tailor, and his German-born wife Mary lived here with their two daughters (a teacher and a stenographer) and two sons (both tailors) and rented the second apartment to Frank Goldstein, a dry goods salesman, his wife, and son (a shirt salesman). The adjoining house at No. 1061 was jointly owned by the Cluse and O'Rourke families. The Irish-born Robert Cluse and the American-born George O'Rourke were partners in the building firm of Cluse & O'Rourke which had offices on Willis Avenue and on Third Avenue in the Bronx. Cluse and his wife lived in one apartment, while O'Rourke and his wife Mary,

their two daughters, and their one servant resided in the other apartment. The Cluses sold their interest in the property to the O'Rourkes in 1905, and the O'Rourkes sold the property in 1906.

1063 and 1065 CLAY AVENUE

Tax Map Block/Lots: 2428/25 and 24

Building Type: Two-family houses (semi-detached)

Date: 1901-02 [NB 239-1901]

Architect: Warren C. Dickerson

Style: Transitional Romanesque Revival/neo-Renaissance

Developer: Ernest Wenigmann

Design identical to **1047 and 1049 Clay Avenue**

These two three-story houses, faced entirely in beige Roman brick, have three-sided angled bays and Flemish-inspired gables, each with a single step and a tall rounded peak. Limestone ornament on the pair is limited to simple beltcourses, entrance enframements with simple classical moldings, and a small decorative panel over each entrance. Tall paired stone stoops with historic wrought-iron railings approach the entrances. Above the dentiled cornices are wrought-iron railings that run along the edges of the projecting bays. Each gable is articulated by a pair of windows capped by a modest limestone cornice and by a galvanized-iron cartouche ornamented with a fleur-de-lis. Historic wrought-iron railings with historic cast-iron newels enclose the areaways. The beige brickwork remains unpainted at No. 1063. At the time of designation, No. 1065 was vacant and the window sash and doors had been removed.

In 1905, No. 1063 was sold to Magdalena Messerschmidt who was, according to the New York City Directory, a widow residing at this address. However, the 1905 census records a household consisting only of the French-born Martin Messerschmidt and his daughter. In 1910, the German-born Magdalena lived here with her two daughters, one son-in-law, a nephew, and a German servant. In 1905, the second unit was rented to German-born engineer William Leitz and his wife. The residents of No. 1065 are not recorded in the 1905 census even though the building had been completed three years earlier.

1067 CLAY AVENUE

Tax Map Block/Lot: 2428/23

Building Type: Two-family house

Date: 1901-02 [NB 352-1901]

Architect: Warren C. Dickerson

Style: Transitional Romanesque Revival/neo-Renaissance

Developer: Ernest Wenigmann

Design approximate mirror-image of **1041 Clay Avenue**

This three-story single house has a one-story and basement rounded bay with a rock-faced limestone base and an upper level of red brick with rock-faced stone bands. Rock-faced limestone also appears in the transom bar and in the keyed blocks around the entranceway which is reached by a

tall stone stoop with historic wrought-iron railings. The entrance itself has a single wood-and-glass door. On the second story, above the entrance, is a single window, while above the bay is an ensemble of three windows, angled to create a shallow bay. Each of the windows has a rectangular, leaded-glass transom. The windows are framed by keyed stone enframements capped by Gothic drip lintels. Above the bracketed cornice, the mansard is pierced by a single, centrally-placed hip-roofed dormer with two windows. An historic wrought-iron railing with historic cast-iron newels encloses the areaway.

Johanna Poggenburg, a German-born widow, purchased this house in 1905 and moved in with her four sons and two daughters. She leased the second unit to George C. Mariner, a railroad clerk, and his wife.

CLAY AVENUE, EAST SIDE BETWEEN EAST 165TH AND EAST 166TH STREETS

1040 CLAY AVENUE

Tax Map Block/Lot: 2425/2

Building Type: Two-family house

Date: 1901-02 [NB 1085-1901]

Architect: Warren C. Dickerson

Style: Transitional Romanesque Revival/neo-Renaissance

Developer: Ernest Wenigmann

Design approximate mirror-image of **1066 Clay Avenue**

This three-story individual house, faced in beige Roman brick, is a mirror-image of that described at No. 1066 Clay Avenue, except that the two-story bay on this house is rounded, while that at No. 1066 is three-sided. The facade has limestone trim (limited to beltcourses, window lintels and sills, quoins, and keyed enframements at the entrance and at the window above the entrance) and is articulated by a two-story-and-basement curving bay set to the left and a three-story tower-like entrance bay rising above the mansard roof. The top story of the tower is ornamented with a pair of galvanized-iron wreaths with foliate and ribbon pendants. Above a bracketed cornice, the mansard (missing its slate shingles) is pierced by a single dormer with a galvanized-iron pediment bearing a wreath. The building retains its original leaded-glass transoms at the first story in the curving bay and at the second story in the entrance bay; the entranceway has non-historic infill. The stoop retains its original wrought-iron railings, as does the areaway.

The house was purchased in 1903 by Russian-born Urry Goodman who lived here with his wife. Aaron Goodman, probably Urry's brother, lived in the other apartment with his wife, two other brothers, one of the brother's wives, and four children. All of the Goodman brothers were involved in real estate.

1042 and 1044 CLAY AVENUE

Tax Map Block/Lots: 2425/3 and 4

Building Type: Two-family houses (semi-detached)
Date: 1901-02 [NB 503-1901]
Architect: Warren C. Dickerson
Style: Transitional Romanesque Revival/neo-Renaissance
Developer: Ernest Wenigmann

Design identical to **1058 and 1060 Clay Avenue**

Full-height, three-sided bays, capped by polygonal sloping roofs with finials (missing at No. 1042), are the most prominent elements on this pair of three-story houses. The basement and first story of each bay is faced with rock-faced limestone, with the stories separated by a wide, smooth limestone beltcourse; the second and third stories are faced with Roman brick (both facades have been painted). Additional rock-faced limestone is found at the keyed entrance surrounds, on the lintels and related beltcourses of the second-story windows, and on the transom bars and lintels of the third-story windows. Smooth stone appears at all of the window sills. Tall paired stone stoops with historic wrought-iron railings approach the entrances. Each entrance has paired wood-and-glass doors set below a transom. The windows of the first and third stories have leaded-glass transoms. Above a bracketed cornice, which is interrupted by the full-height bays, the mansard roof is pierced by a pair of dormer windows with galvanized-iron pediments bearing wreaths. Historic wrought-iron railings with cast-iron newels enclose the areaways.

No. 1042 was owned by a German-born widow, Minnie (or Mena) Rosenbrock. She rented her second apartment to Caroline Borehees [?] who lived there with four daughters and two sons. No. 1044 was purchased in 1904 by Carl Sotscheck who had a wine business and lived here with his wife, daughter, and two sons. Sotscheck rented to Thomas J. Cushing, a superintendent for Bell Telephone, who lived here with his wife and a lodger.

1046 and 1048 CLAY AVENUE

Tax Map Block/Lots: 2425/5 and 6

Building Type: Two-family houses (semi-detached)
Date: 1901-02 [NB 503-1901]
Architect: Warren C. Dickerson
Style: Transitional Romanesque Revival/neo-Renaissance
Developer: Ernest Wenigmann

Design identical to **1062 and 1064 Clay Avenue**

Faced in red brick with rusticated stone trim, these three-story houses have high stoops leading to segmental-arched entrances framed by rock-faced, light-brown sandstone blocks and capped by keystones in the form of consoles. The stoops retain their original wrought-iron railings, and No. 1048 retains its paired wood-and-glass doors (the doors have been replaced at No. 1046). The entrances are flanked by three-story rounded bays, each terminated by a loggia enclosed by four wooden Ionic columns. The loggias have sloping slate roofs. At basement level, each bay is faced with rock-faced sandstone with a smooth stone beltcourse. Above, the stone trim includes rock-faced

bands, transom bars, and voussoirs on the first story and rock-faced lintels on the second story. Other ornament includes leaded-glass transoms and keystones in the form of consoles at the first-story windows; drip lintels above the keyed surrounds of the two central second-story windows; and, set above a bracketed cornice, a pair of dormers with hipped roofs capped by finials (missing at No. 1048). Fixed awnings have been placed at the windows and door of No. 1046. Historic wrought-iron railings and cast-iron newels enclose the areaways.

August Mohr, who was involved in real estate, purchased No. 1046 in 1903; two years later he was living here with his wife and son. Their tenants were an Englishman whose last name was Pente, and his wife, daughter, and sister-in-law. The neighboring house at No. 1048 was home to the widow Josephine Greve, her two daughters (a milliner and a stenographer), and her mother-in-law. No one is recorded as residing in the second unit.

1050 and 1052 CLAY AVENUE

Tax Map Block/Lots: 2425/7 and 8

Building Type: Two-family houses (semi-detached)

Date: 1901-02 [NB 503-1901]

Architect: Warren C. Dickerson

Style: Transitional Romanesque Revival/neo-Renaissance

Developer: Ernest Wenigmann

This pair of three-story houses forms an asymmetrical unit, but its massing, with a two-story-and-basement bay at No. 1050 and a one-story-and-basement bay at No. 1052, is balanced by the massing of the neighboring pair of houses at 1054 and 1056 Clay Avenue. It differs from the neighboring pair in that the bays are angled instead of rounded and the gable and dormers are capped by triangular pediments. The angled bays at Nos. 1050 and 1052 flank wide entrances with paired wood-and-glass doors (surviving at No. 1050), keyed limestone enframements, limestone transom bars, and limestone dwarf pilasters that flank the transoms. These pilasters have foliate corbels and caps. Tall paired stone stoops with non-historic iron railings approach the entrances. The houses are faced entirely in beige Roman brick (painted at No. 1050) and are articulated with rectangular window openings with keyed enframements. The first-story windows are further ornamented with drip lintels. All of the second-story windows originally had wooden transom bars and leaded transoms, but this feature only survives on the window above the entrance to No. 1050. In the center of the pair, the third story rises to a shared gable with a galvanized-iron pediment supported by two end brackets that rest on brick piers. The gable is flanked by dormers with galvanized-iron pediments supported by Ionic pilasters. The dormer rises above a bracketed cornice at No. 1050 (the cornice at No. 1052 has been replaced by a false pent roof). Historic wrought-iron railings with cast-iron newels enclose the areaways.

In 1905, the residents of No. 1050 were carpet salesman John E. Hubbard, his wife, two sons, one daughter, and their Danish servant, and fireman Thomas Ahearn and his daughter, son, and two sisters. Henry Cabaud [?], his mother, daughter, and Irish-born aunt are recorded as living at No. 1052.

1054 and 1056 CLAY AVENUE

Tax Map Block/Lots: 2425/9 and 10

Building Type: Two-family houses (semi-detached)
Date: 1901-02 [NB 503-1901]
Architect: Warren C. Dickerson
Style: Transitional Romanesque Revival/neo-Renaissance
Developer: Ernest Wenigmann

This pair of three-story houses forms an asymmetrical unit, but its massing, with a two-story-and-basement bay at No. 1056 and a one-story-and-basement bay at No. 1054, is balanced by the massing of the neighboring pair of houses at 1050 and 1052 Clay Avenue. It differs from the neighboring pair in that the bays are rounded instead of angled and the gable and dormers are capped by segmental-arched pediments. The projecting bays flank wide entrances with paired wood-and-glass doors (surviving at No. 1054), keyed limestone enframements, limestone transom bars, and limestone dwarf pilasters that flank the transoms. These pilasters have foliate corbels and caps. Tall paired stone stoops with non-historic iron railings approach the entrances. The houses are faced entirely in beige Roman brick and are articulated with rectangular window openings with keyed enframements. All of the second-story leaded-glass transoms survive at No. 1054, and one is extant at No. 1056. In the center of the pair, the third story rises to a shared gable with a galvanized-iron pediment supported by two end brackets that rest on brick piers. The gable is flanked by dormers with galvanized-iron pediments supported by Ionic pilasters. The dormer rises above a bracketed cornice at No. 1056 (the cornice at No. 1054 has been replaced by a false pent roof). Historic wrought-iron railings with cast-iron newels enclose the areaways.

Henry Stiehl, a dealer in baking supplies, purchased No. 1054 in 1903. Two years later he was living here with his wife, two sons, and a servant. The Stiehls' tenants were Canadian-born bookkeeper John Hearle, his mother, two sisters, and a lodger (a telegraph operator from Canada). No. 1056 was purchased by German-born Martha Tezloff in 1904; the 1905 census for this property is incomplete, but in 1910, she lived here with her daughter, son-in-law, and a German servant.

1058 and 1060 CLAY AVENUE

Tax Map Block/Lots: 2425/11 and 12

Building Type: Two-family houses (semi-detached)
Date: 1901-02 [NB 503-1901]
Architect: Warren C. Dickerson
Style: Transitional Romanesque Revival/neo-Renaissance
Developer: Ernest Wenigmann

Design identical to **1042 and 1044 Clay Avenue**

Full-height, three-sided bays, capped by polygonal sloping roofs with finials, are the most prominent elements on this pair of three-story houses. The basement and first story of each bay is faced with rock-faced limestone, with the stories separated by a wide, smooth limestone beltcourse; the second and third stories are faced with Roman brick (the facade of No. 1058 has been painted). Additional rock-faced limestone is found at the keyed entrance surrounds, on the lintels and related beltcourses of the second-story windows, and on the transom bars and lintels of the third-story

windows. Smooth stone appears at all of the window sills. Tall paired stone stoops with historic wrought-iron railings approach the entrances. Each entrance has paired wood-and-glass doors set below a transom. The windows of the first and third stories have leaded-glass transoms. Above a bracketed cornice, which is interrupted by the full-height bays, the mansard roof is pierced by a pair of dormer windows with galvanized-iron pediments bearing fish scales. Historic wrought-iron railings with cast-iron newels enclose the areaways.

The family of German-born doctor John Weber purchased No. 1058 in 1903. Two years later the household consisted of the doctor, his wife, his sister-in-law, and a servant, all German immigrants. They rented to Elizabeth Elstner, a German-born widow, who lived alone. Francis Keil, who would later build the house at 381 East 165th Street (see below), was living at No. 1060 in 1905 with his wife and sister; the Keils apparently occupied the entire house.

1062 and 1064 CLAY AVENUE

Tax Map Block/Lots: 2425/13 and 14

Building Type: Two-family houses (semi-detached)

Date: 1901-02 [NB 503-1901]

Architect: Warren C. Dickerson

Style: Transitional Romanesque Revival/neo-Renaissance

Developer: Ernest Wenigmann

Design identical to 1046 and 1048 Clay Avenue

Faced in red brick with rusticated stone trim, these three-story houses have high stoops leading to segmental-arched entrances framed by rock-faced stone blocks and capped by keystones in the form of consoles. The stoops retain their original wrought-iron railings. The entrances are flanked by three-story rounded bays, each terminated by a loggia enclosed by four wooden Ionic columns. The loggias have sloping slate roofs. At basement level, each bay is faced with rock-faced sandstone with a smooth stone beltcourse. Above, the stone trim includes rock-faced bands, transom bars, and voussoirs on the first story and rock-faced lintels on the second story. Other ornament includes keystones in the form of consoles at the first-story windows; drip lintels above the keyed surrounds of the two central second-story windows; and, set above a bracketed cornice, a pair of dormers with hipped roofs (missing their finials). Historic wrought-iron railings and cast-iron newels enclose the areaways. At the time of designation, both houses were vacant and the doors and most of the window sash had been removed. The basement window guards have been removed at No. 1064.

The 1905 census records that the only residents of No. 1062 were Austrian-born Morris H. Feder, his wife Fannie, their son, and their two daughters. Feder was in the real estate business. The Feders had purchased the house in 1904. No residents are recorded at No. 1064 in the 1905 census.

1066 CLAY AVENUE

Tax Map Block/Lot: 2425/15

Building Type: Two-family house

Date: 1901-02 [NB 1086-1901]

Architect: Warren C. Dickerson

Style: Transitional Romanesque Revival/neo-Renaissance

Developer: Ernest Wenigmann

Design approximate mirror-image of 1040 Clay Avenue

This three-story individual house, faced in beige Roman brick, is a mirror image of that described at No. 1040 Clay Avenue, except that the two-story bay on this house is three-sided, while that at No. 1040 is rounded. The facade has limestone trim (limited to beltcourses, window lintels and sills, quoins, and keyed enframements at the entrance and at the window above the entrance) and is articulated by a two-story-and-basement bay set to the left and a three-story tower-like entrance bay rising above the mansard roof. The top story of the tower is ornamented with a pair of galvanized-iron wreaths with foliate and ribbon pendants. Above a bracketed cornice, the mansard is pierced by a single dormer with a galvanized-iron pediment bearing a wreath. The building retains its original paired wood-and-glass doors topped by a transom, and its original leaded-glass transoms at the first story and at the second story in the entrance bay. The stoop railings have been replaced, while the original wrought-iron areaway railings survive.

The only residents recorded in 1905 as living at this house are Alfred Poggenburg, who was in the advertising business, and his wife.

EAST 165TH STREET, NORTH SIDE BETWEEN TELLER AND CLAY AVENUES

371 EAST 165TH STREET (aka 1039 Clay Avenue)

Tax Map Block/Lot: 2428/37

Building Type: Apartment Building

Date: 1909 [NB 290-1909]

Architect: Neville & Bagge

Style: Neo-Renaissance

Developer: Ernest Wenigmann

This five-story apartment building, known as the "Fulton," was designed in 1909 by Neville & Bagge to house seventeen families. It is faced with beige Roman brick and is ornamented with limestone, terra cotta, and brick trim. The building has a sunken basement separated from the upper stories by a limestone beltcourse; the areaway is enclosed by an iron fence. On East 165th Street, the facade is nine windows wide, with the first, fourth, and ninth bays consisting of paired windows. The entrance, with its limestone enframement, is located to the left of center, beneath the paired windows of the fourth bay. The entrance has simple Doric pilasters and a frieze with the name of the building. On the Clay Avenue facade, a pair of three-sided bays flanks a four-bay wide central section. This massing reflects, at a larger scale, the massing of many of the houses on Clay Avenue.

The windows of the first story have simple limestone enframements. The paired window bays of the East 165th Street facade have terra-cotta spandrel panels ornamented with cartouches, segmental-arched panels with cartouches above the fourth-story windows, and even more ornate surrounds at the fifth story, outlined by projecting moldings. The other windows of the upper four stories have splayed brick lintels with projecting white terra-cotta keystones. Each window also has a terra-cotta sill; the sills at the third and fourth stories rest on small brackets. There are modest foliate impost blocks at the fourth story. An historic iron fire escape fronts the center windows of the Clay Avenue facade. The cornice has been removed, and the facades terminate in a parged parapet. All the window sash are aluminum-framed replacements.

EAST 165TH STREET, NORTH SIDE BETWEEN CLAY AND WEBSTER AVENUES

381 EAST 165TH STREET (aka 1038 Clay Avenue)

Tax Map Block/Lot: 2425/1

Building Type: Single-family house

Date: 1906 [NB 122-1906]

Architect: Charles S. Clark

Style: Neo-Renaissance

Owner: Francis Keil

Located on the northeast corner of East 165th Street and Clay Avenue, this two-story, red brick neo-Renaissance style house is the only single-family dwelling in the historic district. The house was commissioned from architect Charles S. Clark in 1906 by local hardware merchant Francis Keil. The East 165th Street facade is five bays wide, with the entrance in the middle bay, located slightly to the left of center. The round-arched entrance with paired wood-and-glass doors is set within a small porch composed of brick piers with stone capitals supporting an entablature and a sloping roof. A shallow rounded bay is located to the right of the entrance. The windows in the bay are capped by a continuous rock-faced stone lintel, while the individual windows have splayed rock-faced stone lintels with projecting imposts and keystones; there is a simple sill beneath each window. On the Clay Avenue facade, the left side of the first story is accented by a rounded bay identical to that on East 165th Street. There is a single window to the right of the bay and a pair of stained-glass windows lighting the second story; the lintels and sills are identical to those on the front facade. On the east elevation, facing the yard, are three windows at the first story and two openings at the second story, all with lintels and sills. All windows, with the exception of the two stained-glass windows, have historic one-over-one or two-over-two wood sash. The three visible facades are crowned by a heavy galvanized-iron bracketed cornice and a brick parapet with inset panels. An historic wrought-iron fence set on a brick wall runs along the two street fronts.

The 1910 census notes that Francis Keil from "Aust-Bohemia" (he was probably a German speaker from what is now the Czech Republic, then a part of the Austro-Hungarian Empire), aged 69, who had come to America in 1867. He lived here with his wife Anna, sister Mary, and a sixteen-year old servant, Anna Hurt, who had only been in America since 1908. All three women were also listed as immigrants from "Aust-Bohemia."

EAST 166TH STREET, SOUTH SIDE BETWEEN TELLER AND CLAY AVENUES

360 EAST 166TH STREET (aka 1069 Clay Avenue)

Tax Map Block/Lot: 2428/24

Building Type: Apartment Building

Date: 1910 [NB 357-1910]

Architect: Neville & Bagge

Style: Neo-Renaissance

Developer: Ernest Wenigmann

This five-story beige brick apartment building, designed in 1910 by Neville & Bagge, is trimmed with limestone and white terra cotta. On the East 166th Street front, the building has a sunken basement that is separated from the first story by a limestone beltcourse. The areaway is enclosed by an iron fence. The entrance, placed in the center of the facade, has a limestone enframing with Doric pilasters above a low stoop. On the first story, all of the windows have limestone and brick keyed enframements and splayed limestone keystones; a limestone beltcourse separates the first and second stories. The splayed lintels of the upper stories are made of terra cotta. At the upper stories, the facade is eight bays wide, with two sets of paired windows at each end flanking four single bays. Between the second and third stories and the third and fourth stories, the paired windows are separated by spandrel panels consisting of bricks laid at a diagonal. On the Clay Avenue facade, the building is articulated by a pair of three-sided bays flanking a narrow section that is only one window wide. This massing reflects, at a larger scale, the massing of many of the houses on Clay Avenue. All windows contain non-historic aluminum-framed sash. The building is capped by a bracketed, galvanized-iron cornice; the cornice is severely deteriorated at the corner. There is an historic iron fire escape on the East 166th Street facade.

The 1910 census records eighteen families living at 360 East 166th Street -- eleven of the heads of family were American-born, while two each were from Italy and Germany, and there was one each from Finland, Ireland, and England. Occupations included bookkeeper, bank teller, wholesale grocer (both of them Italians), realtor, architect, clergyman, photo engraver, fireman, asphalt company laborer, carpenter, court clerk, and salesman. The apartments must have been relatively small, since most households consisted of only two or three people (the largest were six people each).

EAST 166TH STREET, SOUTH SIDE BETWEEN CLAY AND WEBSTER AVENUES

380 EAST 166TH STREET (aka 1068 Clay Avenue)

Tax Map Block/Lot: 2425/16

Building Type: Apartment Building

Date: 1910 [NB 1086-1910]

Architect: Neville & Bagge

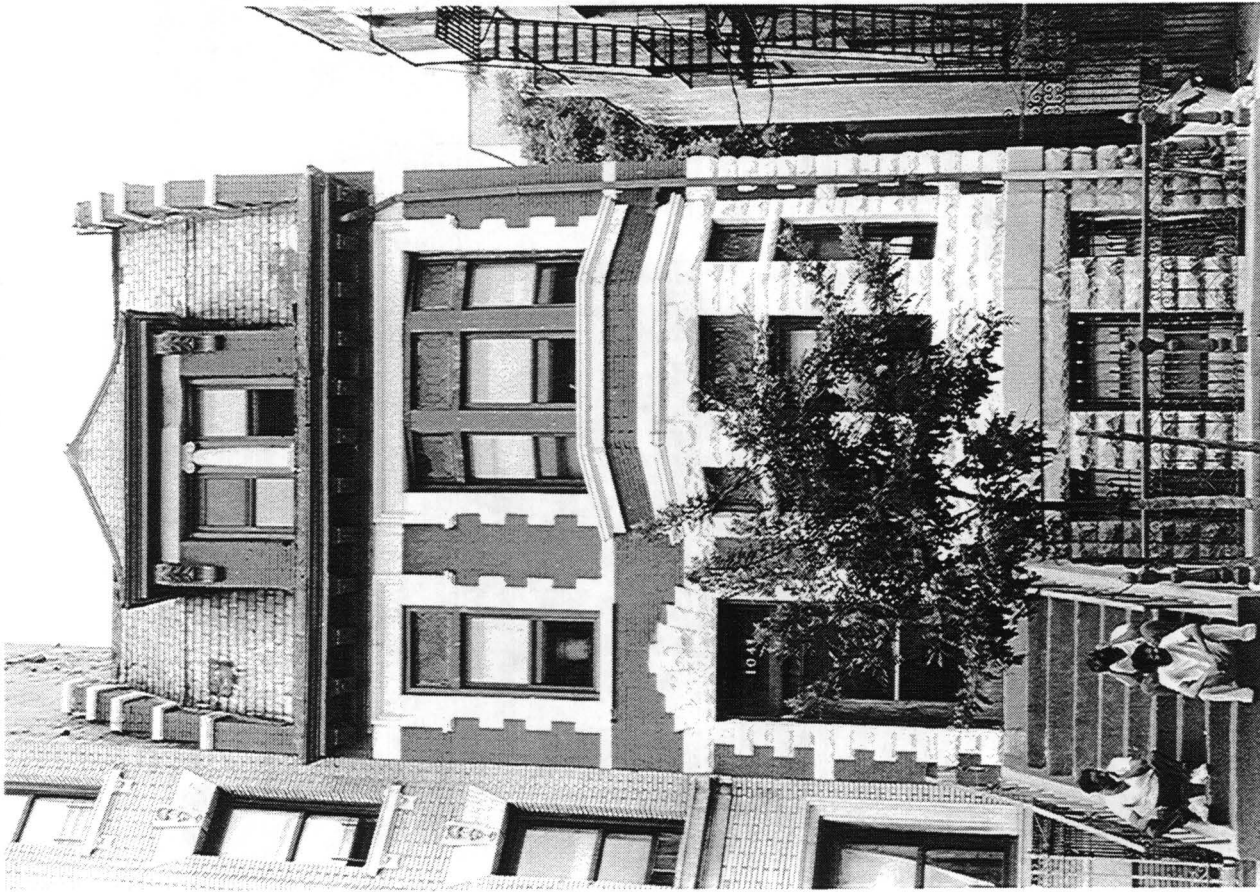
Style: Neo-Renaissance

Developer: Ernest Wenigmann

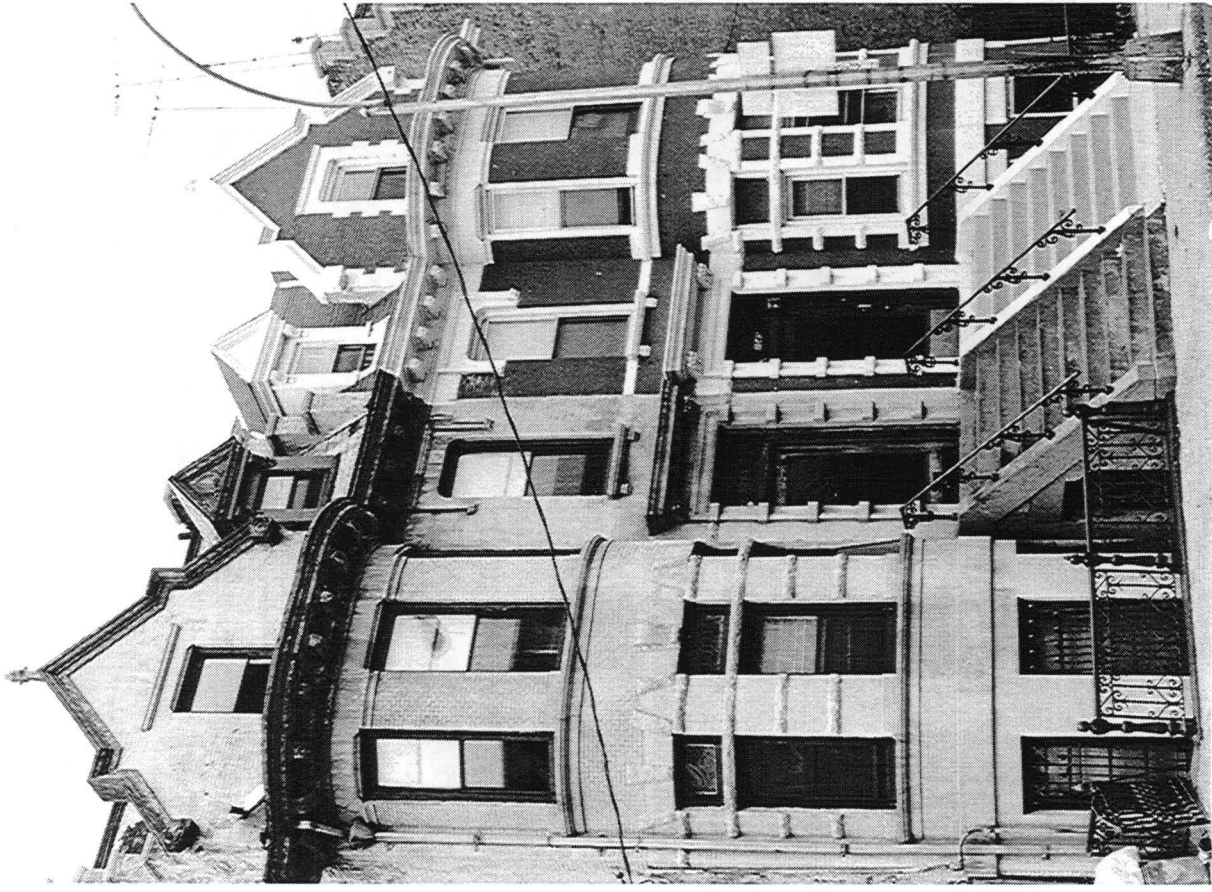
This four-story apartment building, designed by Neville & Bagge in 1910, is faced with beige brick at the basement and first-story levels, with red brick above. The entrance to the building, on

East 166th Street and approached by a low stoop, is set within a limestone enframingent that also incorporates the window to the left. An iron areaway fence runs to the left of the entrance. Most of the basement window openings have been filled in. A limestone beltcourse separates the first and second stories. The 166th Street facade is six bays wide, with triple window groupings at the second and fifth bays. The windows on the first story have limestone lintels; on the upper stories, lintels and beltcourses are of white terra cotta. The window sash is in a variety of configurations. An historic iron fire escape fronts the windows rising above the entrance. On the Clay Avenue facade, the building is massed with a shallow, three-sided bay that is articulated by four windows on each story. This massing reflects that of the houses on Clay Avenue. The galvanized-iron cornice is ornamented with a full Doric frieze.

The building originally housed nine families (two on each floor and one in the basement). At the time the United States census taker visited this building in 1910, six of the apartments were occupied. The residents were Leonard D. Sloan, the superintendent (who probably lived in the basement apartment), and his wife and two daughters; police patrolman Samuel Brandwein and his wife; Russian-born bookkeeper Allen Bauman and his wife, son, daughter, and brother; the elderly German-born Louise Luther and her daughter, a public school teacher; bookkeeper Ernest W. Farmer and his wife and daughter; and William Pollock, an Austrian-born electrician and his wife. In 1959 the building was reconfigured into sixteen apartments.



1041 Clay Avenue



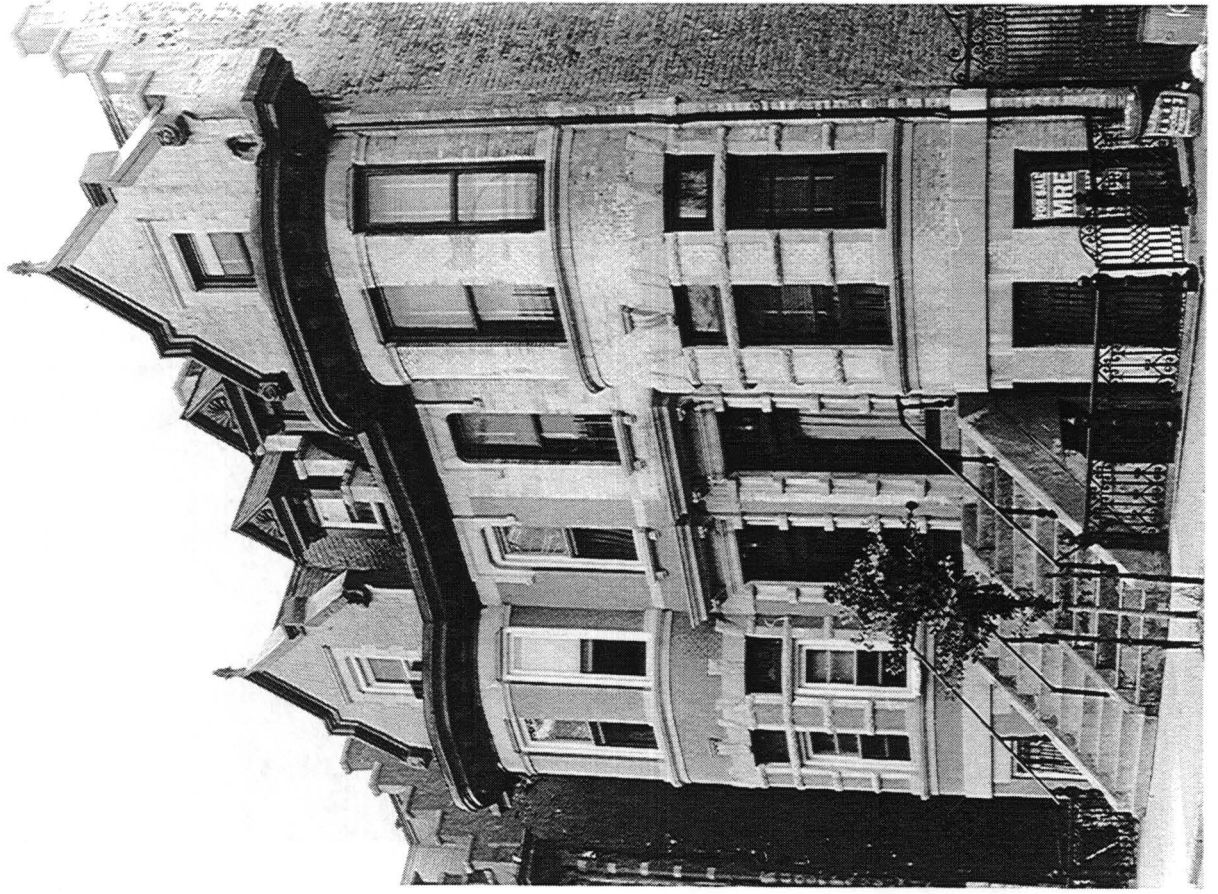
1043 and 1045 Clay Avenue



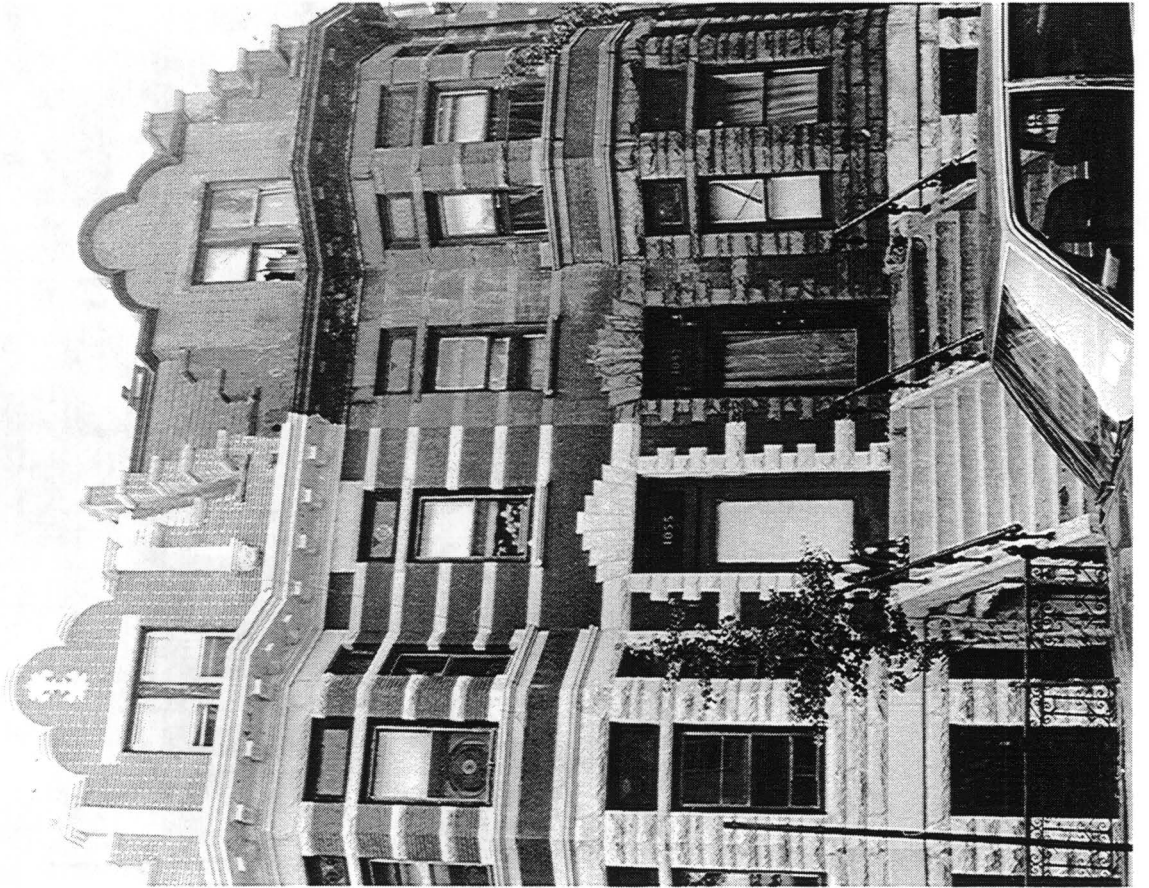
1047 and 1049 Clay Avenue



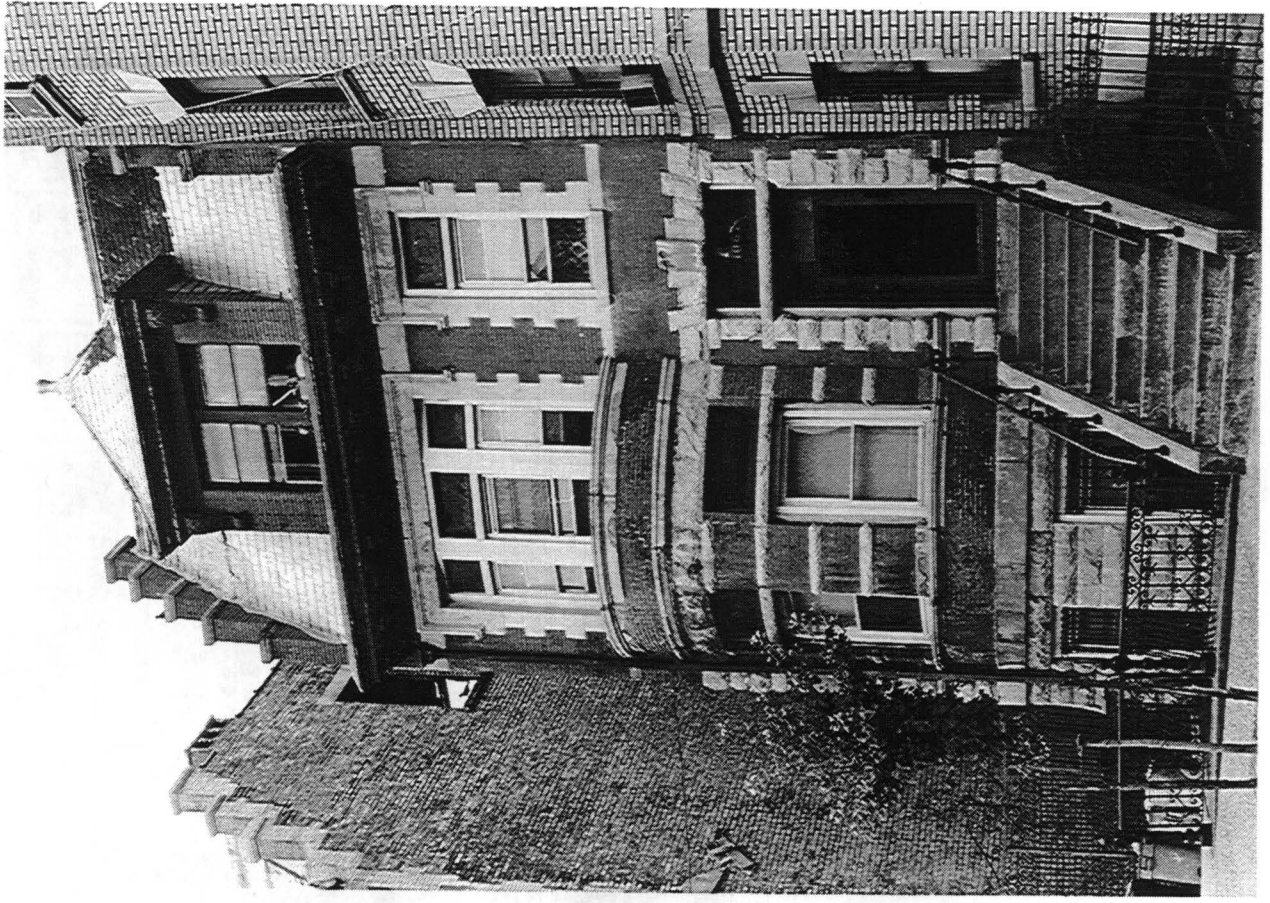
1051 and 1053 Clay Avenue



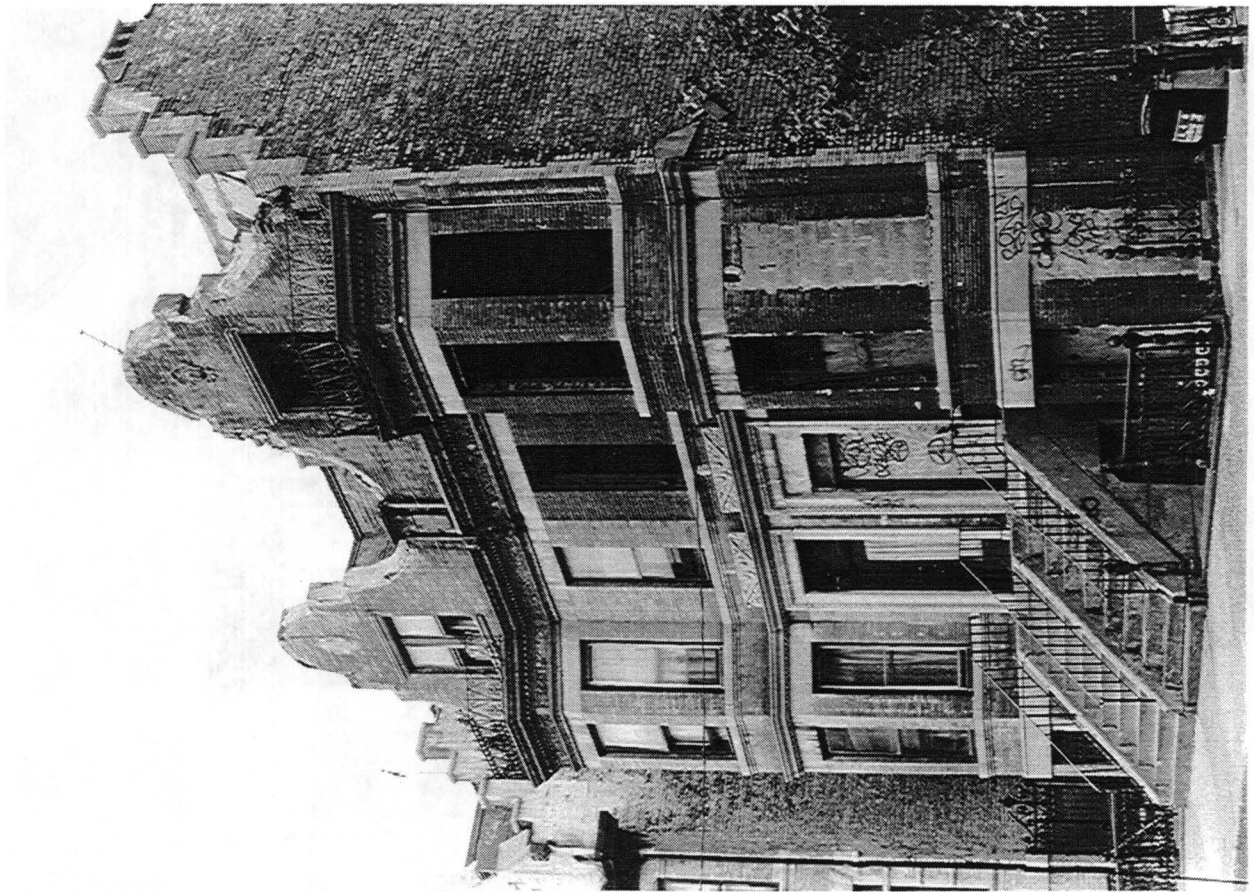
1059 and 1061 Clay Avenue



1055 and 1057 Clay Avenue



1067 Clay Avenue



1063 and 1065 Clay Avenue



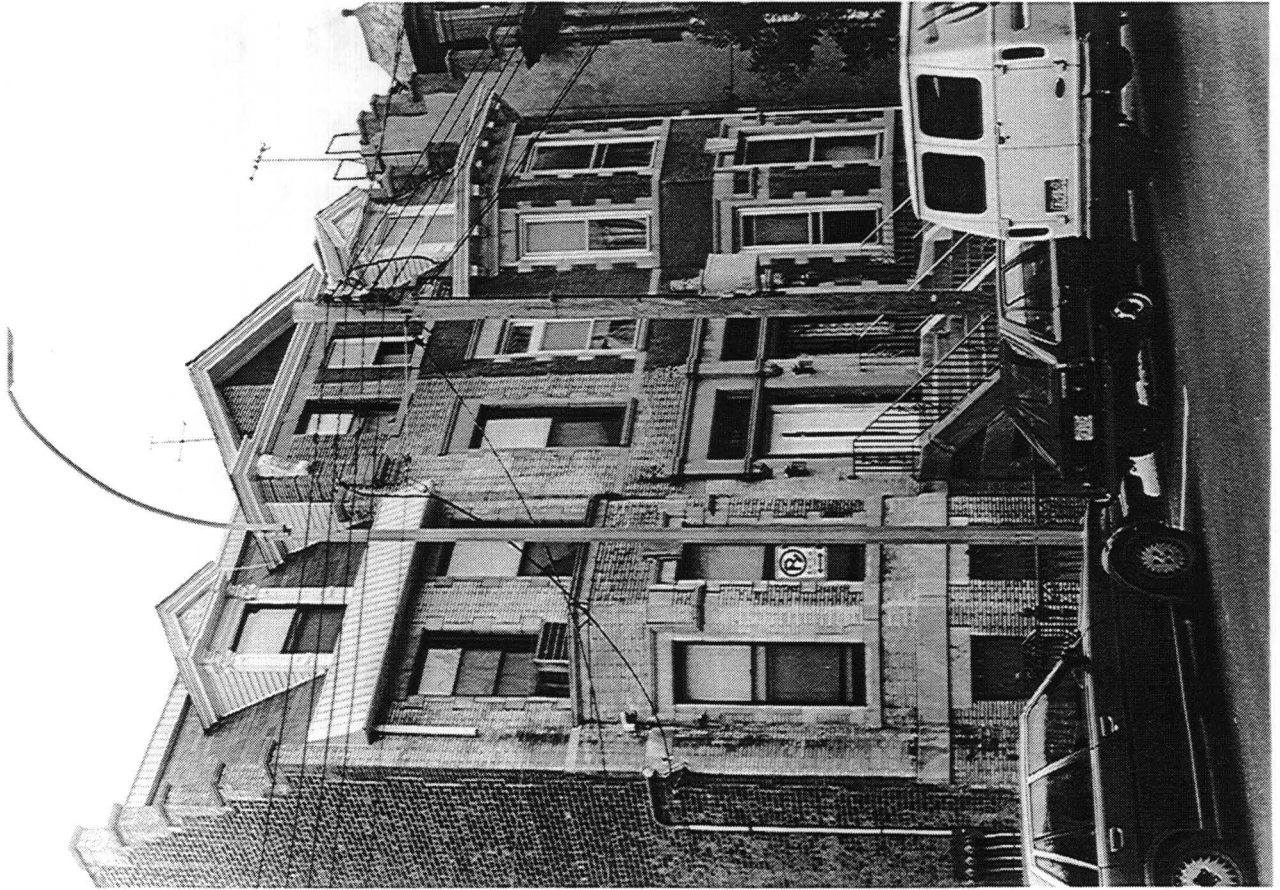
1069 Clay Avenue facade of 360 East 166th Street



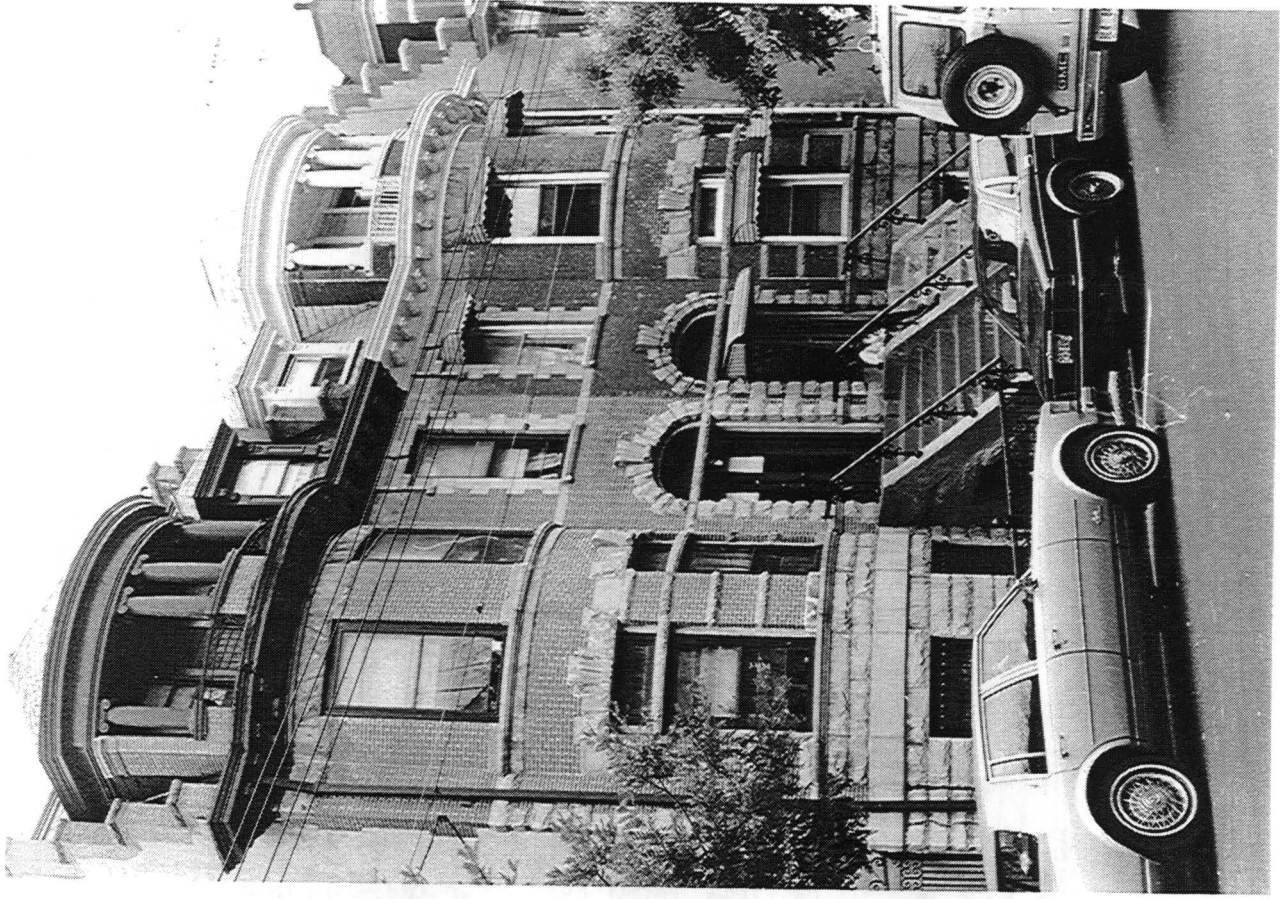
1040 Clay Avenue



1044 and 1042 Clay Avenue



1052 and 1050 Clay Avenue



1048 and 1046 Clay Avenue



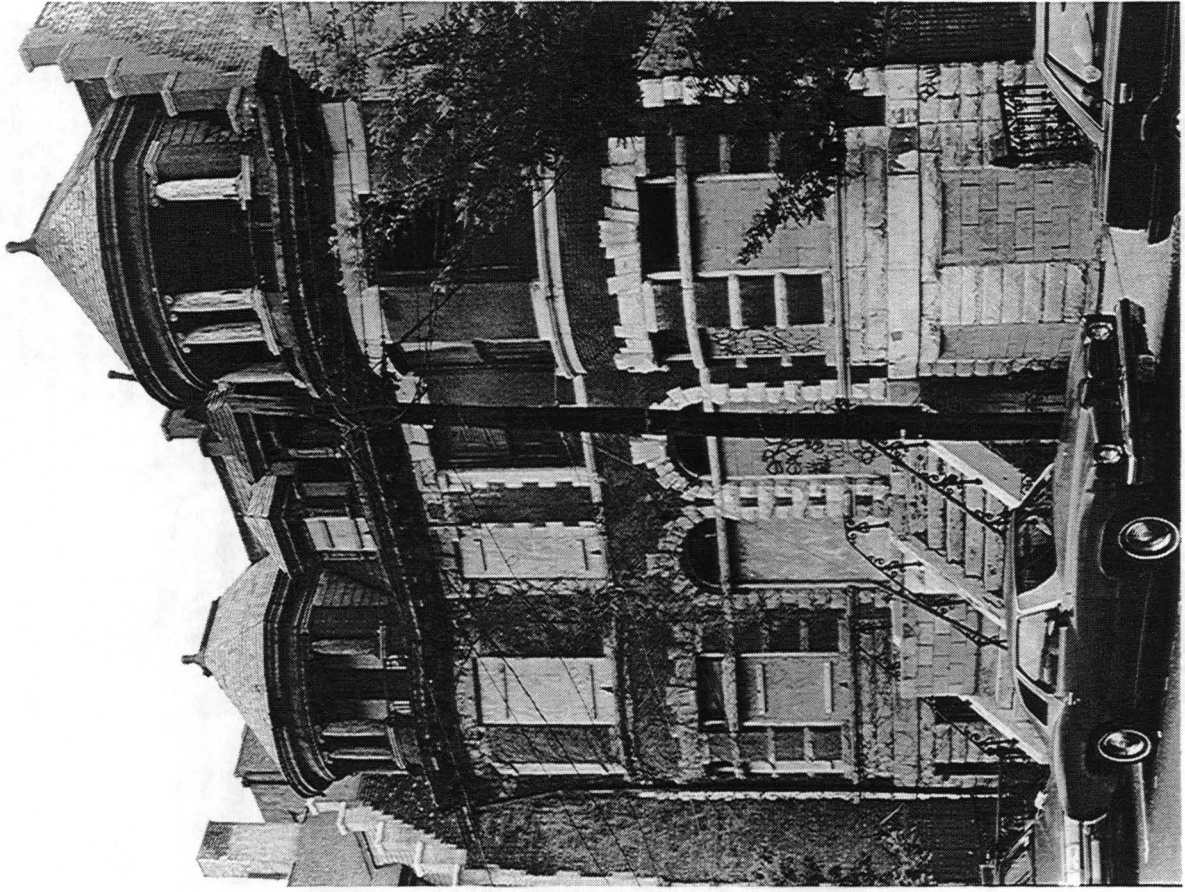
1056 and 1054 Clay Avenue



1060 and 1058 Clay Avenue



1066 Clay Avenue



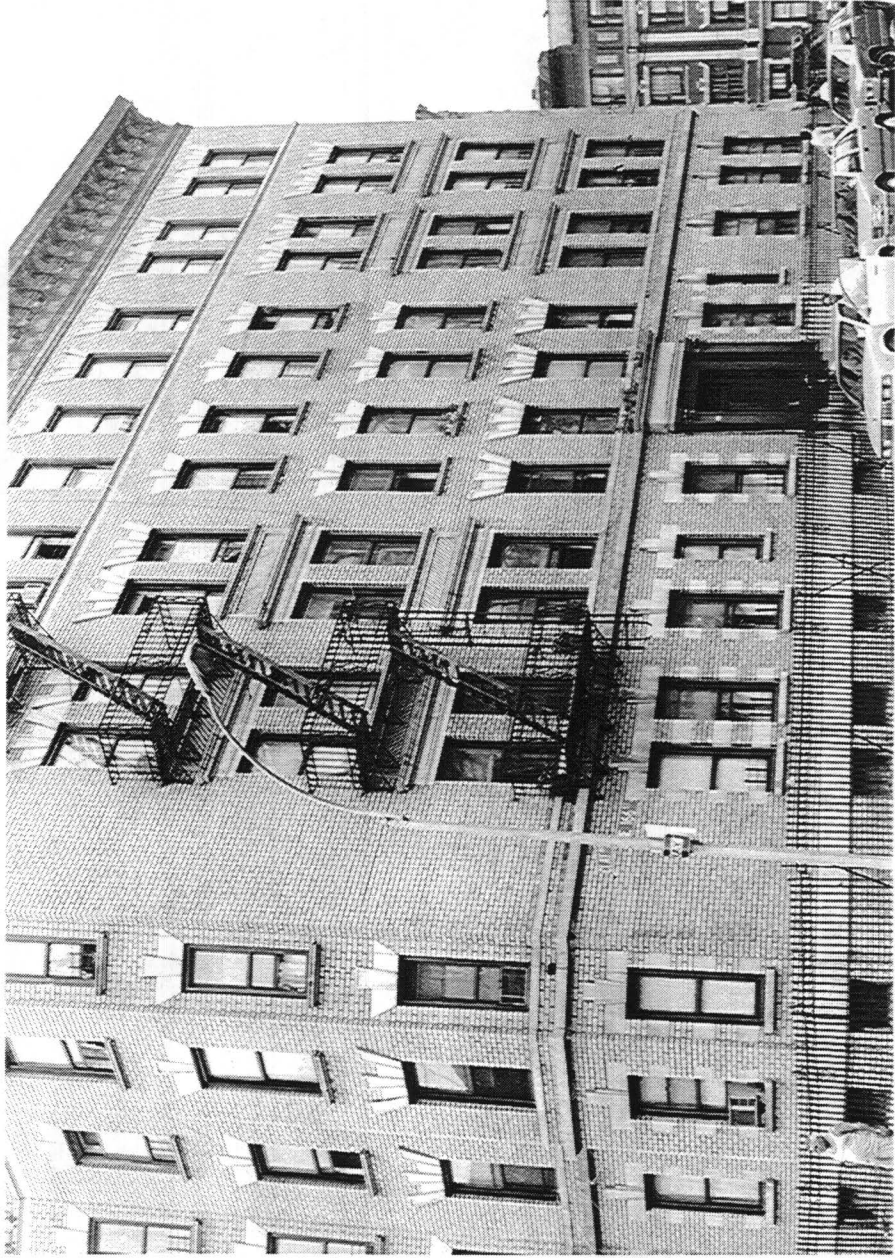
1064 and 1062 Clay Avenue



381 East 165th Street, aka 1038 Clay Avenue



371 East 165th Street, aka 1039 Clay Avenue



360 East 166th Street, aka 1069 Clay Avenue



380 East 166th Street, aka 1068 Clav Avenue

FINDINGS AND DESIGNATION

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

The Commission further finds, that, among its important qualities, the Clay Avenue Historic District comprises one of the most harmonious and unified streetscapes in the Bronx; that it contains thirty-two residential buildings, all but one of which were erected by the active Bronx developer Ernest Wenigmann; that the twenty-eight two-family houses that line the two streetscapes within the district are significant in the evolution of residential architecture as examples of a building type which became increasingly popular during the first years of the twentieth century; that these two-family houses designed in a transitional style incorporating Romanesque Revival and neo-Renaissance details are significant works by architect Warren C. Dickerson, one of the most important residential architects in the Bronx; that setting off the houses at three of the corners are apartment buildings designed by the prolific Manhattan firm of Neville & Bagge with Renaissance-inspired detail and projecting bays that reflect the articulation of the houses on Clay Avenue; that the fourth corner contains a rare example in Morrisania of a single-family townhouse which was erected for an important local manufacturer, Francis Keil; that the buildings within the historic district retain their architectural integrity to a high degree; that the area of the historic district is significant in the history of the Morrisania section of the Bronx; and that the section of Clay Avenue forming the historic district remains a distinctive residential enclave dating from the early period of urban development in the Bronx.

Accordingly, pursuant to the provisions of Chapter 74, Section 3021 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the Clay Avenue Historic District containing the property bounded by a line extending easterly along the southern curb line of East 166th Street, southerly along the eastern property line of 380 East 166th Street (aka 1068 Clay Avenue), southerly along the eastern property lines of 1066 through 1040 Clay Avenue, southerly along the eastern property line of 381 East 165th Street (aka 1038 Clay Avenue), westerly along the northern curb line of East 165th Street, northerly and easterly along the western and part of the northern property lines of 371 East 165th Street (aka 1039 Clay Avenue), northerly along the western property lines of 1041 through 1067 Clay Avenue, and northerly along the western property line of 360 East 166th Street (aka 1069 Clay Avenue), to the point of beginning; The Bronx.