

## **MESSIAH HOME FOR CHILDREN**

1771-1777 Andrews Avenue South, The Bronx.  
Built 1905-08; Architect Charles Brigham.

Landmark Site: Borough of the Bronx Tax Map Block 2878, Lot 146.

On June 2, 1992, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Messiah Home for Children, and the proposed designation of the related Landmark Site (Item No.8).<sup>1</sup> The hearing had been duly advertised in accordance with the provisions of law. There were five speakers, including a representative of the Bronx Borough President, in favor of designation. One speaker, who represented the Department of Labor which holds a lease on the property, was opposed to designation.

### Summary

This impressive Bronx building was constructed in 1905-08 for the Messiah Home for Children, to serve as an orphanage for young children. This organization, begun in 1888, cared for poor children with one or no parents, on either a permanent or temporary basis. Originally housed in modest accommodations in Manhattan, the group needed larger facilities by the turn of the century. In 1902, Standard Oil magnate Henry H. Rogers donated a large property in the Bronx, previously the estate of Lewis G. Morris. Shortly afterward, Rogers also underwrote the construction of this building, designed by the prominent Boston architect Charles Brigham. Brigham designed a large and elaborate Jacobethan Revival style structure replete with towers and turrets, numerous dormers including

some with elaborately curved Flemish gables, and many deep-set, transomed windows in a variety of shapes and sizes. The Messiah Home owned this building until 1920 (although they had previously moved their operations to Spring Valley, New York), and the facility was sold to the Salvation Army to be used as a training center. They occupied the building until 1975, after which it stood vacant for several years. In 1978, it was taken over by New York City for use as the South Bronx Job Corps Center. After extensive interior and exterior restoration, this grand building with its complex design has once again become an important focus for the neighborhood and serves as a reminder of that period when the Borough of the Bronx was home to many important institutions.



## DESCRIPTION AND ANALYSIS

### The West Bronx<sup>2</sup>

Through the mid-nineteenth century, most of the land between the Bronx and the Harlem Rivers was still rural, with farms, an occasional village, or estate on the hilly landscape. By the 1840s and 1850s, the establishment of some industry, as well as the laying of railroad tracks began to attract more population to the region, and villages such as Morrisania, Melrose, Fordham, Tremont, and Morris Heights began. Improved roads and transportation led a number of wealthy New Yorkers to build summer residences here. In 1874, this area was annexed to New York City (becoming known as the Annexed District) and development began in earnest. As streets and parks were laid out and the Third Avenue Elevated Line was extended (first to 132nd Street and then to the Tremont section), farms and estates began to give way to housing. By the late 1890s, the North Side, as the Bronx was then commonly called, was a prosperous suburb of Manhattan, with many single-family homes. Numerous institutions were also attracted to the area by the availability of cheaper and more abundant land, as well as by the ever-improving transit system, for rapid access to Manhattan. Two such organizations which made the move to the Bronx during this period were New York University, which built a new campus in University Heights, and the American Female Guardian Society which moved from Manhattan in 1902. After consolidation in 1898, when an expanded district joined with New York City and became the Borough of the Bronx, the area was on its way to becoming the densely populated section that it is today.

### The Messiah Home<sup>3</sup>

The Messiah Home for Children was founded in 1885 out of concern for the needs of the city's poor children. As stated in the group's constitution:

Our object is to provide a home for minor children who are dependent upon working mothers for their support; or who are orphaned and destitute, and who need temporary shelter on account of the sickness of their parents or other exigencies; to educate and train the children committed permanently to our care, and to assist them in obtaining situations, by

which they may maintain themselves as honest and useful members of the community.

The Messiah Home was originally located in a building at 4 Rutherford Place, facing Stuyvesant Square, in Manhattan, serving an ever increasing number of children (its population growing from 11 to 30 in 1888 alone). Children between the ages of two and ten years were accepted into the home, and parents (if they were living) were expected to contribute toward their board and upkeep if possible. Children could be placed in the home on either a temporary or permanent basis, and parents were allowed to visit once each month. The home provided care and shelter, as well as religion, general education, and training for future employment.

The Messiah Home was run by a Board of Managers, consisting primarily of wealthy women concerned with helping those less fortunate than themselves. In 1888, the Board's president was Mrs. H.H. Rogers, wife of Henry H. Rogers, who was one of the industrialists responsible for the development of Standard Oil Company.<sup>4</sup> Mr. Rogers also served on the Messiah Home's Board of Advisors. Over the course of many years, this organization became a very important project for the family.<sup>5</sup>

In 1893, the Home's facilities were considered "old-fashioned" and "in need of frequent repairs," and a committee was formed to investigate other locations. Like many other institutions looking for new facilities at this time, the Board of the Messiah Home looked to the Bronx with its open spaces, clean air and easy train access to Manhattan. In 1902, Henry H. Rogers purchased a large property located between 176th and 177th Streets, and Andrews and Montgomery Avenues, and later donated it to the Messiah Home.<sup>6</sup> Located on Mount Fordham, the highest hill in the Bronx, this property had been the estate of Lewis G. Morris, a member of the prominent Bronx family. Morris' house, the Italian villa style "Fordham Manor" was used by the Messiah Home for several years.

In 1905, the Home's benefactor, Henry Rogers commissioned Boston architect Charles Brigham to design a new, larger facility for the orphanage.<sup>7</sup> The new building, designed in the Jacobethan Revival style, was dedicated in March 1908 with a ceremony marked by the children leaving the old mansion and marching across the lawn to the new

facility. The old house continued to be used as an infirmary for several years and was later demolished.

The design of the new building was closely overseen by Mrs. Rogers. The basement held a kitchen, laundry, gymnasium, play-room and carpenter's shop. Dining rooms, sitting rooms and classrooms were located on the first floor. The upper stories were fitted with dormitories and living areas for the staff. When the building opened, the Home served 60 children. By 1911, the number of children in the Home had increased to 75, and included boys between the ages of 3 and 10, and girls over 3 until "any reasonable age."

The Messiah Home remained in this building only a short time. Sometime between 1915 and 1918, the organization moved to Spring Valley, New York, where it operated a home for dependent girls over the age of six years.<sup>8</sup> The Messiah Home continued to own the Bronx building until 1920 however, and a contemporary newspaper article indicates it was leased to the New York Catholic War Fund in 1918 for use as a hospital for invalid soldiers.<sup>9</sup>

#### Charles Brigham (1841-1925)<sup>10</sup>

Charles Brigham was an active designer in Boston for more than half a century. During the late 1850s Brigham worked for Gridley J.F. Bryant and Arthur D. Gilman on the Boston City Hall and the Arlington Street Church. After serving in the Civil War, Brigham joined in a twenty-year partnership with John Hubbard Sturgis. Together they created numerous Queen Anne Revival style buildings, through which they expressed their interest in, and understanding of, the British design tradition. Their work included the old Boston Museum in Copley Square (built 1867, demolished), the Church of the Advent in Boston (1880), and the Public Library and Town Hall in Fairhaven, Mass. (a Richardsonian-inspired design). Brigham's extension to Charles Bulfinch's Massachusetts State House (1887-1895) was done in a Colonial Revival style which influenced many other state capitols. Late in his career, Brigham collaborated with the firm of Coveney & Bisbee on the design of the huge, domed Christian Science Mother Church Extension (1904-1909). Under the patronage of Henry H. Rogers, Brigham designed numerous buildings for the town of Fairhaven, Massachusetts, Rogers' home town.<sup>11</sup> Brigham's interest in British design is again seen in the Queen Anne style

mansion he built for the Rogers family in the 1890s. In 1896, he designed the half-timbered Tabitha Inn and a parish house in the same town. The Rogers Memorial Church (1901-1903) is a miniature English Gothic cathedral, while the Fairhaven High School (1904) exhibits the same Jacobethan design vocabulary Brigham used shortly afterward in the building for the Messiah Home.

#### Jacobethan Revival Style and The Messiah Home<sup>12</sup>

"Jacobethan" architecture refers to the nineteenth-century revival of the English design style which developed during the reign of King James I (1603-1625). Since the style of this period was essentially a later version of that during the reign of Elizabeth which preceded it, the terms Elizabethan and Jacobean are often combined to form the word Jacobethan. The original period of development of this style of architecture corresponds to the High Renaissance in Italy. In England during the late sixteenth and early seventeenth centuries however, Gothic picturesqueness was still a dominant idea, even as new classical design concepts began coming into the country through Flemish and German interpretations. The Jacobean style developed largely on the vast estates of English noblemen during the early seventeenth century. These expansive mansions had evolved from medieval manor houses into large, symmetrical structures, often created on an "E" or "H" plan, with numerous and varied windows, a picturesque roofline and classical detailing.<sup>13</sup>

While many earlier architectural styles were revived during the nineteenth century, the Jacobethan revival began in England in the 1830s, growing more elaborate toward the end of the century. By late in the nineteenth century, American architects were searching for design precedents for types of buildings which had not existed in this country before. The large estates of England and Europe were considered useful models for large institutional structures. The architect Charles Brigham, having always been interested in British architectural design, now turned to these manor houses for inspiration during the early twentieth century. Many of the same Jacobethan design elements appear on Brigham's Fairhaven High School of 1904 as on the Messiah Home building. These included the picturesque roofline with numerous turrets, towers, chimneys, and gables; the symmetrical composition; the large, mullioned and transomed windows which play such

a prominent role on the facades; the keyed stonework which contrasts emphatically with the brick, and the classical detailing such as the carved shields, pilasters, and scrollwork.

These elements, combined with its siting on a high hill, give the Messiah Home building a striking visual effect. While many early twentieth-century architects turned to historical sources for their designs, the Jacobethan Revival was a more unusual precedent in New York buildings. The elaborate designs and embellishments of the Messiah Home building, situated in the midst of a residential neighborhood of small apartment houses, create an impressive focal point for the community.

### Subsequent History

The building was purchased from the Messiah Home in 1920 by the Salvation Army for use as a training college.<sup>14</sup> The Salvation Army, an evangelical Christian organization founded in England in 1878 by William Booth to help the urban poor, was modeled on the British military, with its uniforms, titles, ranks, and brass bands.<sup>15</sup> Brought to the United States in 1880 by George Scott Railton, the American branch of the Salvation Army soon became the largest and most successful overseas mission. The group's earliest efforts were made for the spiritual salvation of the "fallen, degraded and forsaken," focusing much of its energy on temperance. The organization then moved into the realm of social work: running shelters for homeless men and women, assisting families in city slums, and helping prostitutes and former prisoners change their lives. During World War I and the Depression, the Salvation Army played an important and positive role.

Booth's daughter, Evangeline, became the American commander of the Salvation Army in 1904, and the national headquarters were moved away from New York in 1905. A reorganization in 1920 divided the country into four independent territories. The Salvation Army's Training School for Cadets, which moved into the former Messiah Home from a building in Manhattan in April 1920, trained approximately 200 men and women each year to serve as officers in the group's eastern territory, which was comprised of twenty-two eastern and southern states.

To accommodate the Salvation Army's needs and greater number of people using the building, interior changes were made. A temporary lecture hall was constructed on the property in 1921

(demolished), and an exterior fire stair was added in 1924 (see rear facade description).<sup>16</sup> In 1958-60, a five-story brick and concrete dormitory building was constructed to the east of the original structure and connected to it by a one-story passageway.<sup>17</sup>

The building was occupied until 1975. In 1978 the City of New York and the United States Department of Labor joined to rehabilitate the structure as a Job Corps training center. Extensive restoration by the architectural firm of Castro-Blanco, Piscioneri & Feder included repairing and cleaning the masonry, replacing the window sash and the roof shingles, and recreating the original copper trim in a new material that resembles copper. The building continues to be owned by the City of New York and is a vibrant and visually striking addition to the neighborhood.

### Description

The massive, brick and stone Messiah Home for Children, located on a hill, is bounded by three streets. A nonhistoric, iron fence, painted white, surrounds the large lot, limiting access to a driveway located near the intersection of West Tremont Avenue and Andrews Avenue South. The building is characterized by a steeply pitched roof with numerous turrets, gables and chimneys, an imposing central tower and a modified "C" plan with projecting pavilions. Limestone ornament, window surrounds, and keyed stonework located at each window and each corner provide contrast with the brick facade. Dormer roofs, drainpipes and flashing in a copper-like material stand out against the masonry.<sup>18</sup> The building is set upon a raised base of rough-cut, ashlar granite which is partially underground on the front (the Andrews Avenue side), but reveals a complete story at the rear. A large brick, glass block, and concrete addition, constructed 1958-60, has been connected to the south side of the building and a smaller, one-story brick addition housing a kitchen and cafeteria has been built at the rear of the original building. (Neither of these additions contribute to this designation.) The building is set in a landscaped lot with a large, asphalt-covered parking lot to the east and north of the building.

### *Tower*

The front of the building, facing Andrews Avenue South, is symmetrically arranged around a

projecting, four-and-a-half story, square tower with polygonal corner turrets. The tower is approached by a stone stairway with heavy, carved and arched balustrades and newels topped by large ball finials. On the first story of the tower, a shallow pointed-arch opening with stone moldings and a carved stone surround leads to a recessed entryway. Within the recess is a pair of carved wooden doors set within a large, pointed-arch enframing and flanked by two carved stone heads. On the brick side walls of this area are two deeply set windows with stone sills and quoins. The white, plastered ceiling, from which a globe light hangs, is ornamented with wooden coffers.

On the exterior of the tower, keyed stone and brick alternate on the four polygonal corner turrets, creating a sort of checkerboard effect. Narrow stone bandcourses subdivide these turrets along their height; and they are topped by cylindrical pinnacles faced with carved diaper-work and crowned by bell roofs.

On the front of the tower, each floor displays a different fenestration pattern. The second and third stories have projecting bays, comprised of four windows, each with a transom. These windows (like all the windows on this building except those on the fourth story of this tower) have replacement, one-over-one aluminum sash; and the transom sash have been replaced by dark panels. Over the second story bay is a projecting stone hood, broken in the middle by a carved shield flanked by torches. The third story bay is slightly smaller than the lower one and is capped by a stone drip molding with diamond-shaped motifs at each end. A stone parapet tops the entire bay, projecting forward from the plain brick wall rising up behind it. At the fourth story is a large, tripartite window with single-pane openings and transoms. The topmost part of the tower has three blind openings filled by shallow-relief stone shields and topped by a stepped parapet with a stone cross in the middle. Engaged pilasters flank this central motif, extending from near the top of the fourth story windows to the roofline, ending with small pyramidal finials. These pilasters rise from carved angel heads with wings, a common motif on this facade.

The sides of the tower are identical to each other and the openings are similar to those on the front. The walls are faced with brick while the window openings are highlighted by stone surrounds, keys, and moldings. The ground story has a single, squared window opening with a drip molding finished by carved stone heads. The second story window has a rounded transom and the third

story has a pair of windows. At the fourth story, the tripartite windows are the same as those on the front, with a stone drip molding terminated by carved heads with wings. The crowning motif is the same on the sides as on the front of the tower.

#### *Front Facade (Andrews Avenue South)*

To each side of the central tower is a recessed section, three bays wide. Flanking each recessed section is a large, projecting pavilion crowned by a stepped and curved Flemish gable. Each of the recessed sections is symmetrical within itself, with the greater emphasis on the wider central bay with its projecting oriel window at the first story level, tripartite windows, and a larger dormer with a triangular gable ornamented by a stone shield and finials. To each side of this central bay, the smaller dormers have curved outlines, with single windows, and are finished by a small pyramidal finial at the crest and a ball finial at each side.

Behind these gables, the steeply pitched roof is marked by several smaller dormers with single windows and curved, copper-like roofs. A stone and brick chimney is located near the center of the recessed section, while a group of three round, stone chimneys is closer to each end pavilion. Each of these chimneys is carved with a different pattern and topped by a polygonal chimney cap.

The two projecting end pavilions are identical. Each pavilion is three bays wide and symmetrical, with the emphasis on the center bay. The two lower stories of the pavilion have single windows flanking a projecting oriel composed of five windows. This window group is crowned above the second story by a crenellated parapet which projects from the plane of the building. The third story has a tripartite center window with a narrow slit window to each side. Above the third story windows is a carved stone relief composed of a shell, a head with wings, and volutes. This pavilion is crowned by an ornate Flemish gable with pyramidal finials.

#### *Side Facade (West Tremont Avenue)*

This side of the building has two sections; the gable end of the front facade, and a wing which extends from it toward the rear of the building and is slightly recessed. The ground slopes down to the west, so that the entire basement of this facade is exposed, allowing for numerous doors, a vehicle entrance, and windows. The gable end has a

centered bay, with a recessed porch on the first story. The three, round-arched openings are separated by plain columns, the center two having a carved Ionic column superimposed on the plain form. Within the porch, the roof is subdivided into three vaulted sections, each faced with Guastavino tiles. The walls of the porch are brick and contain three arched openings; a large central one which was originally a door but has been blocked up, and two smaller openings for windows. Above the porch, a flat balustrade fronts the five windows of the second story, grouped 1-3-1 with stone surrounds and quoins. At the third story, there is the same window grouping, but only the center three have transoms while the two end windows are topped by curved lintels with projecting hoods. Centered above the three tallest windows and set against the brick is an outline in stone of a Flemish gable with a centered shield and finials. The outline of the steep, triangular gable is punctuated by shields set in squared moldings. At each corner of this section is a narrow polygonal tower faced with alternating brick and stone quoins. Near the top are open turrets with carved stone tracery. Each one is capped by a bronze dome and finial.

The wing which extends back toward the rear of the building has three bays, symmetrically arranged around a central projecting wall gable. The side bays have a single window at each floor while the central bay has a projecting oriel composed of five windows at the first and second stories. The crenellated parapet above the second story is like that described on the front facade. Recessed behind the parapet, at the third story is a tripartite window, of which only the center section has a transom. A curved Flemish gable with pyramidal finials completes this section.

#### *Side Facade (south)*

This facade, as constructed, was the same as the north side. However, in 1958-60 a brick addition was joined to the original building at this side. (This addition does not contribute to this designation.) A plain brick, one-story passageway to the addition is attached to the original building at the first story level of the gable end, obliterating two of the three arched openings. The remaining opening is a single window with a flat balustrade in the lower half. Adjacent to it is a narrow window with a plain stone sill and lintel. The windows of the second and third stories are identical to those on

the north facade. Behind this projecting end, a wing extends to the rear of the building with fenestration and ornamentation which is identical to that on the opposite side.

#### *Rear (Montgomery Avenue)*

The rear of the building is four stories high, with the plan showing the "inside" of the "C." The gabled rear wings are identical. The rear facade of each of these wings has a high basement with a small, rectangular window centered in the southern one, while the other one has no openings. The upper stories have a single bay of grouped windows in stone surrounds. Engaged stone pilasters are located near the corners of the third story level, with carved heads with wings beneath them, and pyramidal finials capping them. Above the fourth story is a large dormer with a Flemish gable with pyramidal finials. The inside of the wings, at the first and second stories, is two bays wide, each bay containing a tripartite window opening. The large, central gable at the third story is topped by a double chimney and smaller dormers are located to the inside of the large one. A two-story metal staircase has been added to the northern wing. The one-story kitchen addition blocks the ground story on the western and most of the northern facades of the rear. (This addition does not contribute to this designation.)

The long end of the "C" is symmetrically arranged around a rounded, projecting bay which is located opposite the front tower and houses the large central staircase. On the second and third stories, this bay has five windows, with stone surrounds and spandrels and is topped by a small, stepped stone parapet. A triangular gable with a bull's eye window, recessed from this parapet, crowns this central bay. To each side are three bays; the two closest to the center project. A large dormer with a triangular gable caps the center of these bays and smaller dormers with curved, hipped copper-like roofs are located above the other bays.

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## NOTES

1. This building had been the subject of a previous public hearing (LP-1180) on July 8, 1980 (Item No. 7). There were no speakers on this item. The Landmarks Preservation Commission took no action at that time.
2. Information in this section was compiled from Stephen Jenkins, *The Story of the Bronx* (New York: Putnam's Sons, 1912) and "Bronx," *The Encyclopedia of New York City*, Kenneth T. Jackson, ed. (New Haven, Conn.: Yale University Press, 1995), 142-145.
3. This history of The Messiah Home for Children was compiled from the organization's annual reports (located at the New York Public Library) for the years 1888, 1891, 1893, 1894, 1903, 1908, 1911, 1915, and 1928. Reports for other years were not available.
4. In 1879, when the Rockefellers organized the Standard Oil Company, Henry H. Rogers was made chairman of the manufacturing committee of the new corporation, later a trustee, and by 1890 he was vice-president. He helped form the Consolidated Gas Company and the Amalgamated Copper Company, was a director of the United States Steel Corporation, as well as numerous railroads, and built the Virginia Railway to carry coal from the fields of West Virginia to Norfolk for shipping. See *Dictionary of American Biography*, Vol. VIII (NY: Charles Scribner's Sons, 1935), 95-96.
5. The first Mrs. Rogers (Abbie), who died in 1894, was involved with the Messiah Home from its earliest years, serving as president in 1888 and treasurer in 1891. The second Mrs. Rogers (Emelie) became president of the Board of the Messiah Home in 1903 and worked closely with the architect on the design of this building.
6. *Real Estate Record & Guide*, Mar. 29, 1902, and Jan. 16, 1909.
7. New York City, Department of Buildings, Borough of the Bronx. New Building 1334-1905.
8. Since there are no annual reports available for the years between 1915 and 1928, it has been impossible to determine a more precise date for the move.
9. "New Catholic War Aid, New York Fund Leases Land and Buildings for 500-Bed Hospital," *New York Times*, Sept. 28, 1918, 8.
10. Information on Charles Brigham was compiled from: "Brigham, Charles," *Macmillan Encyclopedia of Architects*, Adolf K. Placzek, ed. Vol. I (New York: The Free Press, 1982), 288-289; Henry F. and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1956), 76-77.
11. Rogers evidently cared a great deal about his home town and spent huge sums of money for its physical improvement. In addition to donating buildings, Rogers served as Fairhaven's Superintendent of Streets at a salary of \$3.00 per day, overseeing the construction of many miles of streets and sidewalks. *New York Times*, Mar. 20, 1905, 1.
12. Information in this section was compiled from: Sir Banister Fletcher, *A History of Architecture on the Comparative Method* (New York: Charles Scribner's Sons, 1924), 690-715; Timothy Mowl, *Elizabethan and Jacobean Style* (London: Phaidon Press, Ltd., 1993), 195-226; Fiske Kimball and George Edgell, *A History of Architecture* (New York: Harper & Bros., 1918), 392-394; Walter H. Godfrey, *The Story of Architecture in England* (New York: Harper & Bros., 1931), 48-51; and Doreen Yarwood, *The Architecture of Europe* (New York: Hastings House, 1974), 330-332.
13. Several English estates were known as particularly fine examples of the Jacobean style, including Audley End, Hatfield House, and Holland House. Holland House [c.1563-1655], in Kensington, has many elements which could have served as a precedent for the Messiah Home, particularly its central tower, its plan, and its number and variety of Flemish gables and towers.

14. *Real Estate Record & Guide*, Mar. 6, 1920.
15. Information on the Salvation Army was compiled from: "Salvation Army," *The Encyclopedia of New York City*, 1040; *The Bronx and Its People, A History, 1609-1927*, Vol.II (New York: The Lewis Historical Publ. Co., 1927), 633; "Salvation Army Training College," *The New York Times*, Apr. 11, 1920, 12.
16. New York City, Department of Buildings, Borough of the Bronx. BN 708-1921 and BN 665-1924.
17. Department of Buildings. NB 881-1958.
18. During the 1978 restoration and renovation of the building by the architectural firm of Castro-Blanco, Piscioneri & Feder, metal pipes sprayed with a water-resistant skin that resembles the patina of weathered copper replaced the original copper pipes which had been stolen from the building. The slate roof shingles were also replaced with asphalt shingles at that time.



## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Messiah Home for Children has a special character, and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that the Messiah Home for Children, constructed in 1905-08, was built through the patronage of Henry H. Rogers of Standard Oil as an orphanage for young children; that the Messiah Home, a favorite charity of the Rogers family, started in Manhattan in 1885, continued to provide care, shelter and education for poor children here and later in Spring Valley, New York; that this building was designed by the prominent Boston architect, Charles Brigham; that in this building Brigham pursued his interest in English design through the use of the Jacobethan Revival style, seen in the symmetry, the numerous and variously-shaped windows, the dominant central entrance tower, and the profusion of roof dormers, gables, and turrets; that the elaborate and highly detailed design which Brigham produced was unusual in New York, and especially in this residential area of the west Bronx, where it serves as a highly visible focus for the neighborhood; that after the Messiah Home left the area, the building continued to be used for educational purposes as the Salvation Army Training College, until the early 1970s; that the building was rehabilitated by New York City in 1978 for use as a Job Corps training center, a function it continues today; and that despite various owners and changes in use, the building's large, prominent site, and striking design have helped to maintain its importance in the neighborhood.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Messiah Home for Children, 1771-1777 Andrews Avenue South, and designates Borough of the Bronx Tax Map Block 2878, Lot 146, as its Landmark Site.



Messiah Home for Children, 1771-1777 Andrews Avenue South, The Bronx  
Andrews Avenue South and West Tremont Avenue elevations  
*Photo: Carl Forster*



Messiah Home for Children, 1771-1777 Andrews Avenue South, The Bronx  
Andrews Avenue South Facade  
*Photo: Carl Forster*



Messiah Home for Children, 1771-1777 Andrews Avenue South, The Bronx  
West Tremont Avenue elevation  
*Photo: Carl Forster*



Messiah Home For Children, 1771-1777 Andrews Avenue South, The Bronx  
Rear elevation (Montgomery Avenue)  
*Photo: Carl Forster*



Messiah Home for Children  
Entrance Tower  
*Photo: Carl Forster*



Messiah Home for Children  
Entrance Tower detail  
*Photo: Carl Forster*



Messiah Home for Children  
Western elevation detail  
*Photo: Carl Forster*



Messiah Home for Children  
Detail above porch, West Tremont Avenue elevation  
*Photo: Carl Forster*



Messiah Home for Children  
Chimney detail  
*Photo: Carl Forster*



Messiah Home for Children  
Detail of turret  
*Photo: Carl Forster*





Messiah Home for Children  
Main entrance stairway



Messiah Home for Children  
Main entrance

*Photos: Carl Forster*



Messiah Home for Children  
Rear elevation



Messiah Home for Children  
Gable detail

*Photos: Carl Forster*



Messiah Home for Children  
Facade details

*Photos: Carl Forster*

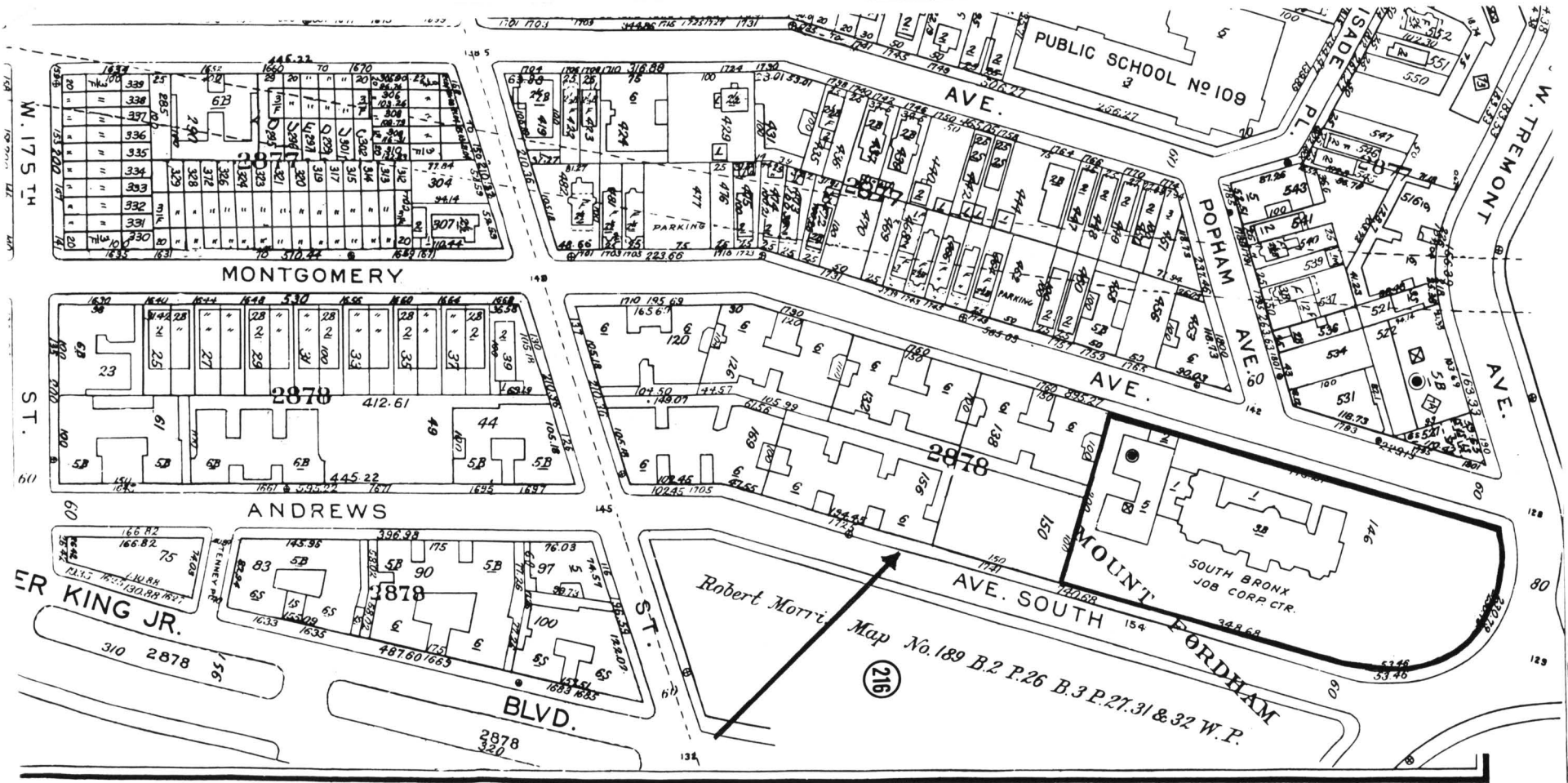


Messiah Home for Children  
West Tremont Avenue elevation, gable detail



Messiah Home for Children  
West Tremont Avenue elevation, porch detail

*Photos: Carl Forster*



Messiah Home for Children, 1771-1777 Andrews Avenue South, The Bronx

Landmark Site: Borough of the Bronx Tax Map Block 2878, Lot 146

Source: Bronx Land Book, Vol. 2, 1996 edition, pl. 217

SEE PAGE 3

SEE PAGE 4

MONTGOMERY

AVE.

2878

AVE.

ANDREWS

AVE. SO.

2878

W. TREMONT

UNIVERSITY

AQUEDUCT AVE.

AVE.

330

2878

6

Messiah Home for Children, 1771-1777 Andrews Avenue South, The Bronx  
 Landmark Site: Borough of the Bronx Tax Map Block 2878, Lot 146  
 Source: Dept. of Finance, City Surveyor, Tax Map