

**Hamilton Heights / Sugar Hill Historic District
Designation Report**



**New York City Landmarks Preservation Commission
June 27, 2000**

HAMILTON HEIGHTS/SUGAR HILL HISTORIC DISTRICT
Borough of Manhattan
Designation Report

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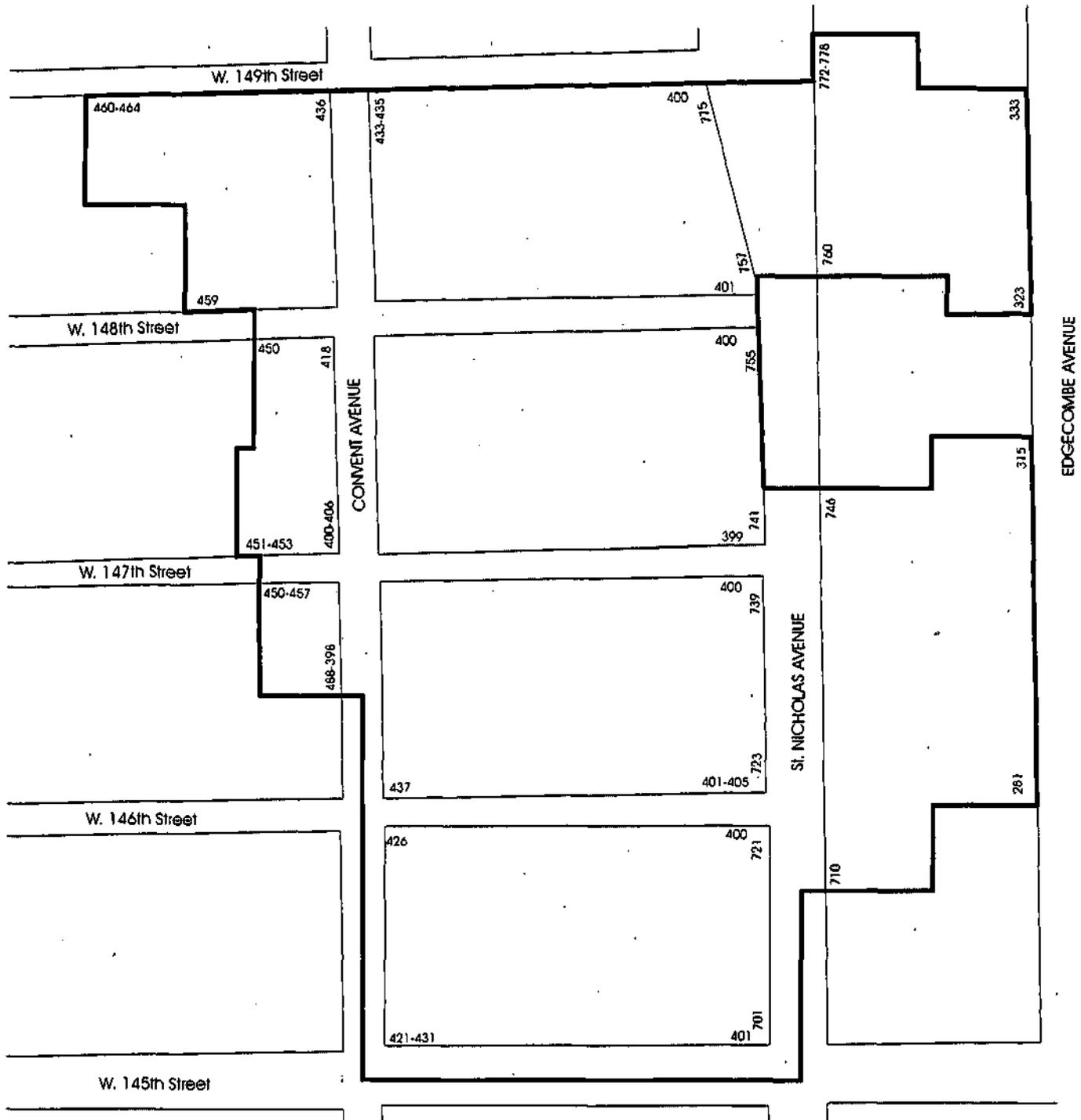
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On the front cover:
412-418 Covert Avenue (aka 450 West 148th Street)
John Hauser, 1896

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Hamilton Heights/ Sugar Hill Historic District

Designated June 27, 2000
Landmarks Preservation Commission

— Historic District Boundaries

For Illustrative Purposes Only



HAMILTON HEIGHTS/SUGAR HILL HISTORIC DISTRICT, MANHATTAN

Boundaries

The Hamilton Heights/Sugar Hill Historic District consists of the property bounded by a line beginning at a point beginning at the center of the intersection of St. Nicholas Avenue and West 145th Street, then extending westerly along a line in the middle of the roadbed of West 145th Street to a point along a line extending southerly from the eastern curbline of Convent Avenue, extending northerly along said line along the eastern curbline of Convent Avenue to a point on a line extending easterly from the southern property line of 450-452 West 147th Street (aka 388-398 Convent Avenue), then extending westerly along said line and the southern property line of 450 West 147th Street, northerly along the western property line of 450 West 147th Street and northerly across West 147th Street, to the northern curbline of West 147th Street, westerly along the northern curbline of West 147th Street to a point on a line extending southerly from the western property line of 400-406 Convent Avenue (aka 451-453 West 147th Street), along said line and the western property line of 400 Convent Avenue, then easterly along part of the northern property line of 400 Convent Avenue, northerly along the western property lines of 408 Convent Avenue through 418 Convent Avenue (aka 450 West 148th Street), and northerly across West 148th Street to the northern curbline of West 148th Street, westerly along the northern curbline of West 148th Street to a point on a line extending southerly along the western property line of 459 West 148th Street, northerly along said line and the western property line of 459 West 148th Street, westerly along part of the southern property line of 452-456 West 149th Street and the southern property line of 460-464 West 149th Street, northerly along the western property line of 460-464 West 149th Street, to the southern curbline of West 149th Street, then extending easterly along the southern curbline of West 149th Street and along a line extending easterly to the eastern curbline of St. Nicholas Avenue, then northerly along the eastern curbline of St. Nicholas Avenue to a point on a line extending westerly from the northern property line of 772-778 St. Nicholas Avenue (aka 333 Edgecombe Avenue), northerly along said line, easterly along the northern property line of 772-778 St. Nicholas Avenue, southerly along part of the eastern property line of 772-778 St. Nicholas Avenue, easterly along part of the northern property line of 333 Edgecombe Avenue, southerly along the western curbline of Edgecombe Avenue to a point on a line extending easterly from the southern property line of 323-325 Edgecombe Avenue, along said line and the southern property line of 323-325 Edgecombe Avenue, northerly along part of the western property line of 323-325 Edgecombe Avenue and westerly along the southern property line of 760 St. Nicholas Avenue, across St. Nicholas Avenue to the western curbline of St. Nicholas Avenue, southerly along the western curbline of St. Nicholas Avenue to a point on a line extending westerly from part of the northern property line of 746 St. Nicholas Avenue (aka 313-317 Edgecombe Avenue), easterly along said line across St. Nicholas Avenue and along the northern property line of 746 St. Nicholas Avenue, northerly along part of the western property line of 313-317 Edgecombe Avenue, then easterly along the northern property line of 313-

317 Edgecombe Avenue, southerly along the western curblineline of Edgecombe Avenue to a point on a line extending easterly from the southern property line of 281-283 Edgecombe Avenue, along said line and the southern property line of 281-283 Edgecombe Avenue, along the eastern property lines of 716 St. Nicholas Avenue through 710 St. Nicholas Avenue, westerly along the southern property line of 710 St. Nicholas Avenue, to a point in the middle of the roadbed of St. Nicholas Avenue, then extending southerly on a line to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On May 16, 2000, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Hamilton Heights/Sugar Hill Historic District (Item No. 8). Sixteen people spoke in favor of the designation, including representatives of Borough President of Manhattan C. Virginia Fields, Community Board 9, the Hamilton Heights - West Harlem Community Preservation Organization, the Municipal Art Society, Place Matters, the Landmarks Conservancy, the Historic Districts Council, and several area residents. The owner of one property spoke in opposition to the designation. Several of the speakers testifying in support of the district also expressed interest in a larger designation effort in the Hamilton Heights/Sugar Hill area. The Commission has also received letters from the Broadway Housing Development Fund Company, 357 Edgecombe Avenue Tenant Association and the 150-155th St. Edgecombe Avenue Block Association, Inc expressing interest in a larger designation effort in the Hamilton Heights/Sugar Hill area.

INTRODUCTION

West of Harlem lies the Hamilton Heights/Sugar Hill Historic District, among New York City's most architecturally distinguished and culturally significant neighborhoods. Built for middle and upper middle-class white residents between the mid-1880s and the First World War, the area achieved its greatest fame during the 1930s and 1940s when a large number of black professionals, active in law, business, medicine and the arts, took residence here. The Historic District consists of 185 buildings, primarily long rows of well-preserved townhouses, as well as finely detailed apartment buildings. The boundaries extend irregularly from the north side of 145th Street to the south side of 149th Street, and generally from the west side of Convent Avenue to the east side of St. Nicholas Avenue, and in many cases as far east as the west side of Edgecombe Avenue.

Two types of residential buildings, the rowhouse and the apartment house, dominate Hamilton Heights/Sugar Hill and give the neighborhood its special architectural character. A cable car railway built along Amsterdam Avenue in the late 1880s spurred growth in the area – first, with single-family houses at 729-31 St. Nicholas Avenue, followed by longer rows of speculatively-built residences on 146th and 147th Streets, as well as Convent Avenue. Most of these rowhouses were designed by New York architects specializing in residential construction, such as A. B. Jennings, Henri Fouchaux, and Frederick P. Dinkelberg. These groups of rowhouses were frequently treated as block-long compositions in which the various materials and architectural features were arranged to create a distinct sense of place. Built in a succession of popular historical styles, these private residences display remarkable neo-Grec, Romanesque and Renaissance Revival style details, including elaborate brickwork, stone carvings, and metalwork. During the first decades of the twentieth century, following the opening of the City College of New York and the IRT subway station at Broadway and 145th Street, apartment houses were erected along St. Nicholas Avenue, and later, Convent Avenue. Rising as many as seven stories, the twenty-three multiple dwellings in the Historic District include the exuberantly detailed Beaux Arts-style 746 St. Nicholas Avenue and the

neo-Gothic style 400 Convent Avenue.

During the mid-1920s, the area became known as Sugar Hill. For blacks living on the Harlem plain, the elevated residential area to the west became increasingly desirable. It was perceived as a place where life was "sweet," where residents enjoyed prosperous and comfortable lives. By the mid-1930s, the apartment and rowhouses were occupied by successful blacks, including such noted cultural figures as the minister of the Abyssinian Baptist Church, Adam Clayton Powell, who lived in the Garrison Apartments at 435 Convent Avenue, and the acclaimed novelist Ralph Ellison, who wrote *Invisible Man* while residing on St. Nicholas Avenue.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE HAMILTON HEIGHTS/SUGAR HILL HISTORIC DISTRICT

The early history of the area¹

Throughout the first half of the seventeenth century, the West India Company encouraged the development of New Netherland through generous land grants to settlers.² These grants helped shape settlement patterns throughout the colony and in the area that would later become known as Hamilton Heights/Sugar Hill. While many early citizens preferred the security and convenience of New Amsterdam at Manhattan's fortified southern tip, a small number chose to establish farms in the island's wooded north. In 1658, the town of Nieuw Haarlem was officially created by the colony's governor Peter Stuyvesant, incorporating "the land of Jochem Pietersen, deceased, and those which are adjoining it."³ Grants were offered to prospective residents, who soon included "eleven Frenchmen, four Walloons, four Danes, three Swedes, three Germans, and seven Dutchmen."⁴ In 1666 the new British government established a fixed boundary between the villages of New York and Harlem, extending diagonally from what is now 74th Street on the East River to 129th Street on the Hudson River. In the decades that followed, however, the two villages came to be considered one.⁵

Over the past four centuries, this area has been known by a succession of names that refer to its elevated geographic position. Toward the end of the seventeenth century, the hills west of Harlem's central plain became known as Harlem Heights. During the Revolutionary War, this area became the site of an important early victory for the American troops. Following its defeat by British and Hessian soldiers at the Battle of Brooklyn in August 1776, the Continental Army fled across the East River to the hills of northwestern Manhattan. Temporary fortifications were constructed throughout the "Heights of Harlem," as far north as 160th Street. General George

¹ This portion of the essay is based mainly on Landmarks Preservation Commission, *Hamilton Heights Historic District Designation Report* (LP-0872) (New York: City of New York, 1974), LPC, *Hamilton Heights Historic District Extension* (LP-2044) (New York: City of New York, 2000), prepared by Matthew A. Postal; and Andrew S. Dolkart, "The Architecture and Development of Harlem," *Touring Historic Harlem* (New York: New York Landmarks Conservancy, 1997), 7-16.

² See Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (Oxford University Press, 1999), 20-21.

³ James Riker, *Revised History of Harlem: Its Origins and Early Annals* (New York: New Harlem Publishing Company, 1904), 170.

⁴ Burrows and Wallace, 70.

⁵ Dolkart, 8.

Washington set up his headquarters in Mount Morris, an abandoned summer villa built by the British military officer Roger Morris in 1765 (a designated New York City Landmark). British forces pursued Washington and several violent clashes occurred during late September and early October 1776, between what is now 130th and 145th Streets. Although the American victory was less than decisive, this was the first instance in which the Continental Army had equaled their much-better trained adversary. In late October 1776, Washington's troops evacuated to White Plains.

Prior to the American Revolution, few roads passed through northern Manhattan. In 1791 a new approach to Fort Washington (originally called Fort Mifflin, between 181st and 186th Streets) was opened, extending the Bloomingdale Road northeast to meet the Kingsbridge Road at what is now 147th Street and St. Nicholas Avenue. The site of this T-shaped intersection was owned by Dr. Samuel and Mary Bradhurst, who acquired it from the estate of Charles Aitken in 1787. Born in 1749, Bradhurst was trained as a surgeon and during the American Revolution served at the Battles of Princeton and Brandywine. In 1799, he sold sixteen acres in Harlem Heights to Alexander Hamilton whose thirty-two acre estate would extend from what is now Hamilton Place on the west, to Hamilton Terrace on the east, and from 140th to 147th Streets. While most of Hamilton's property is part of the Hamilton Heights Historic District and the Hamilton Heights Historic District Extension, a small triangular segment, north of 145th Street, is located within the Hamilton Heights/Sugar Hill Historic District. Hamilton's property had panoramic views and rich soil for farming and gardening. Near 143rd Street, the former Secretary of the United States Treasury erected a twelve-room house, with large porches, designed by the architect John McComb in the Federal style. He called it the Grange (a designated New York City Landmark), recalling his grandfather's ancestral seat in Ayrshire, Scotland. Hamilton found life in Harlem Heights both pleasant and convenient. A place of escape and refuge, he described his country home as "a sweet asylum from care and pain."⁶ Nevertheless, he continued to travel, to his law office in lower Manhattan, and when business took him outside the city, to Philadelphia and Albany, taking advantage of the daily stages that passed close-by on the recently extended Bloomingdale Road.

North of the Grange stretched the one-hundred-and-ten acre Bradhurst estate. Close to the property's summit, near what is now Convent Avenue and 148th Street, the Bradhursts built an impressive Federal-style mansion, named "Pinehurst."⁷ The artist and ornithologist John James Audubon, a resident of the area in the 1840s, was a frequent visitor to the house. Three generations of the Bradhurst family lived here, enjoying sweeping views across the Bronx, New Jersey, and

⁶ Quoted in "Hamilton Grange," National Parks Service brochure, 1993.

⁷ After 1875 "Pinehurst" became the Mt. St. Vincent Hotel. A photograph in the collection of The New-York Historical Society dating from the late 1880s shows a sign for "Koch's New Mount St. Vincent Hotel" as well as the building and the approach from St. Nicholas Avenue. At the time the property was surrounded by a low picket fence, much of which was covered with advertisements. The house stood in the "middle of the juncture of Convent Avenue and 148th Street" and was demolished as part of the extension of Convent Avenue north to 152nd Street and St. Nicholas Avenue. See Dolkart, 90, 107. Today, the site is occupied by groups of rowhouses at 408-418 and 420-430 Convent Avenue.

Long Island. Through the 1880s, residents could observe the "thrilling" activity on "Breakneck Hill," a steeply inclined section of the Kingsbridge Road (also known as Harlem Lane) located near 145th Street, midway between the north end of Central Park and High Bridge (1838-48; addition, 1860, a designated New York City Landmark). Teams of champion trotters were a frequent sight, and *Harper's Weekly*, described this stretch of the Kingsbridge Road as having "succeeded Seventh Avenue as a speeding-ground."⁸

Harlem Heights began to lose its rural character in the late 1830s with the construction of the Croton Water Aqueduct. Tenth Avenue, which was yet to be opened, was chosen as one of the main supply routes through northern Manhattan. The impact of the New York State-financed construction project was significant, causing members of the Bradhurst family "considerable vexation."⁹ Croton water ran through iron pipes placed inside masonry conduits. While the pipes were buried, their large diameter resulted in the road being raised by more than ten feet, creating a ridge to the west of the estate. Not only was drainage in the Bradhurst gardens seriously disrupted, but views west toward the Hudson River were permanently obstructed. In an era when few streets in northern Manhattan were passable, or well-maintained, the newly graded Tenth Avenue became a bustling transit route.

By the late 1840s, the Historic District was commonly called Washington Heights.¹⁰ John Maunsell Bradhurst, the son of Samuel Bradhurst, signed correspondence with this address, evoking the area's (and his father's) connection to the first President of the United States. During these years, the area continued to lose its pastoral character and in 1860 he divided his property and began to sell lots east of the Kingsbridge Road, near what would later become Edgecombe Avenue. In 1865 the family departed for Europe, and by 1875 they settled permanently in England. Sales of Bradhurst-owned lots increased after the Civil War, fueled, in part, by proposals of the Board of Commissioners of Central Park to abandon the old winding Bloomingdale Road and lay out the "Boulevard," today known as Broadway. The closing of the historic Bloomingdale Road, which sliced diagonally to the northeast, from what is now Broadway and 140th Street toward St. Nicholas Avenue and 146th Street, created a long uninterrupted block between 145th and 146th Streets for residential development.¹¹

⁸ Lloyd Morris, *Incredible New York* (New York: Random House, 1951), 96; "Trotters in New York," *Harper's Weekly*, May 15, 1886; Burrows and Wallace, 952-955.

⁹ Augustus Maunsell Bradhurst, *My Forefathers* (1910), 230. Born in 1865, Augustus Maunsell Bradhurst later became a resident of Essex, England.

¹⁰ *Ibid.*, 239.

¹¹ Known by a succession of names, St. Nicholas Avenue was planned by the Board of Commissioners of Central Park in 1866 and extended to 145th Street three years later. That year, a river-to-river route across 145th Street was also completed. St. Nicholas Avenue was officially named in 1901.

Despite the Panic of 1873, a period of economic stagnation in New York City, real estate sales in Washington Heights continued. In 1873 Henry and Anna T. Nicoll purchased several large tracts from Henry M. and Elizabeth Bradhurst, which they subsequently divided into smaller parcels and sold to mostly German and Irish buyers. These sales anticipated construction of the "elevated road" on Eighth Avenue (now Frederick Douglass Boulevard), which began service to 145th and 155th Streets in 1879.¹² These transit improvements made the area attractive to both developers and new residents. From the new station at Eighth Avenue and 145th Street, commuters reached their homes by ascending the steep incline of 145th Street. The street would become a major cross-town thoroughfare, where rowhouses, multiple dwellings, and commercial buildings were constructed.

Speculative Rowhouse Construction, 1885-1906

Following the Civil War, New York City prospered and residential development pushed north into upper Manhattan. With elevated railroads serving Second, Third, and Eighth Avenues by 1880, areas that had once been open farmland quickly gave way to speculative construction, including long rows of single-family houses and multiple dwellings of varying quality. Unlike central Harlem, which developed quickly during the 1880s, at this time Hamilton Heights/Sugar Hill still had the character of a remote country village, popular with downtowners for its "bracing air and picturesque scenery."¹³ While some wealthy city residents raced their prized trotters through the neighborhood en route to the Harlem Speedway, others enjoyed quieter pleasures at the New York Tennis Club, near 148th Street and Tenth Avenue, or at the Atheneum, a building devoted to "dancing and other social amusements."¹⁴ In 1906, Charles Henry White recalled how the area had once been a "rural retreat," claiming its "chief charm [was] its well-bred seclusion."¹⁵

Access to the neighborhood improved with the construction of a short-lived cable-car railway on Tenth (now Amsterdam) Avenue in the late 1880s.¹⁶ *King's Handbook of New York*

¹² The Metropolitan Elevated Railroad yards were located east of Eighth Avenue, between 144th and 146th Streets.

¹³ "On Washington Heights," *Real Estate Record and Guide*, September 6, 1890, 300.

¹⁴ *Ibid.* The New York Tennis Club has been variously known as the Hamilton Grange Club and the Cosmopolitan Tennis Club.

¹⁵ Cited by Gilbert Osofsky in *Harlem: The Making of a Ghetto* (New York: Harper & Row, 1968), 74.

¹⁶ Tenth Avenue, above 59th Street, was renamed Amsterdam Avenue by the Board of Alderman in 1890, who noted that such a name change would have "a marked and beneficial effect on property" values. Ninth Avenue, above 59th Street, was renamed Columbus Avenue that same year. See Henry Moscow, *The Street Book*, (New York: Fordham University Press, 1978) 22, 40.

praised the railway for its "marvelously low fares" and the *Real Estate Record and Guide* maintained that "it [was] possible to travel more quickly by this means from 155th Street and 10th Avenue to City Hall than to get from City Hall to 125th Street and 3rd Avenue."¹⁷ Many streets had been paved by this time and with the enthusiastic support of the recently established Washington Heights Taxpayers' Association and other civic-minded groups, the Commissioner of Public Works announced plans in 1886 to construct a steel viaduct across 155th Street, linking the Central (now Macomb's Dam) Bridge with St. Nicholas Place (the bridge and viaduct ensemble are a designated New York City Landmark). This ambitious scheme, begun in 1890 and completed in 1895, was conceived to improve vehicular circulation in northern Manhattan, linking the Bronx to north Harlem and Washington Heights.¹⁸

Real estate interest in Washington Heights, consequently, surged in the late 1880s. A block-by-block survey published in the *Real Estate Record and Guide* concluded that there was "probably no finer residence section on the Heights than St. Nicholas Avenue and St. Nicholas Place, between 145th and 150th Streets."¹⁹ Period photographs depict free-standing mansions on wide, tree-lined streets. Several examples survive, including 10 St. Nicholas Place, at 150th Street, a Romanesque Revival-style limestone house commissioned by circus impresario James A. Bailey (1886-88, a designated New York City Landmark) and the Nicholas C. and Agnes Benziger House at 345 Edgecombe Avenue, at 150th Street (1890-91, a designated New York City Landmark).

Beginning in the mid-1880s, the Historic District evolved from a rural retreat of widely spaced free-standing mansions to a middle to upper-middle-class neighborhood of attached single-family homes. The earliest speculative residences to be constructed were designed by Thomas Minot (T. M.) Clark, a Boston architect and former associate of the influential architect Henry Hobson Richardson. On the west side of St. Nicholas Avenue, between 146th and 147th Streets, Clark planned four houses for the builder William Thompson, of which three were built, and two survive at 729 and 731 St. Nicholas Avenue.²⁰ These imposing facades were faced with rugged Manhattan schist,

¹⁷ "On Washington Heights," *Real Estate Record and Guide*, September 6, 1890, 300.

¹⁸ See LPC, *Macomb's Dam Bridge (originally Central Bridge) and 155th Street Viaduct* (LP-1629) (New York: City of New York, 1992), report prepared by Jay Shockely.

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

²⁰ Among the three houses, the most impressive stood at the northwest corner of St. Nicholas Avenue and 146th Street. Built for Nathan Hobart, the four-story house featured two high chimneys and a domed corner turret. The house planned for 727 St. Nicholas Avenue was not built. See "Houses on the Avenue St. Nicholas," *American Architect and Building News* (December 5, 1885), no. 519. The corner house was demolished by 1906, replaced by 723-727 St. Nicholas Avenue, a six-story Colonial Revival style apartment building, designed by Lorenz F. J. Weiher. T. M. Clark and Thompson also collaborated on an earlier group of single and two-family houses for the south side of 146th Street, between St. Nicholas and Convent Avenues. These houses were not built. See New York City Department of Buildings, NB 96-1883.

yellow terra cotta, and wood shingles. Each residence featured picturesque massing, including domed or conical turrets, curved bays, straight and box stoops, as well as steep chimneys with elaborate molded brickwork.

During the late 1880s, development patterns became more complex and ambitious, attracting seasoned speculators who assembled larger lots for more lucrative residential projects. In contrast to the Hamilton Heights Historic District and Extension, where much of the development during this period was controlled by restrictive covenants imposed by William H. De Forest in 1886,²¹ Hamilton Heights/Sugar Hill's growth followed models that had enjoyed success on the upper East and West Sides, where builders divided their properties into twenty or twenty-five foot wide plots and built single-family houses in rows, some with kitchen, laundry, and stairway extensions at the rear. In front they were set back from the sidewalk only enough to accommodate a straight or box stoop above a raised basement. A ground floor entrance, which was convenient for deliveries, was located beneath the stoop. At the rear of this floor was the kitchen which opened to the garden. Front and back parlors were located on the first floor, with family bedrooms and bathrooms above. Most rowhouses were built to the side lot line, sharing party walls with adjacent houses. This strategy saved space and lowered building costs so that the cost of a single unit in a large row was lower than that of a free-standing house with the same dimensions and materials. Most were constructed with load-bearing walls clad in various materials of contrasting color and texture, including brick in various shades, brownstone, limestone, and terra cotta. Most popular historical styles are represented, from neo-Grec and Queen Anne to Classical Revival.

Speculative builders favored St. Nicholas Avenue for several reasons. Of the various streets in the neighborhood, it had greater width, was better known, and was conveniently located for residents traveling to and from the elevated railroad station at Eighth Avenue and 145th Street.²² Among these developers was George Daiker who built 732-40 St. Nicholas Avenue in 1887-88 and 718-30 St. Nicholas Avenue in 1889-90.²³ The later and more elaborate project is one of the most impressive rows in the district, consisting of seven rock-faced limestone-fronted houses designed by A. B. Jennings in the Romanesque Revival style.²⁴ The towered end houses were built with

²¹ See LPC, *Hamilton Heights Historic District Extension*, 8-10.

²² Beginning in the late 1870s, developers would often promote upper west side properties with fold-out maps indicating the closest elevated railroad stations. See Sarah Bradford Landau, "The Rowhouses of New York's West Side," *The Journal of the Society of Architectural Historians* (March 1975), 20.

²³ Dr. W. Goetz's Washington Heights Private Sanitarium was located at 732 St. Nicholas Avenue. An advertisement in *The Washington Heights Gazette* (May 16, 1895, 25) described it as "an elegant home for invalids, suffering with chronic diseases, male and female complaints."

²⁴ Jennings also designed the E. Augustus Nersheimer house (1886), the George Noakes house (1884), and several buildings in Short Hills, New Jersey. See Stern et al, *New York 1880:*

projecting bay windows facing twelve-foot wide yards and paved footpaths that led to the backyards. The residences had many attractive features, such as carved reliefs around the entrances, stained glass transoms, marble vestibules, as well as views from the rear yards and windows across central Harlem toward the Bronx and Long Island.

The flourishing neighborhood also offered opportunities to lesser-known architects. Rowhouse construction continued throughout the 1890s, spreading west from St. Nicholas Avenue, across 146th and 147th Streets, and to the north. One of the most ambitious groups is located at 402-18 West 146th Street. Consisting of nine three-story houses, this Romanesque Revival style row is one of the longest in the district. It was designed in 1893 by the architects Neville & Bagge, who established their partnership a year earlier and would later become one of the most active designers of multiple dwellings in New York City. This limestone row is distinguished by the use of contrasting smooth and textured stone finishes, stained glass transoms, and carved stone reliefs.

Among the various rowhouses included in the Historic District, those facing the intersection of Convent Avenue and 148th Street are particularly notable.²⁵ Convent Avenue, which before 1884 abruptly ended at 145th Street, became an extremely desirable address in the early 1890s. From 140th Street north, it was entirely residential, lined with handsome private homes and churches, and later apartment buildings.

At the corner of Convent Avenue and 148th Street are four sets of rowhouses by different architects that create a rare urban ensemble and a unique sense of place through the use of similar styles, materials, and scale. While similar intersections often attracted religious or commercial use, or gave way to larger multiple dwellings, these four corners are notable for retaining their original residential scale. The earliest group, at 421-431 Convent Avenue, stands at the northeast corner. Designed by A.B. Ogden & Son for Annie Doyle in 1893, these six Classical revival style houses are clad in brick and brownstone or limestone. The last group of houses to be built on the intersection was completed in 1897. Designed by the architect Henri Fouchaux, 411-417 Convent Avenue consists of five Classical revival style townhouses. Two rows, at the intersection's southwest and northwest corners, were commissioned by Mary Cahill. Both 420-30 Convent Avenue and 408-18 Convent Avenue date from 1896 and were designed by John Hauser in the Romanesque Revival style. This pattern is maintained to the east and west of Convent Avenue, where complimentary three-story single-family residences extend on the north side in both directions. They include 403-411 and 413-421 West 148th Street (Christian Steinmetz, 1894-96; A. B. Ogden & Son, 1893-94), as well as 453-459 West 148th Street (John P. Leo, 1897).

One of the most gifted architects to establish himself in Hamilton Heights/Sugar Hill was Frederick P. Dinkelberg. Active in New York City from the mid-1880s to the 1890s, he specialized

Architecture and Urbanism in the Gilded Age (New York: The Monacelli Press, 1999).

²⁵ Convent Avenue derives its name from the Convent of the Sacred Heart. Originally located between 126th and 135th Streets, the convent was destroyed in a fire in August 1888. Moscow, 41.

in rowhouse design during his early career, producing three independent groups in the Historic District. These speculative projects were designed in Renaissance Revival style. His interest in the classical past is typical of this era, a period that many historians call the "American Renaissance." Like many architects of his generation, he was influenced by the various light-colored buildings constructed for the World's Columbian Exposition in Chicago of 1893, which featured monumental neo-classical pavilions by such New York architects as Richard Morris Hunt and McKim, Mead & White. Dinkelberg wrote:

Classic orders . . . are very useful and worthy of the most careful study . . . the student of Greek architecture soon discovers the wonderful subtleties and refinements of mass, proportion and line.²⁶

Dinkelberg's interest in Renaissance architecture is evident in his projects in the Historic District. On St. Nicholas Avenue he designed two distinguished rows, including a full block of ten houses, between 148th and 149th Streets, and a row of four houses, on the east side, near 146th Street. The first group, commissioned by William Broadbelt in 1894,²⁷ is one of the most impressive in the district. Designed as a single composition, it featured eight four-story residences with high stoops (now removed) and curved bays, flanked by a single five-story corner residence at either end. Reflecting current fashion, the corner buildings follow the recently introduced "American Basement Plan," whereby residents enter from a semi-circular portico at street level.²⁸

In this handsome row Dinkelberg employed a variety of cladding materials: Indiana limestone, brownstone, terra cotta, and various colored bricks. The *Real Estate Record and Guide* praised the overall effect, writing that these houses:

. . . are exteriorly very complete and imposing. The style of the fronts is Italian Renaissance applied with skill and thorough knowledge to its purpose. The detail is characterized by refinement and excellence of execution.²⁹

²⁶ Frederick P. Dinkelberg, "Thoughts on Architecture," *The Inland Architect and News Record*, (May 1908), 40. Also see "Frederick P. Dinkelberg and the Chicago Architectural Club," *Chicago Architectural Journal* 5 (1985), 32-33.

²⁷ A resident of West Brighton, Staten Island, William Broadbelt was a well-known speculative builder. According to the *Real Estate Record and Guide*, "the talent to plan, construct and locate an apartment house so that it will attract and retain a desirable tenantry is one of the most fortunate a man can possess. This talent Mr. William Broadbelt would seem to possess in the highest measure." See June 25, 1892, 991. Despite such praise, he declared bankruptcy in 1903. *New York Times*, June 19, 1903, 6.

²⁸ In New York City, this "creditable and sensible" plan was introduced by the architect and developer Clarence True. See "The American Basement House," *Real Estate Guide and Record*, September 16, 1893, 3.

²⁹ *Real Estate Record and Guide*, February 2, 1895, supplement, n.p.

Such attention to detail was found throughout, including paneled halls and living areas, "kitchens as perfect as possible," and decorative iron fencing in the rear yards.³⁰

Dinkelberg's last project in Sugar Hill, 399-409 West 147th Street, was also commissioned by Broadbelt. This Classical Revival style row, completed in 1896, begins with a four-story corner building, facing St. Nicholas Avenue, followed by five brick and limestone-fronted houses that feature high stoops with stepped sidewalls and elaborate wrought-iron railings. Continuous cornices, expressed in limestone and pressed metal, extend across the facade, above the first and third stories. These residences form an ensemble with the end facades set at angles to the lot lines. In subsequent years, Dinkelberg's career flourished in New York and Chicago; he later worked closely with the well-known Chicago architect Daniel Burnham on both the Flatiron (originally Fuller) Building (1901-3, a designated New York City Landmark) and the Wanamaker Department Store Annex (1903-7, 1924-25, located within the NoHo Historic District).

As the neighborhood's population grew, the area attracted a number of religious institutions. The first church in the Historic District was the Reformed Protestant Dutch Church, built in 1888.³¹ Located on 145th Street, at the northeast corner of Convent Avenue, this modest painted brick structure features a stepped gable and lancet windows. In 1906 the building was sold to the German Evangelical Lutheran Church of St. Matthew, one of the oldest Lutheran churches in the United States. Under pastor Otto Seiker, the church expanded, building a four-story limestone neo-Gothic style parish house and chapel on the adjacent lot (John Boese, 1908-9) and establishing the Lutheran Hospital of Manhattan one block south at the northeast corner of Convent Avenue and 144th Street (part of the Hamilton Heights Historic District).³²

By the mid-1890s, Hamilton Heights/Sugar Hill had become one of Manhattan's finest residential neighborhoods. A mix of middle- to upper-middle class white professionals were the earliest residents, as well as recent immigrants from Italy, Ireland, and Germany. *The Real Estate Record and Guide* claimed that the area:

³⁰ Ibid.

³¹ Washington-Heights Presbyterian Church, at 155th Street and Amsterdam Avenue, was built in 1860. See *King's Handbook of New York*, 372. Other early area churches include: the Washington Heights Baptist Church, on the south side of 149th Street, near Amsterdam Avenue, and the Hamilton Grange Reformed Church, at the northwest corner of Convent Avenue and 149th Street (both demolished).

³² For more information, see *United States Works Progress Administration (USWPA). Inventory of Church Archives in New York City*, vol. 6, 128, 251. The Lutheran Hospital (now the College View Nursing Home) at 425 West 144th Street was organized by the church to "aid Lutheran indigent sick." Designed by Rouse & Goldstone in the neo-Federal style, the building was completed in 1921. The hospital was expanded in 1930-31. See LPC, *Hamilton Heights Historic District Designation Report*, 7a, 13-14.

... for a considerable distance on both sides [was] being occupied by dwellings for the better classes of our citizens, well-to-do lawyers, doctors, merchants and brokers, and as it is being fast filled up it will in a short time compare favorably with any of the residential districts of any extent above 72nd Street.³³

To serve community needs, several social organizations were founded, including the Washington Heights Taxpayers Association, the Washington Heights Progressive Association, and the Heights Club. The latter group, a private men's club, was established in 1897. The clubhouse was located in a converted four-story Romanesque Revival style residence at 721 St. Nicholas Avenue (aka 400 West 146th Street), designed by architect Hugh M. Reynolds in 1891. The club, which initially had more than one hundred members, celebrated its opening with an exhibition of paintings lent by the prominent collector Thomas B. Clark.³⁴

Apartment Houses, 1896-1913

During the early 1890s, the New Croton Aqueduct was put into service, insuring future residents of northern Manhattan with an adequate fresh water supply. Plans for the New York City subway were approved by popular referendum in 1894 and construction commenced in March 1900. The Interborough Rapid Transit (IRT) system began at City Hall, proceeding north along Manhattan's east side to Grand Central Terminal and then west through Times Square and up Broadway. As originally planned, the IRT's northern terminus was located at 145th Street. Service began in October 1904 with a five cent fare and the promotional slogan "fifteen minutes to Harlem."³⁵

These civic improvements led to a dramatic increase in property values throughout the Manhattan's west side and in the Historic District. During the next two decades, twenty-three apartment houses were built in Hamilton Heights/Sugar Hill. The earliest examples were built on or near the intersection of two major thoroughfares: St. Nicholas Avenue and 145th Street. The "Albertina," located at 701 St. Nicholas Avenue, was the first, completed in 1896. Designed by the architect Theo(dore) E. Thompson for the developer Frederick H. Walker, this five story, eight-family brick-and-brownstone building has two distinct facades; the entrance to the apartments is on St. Nicholas Avenue and the storefronts and service entrance face 145th Street. In subsequent years, two apartment buildings would be built on lots to the immediate west, 407 West 145th Street and 409-11 West 145th Street. Edward E. Ashley served as the designer and developer. The first building was

³³ "An Addition to St. Nicholas Avenue," *The Real Estate Record and Guide*, February 2, 1895, supplement, n.p.

³⁴ The club's president was William Travers Jerome. See "New Club's Success" and "The Heights Club," *Harlem Local Reporter*, January 19, 1898, 1; March 9, 1898, 1.

³⁵ The actual trip to Sugar Hill took "less than a half hour." See Stan Fishler, *Uptown, Downtown: A Trip Through Time on New York's Subways* (Hawthorn Books, Inc., 1976), 41.

completed in 1897 and the second in 1899. Both share similar neo-classical details and were planned to house as many as fifteen families.

Throughout the first decade of the twentieth century, six- and seven-story apartment buildings were constructed throughout Hamilton Heights/Sugar Hill. These larger buildings were served by elevators and featured light-colored stone or brick facades, reflecting the Beaux-Arts and "City Beautiful" movements. The low height and neo-classical style of these buildings harmonized with the already existing rowhouses. Many were located on St. Nicholas Avenue, including the "Amaganset" at 742-44 St. Nicholas Avenue, a twenty-four family apartment house designed by the residential specialist George F. Pelham in 1899-1900, and the "St. Nicholas Court," a sixty-two family apartment house at 746 St. Nicholas Avenue, near 147th Street. The latter building was designed by the architect Henri Fouchaux in 1901.

Among the various architects active in the Historic District, Fouchaux was the most prolific, designing five groups of rowhouses and two neo-classical style apartment buildings between 1893 and 1905. Commissioned by the Central Building Improvement and Investment Company in 1901, the "St. Nicholas Court" was one of his earliest multiple dwellings.³⁶ The seven-story building features an arched entrance with exuberant Beaux-Arts -- almost Art Nouveau -- style details and a T-shaped plan. With a limestone front elevation less than twenty feet wide, and a rear brick and limestone facade spanning nearly one hundred and thirty feet, the developer was able to offer tenants both magnificent views and a prestigious St. Nicholas Avenue address.

Three years later, in 1904-5, Fouchaux and the Central Building Improvement and Investment Company collaborated on a second project at 772-778 St. Nicholas Avenue, near 149th Street. As in their previous project, this six-story Renaissance Revival style apartment building was built on a L-shaped lot, extending east to Edgecombe Avenue. The wider of the two facades, facing St. Nicholas Avenue, is divided into seven bays that alternate between triple windows with splayed terra-cotta lintels and multistory arches. Within the five-story recessed arches, Fouchaux inserted a single window at each floor and fire escapes. A dramatic free-standing central arch, decorated with terra-cotta reliefs, spans the deep light court and connects the two wings.³⁷ Above the arch are terra-cotta panels and a bracketed cornice with dentils that extends across the entire 110 foot-wide elevation. A similar recessed arch, with windows and fire escapes, embellishes the rear facade, facing Edgecombe Avenue.

A similar emphasis on St. Nicholas Avenue was adopted by John P. Leo, who served as the

³⁶ Born to French parents in upstate New York, Fouchaux designed more than thirty apartment buildings in New York City. For a selective list, see "A Preservation Plan for Hamilton Heights/Manhattanville," (Columbia University: Historic Preservation Program, 1996-1997), 12, 40.

³⁷ Fouchaux may have borrowed this device from the Beaux-Arts style Dorilton Apartments (Janes & Leo, 1900-02, a designated New York Landmark) at Broadway and 71st Street.

architect and developer of "The Purling" at 768-770 St. Nicholas Avenue in 1901-2. Throughout his forty-year career he was closely involved with the neighborhood's development. By 1899 he had begun to develop his own speculative projects, including a row of seven Renaissance Revival style houses at 423-35 West 146th Street, a five-story Renaissance Revival style apartment building at 407 West 146th Street, and the "Purling." In contrast to the "St. Nicholas Court," which has two distinct but finished street facades, Leo treated Edgecombe Avenue as a rear facade, cladding it with unadorned red brick.³⁸ On St. Nicholas Avenue, however, the French Renaissance Revival style front is quite elaborate, featuring impressive limestone entry piers and a prominent mansard roof with dormers. Leo moved his architectural office to the "Purling" in 1902.

By 1910, much of St. Nicholas and Edgecombe Avenues, as well as most of the lots on the side streets, had been developed with rowhouses and apartment buildings. Of particular note are the "Holly Arms" and "Montauk Arms," a pair of identical six-story Renaissance Revival style apartment buildings at 402-410 and 412-420 West 148th Street. Completed in 1908, these twenty-five unit buildings were the first of several collaborations between the developer Emanuel Krulewitch and the architects Neville & Bagge. Both the "Holly Arms" and "Montauk Arms" are distinguished by their limestone bases, deep courtyard entryways and prominent cornices.

Convent Avenue was the last street within the Historic District to experience intensive development. In 1909-10, four large corner apartment houses were constructed between 147th and 149th Streets. The first of these was "Convent Court" (Gross & Kleinberger), followed by the "Emsworth Apartments" (Neville & Bagge), the "Paul Revere" (Schwartz & Gross) and 400 Convent Avenue. Only the last of these broke with the contemporary fashion for light-colored facades and neo-classical ornament. Designed by the architect Frank Marion Wright for the Iona Construction Co., this six story brown brick and limestone building is notable for its medieval-style facade, keyed windows surrounds, and Tudor style arched entry facing Convent Avenue. Like the contemporaneous buildings on the campus of City College (George B. Post, mostly 1902-8, a designated New York City Landmark) to the south, the footprint is asymmetrical, distinguished by four projecting bays and a pair of deep entry/light courts.

During this era the neighborhood's population rapidly increased. To serve the new residents, two public institutions were built on 145th Street, west of Amsterdam Avenue: the "Hamilton Grange" branch of the New York Public Library (McKim, Mead & White, 1905-6, a designated New York City Landmark) and Public School No. 186 (C. B. J. Snyder, 1901). Broadway became the main shopping corridor with numerous entertainment venues clustered nearby, especially in the vicinity of the new IRT subway station. These included B. S. Moss's neo-Renaissance style "Hamilton Theater" (Thomas Lamb, 1912-13, a designated New York City Landmark), a vaudeville house (and

³⁸ Known as "Coogan's Bluff" in the nineteenth century, Edgecombe Avenue opened between 145th and 155th Streets in 1876. It runs along the edge of a "combe," a British word meaning deep valley, and faces Colonial (now Jackie Robinson) Park. Designed by Samuel Parsons Jr., the park was built 1907-08. See Dolkart, 111; and LPC, *Nicholas C. and Agnes Benziger House* (LP-2030), 1999.

later movie theater) with a monumental terra-cotta facade, seating 1,800 persons at 146th Street, and the Bunny (now Nova) Theater, between 146th and 147th Streets. In 1912, the Manhattan Bathing Beach opened along the Hudson River at 149th Street.

Sugar Hill since 1920

The Independent Subway (IND) had a tremendous impact on the area. Approved by the Board of Transportation in 1924, the city-owned transit system included five new routes, with several lines beneath St. Nicholas Avenue. Excavations began the following year to create a multi-level express stop at 145th Street.³⁹ Life along the avenue was significantly disrupted by construction, many residents and businesses relocated, two buildings collapsed, and a significant number of stoops were removed and replaced by ground-level entries. The 145th Street station was completed in 1930, and A-train express service began two years later in September 1932.⁴⁰ Entrances were located on either side of St. Nicholas Avenue, at 145th and 147th Streets.

Various names given to the area -- Harlem Heights, lower Washington Heights and Hamilton Grange -- fell out of use during the 1920s and 1930s. The blocks surrounding the former Hamilton mansion, west of St. Nicholas Avenue and mainly between 140th and 145th Streets became known as Hamilton Heights, and the blocks to east and the north, Sugar Hill. According the *Encyclopedia of New York City*, "Sugar Hill" was in use by 1919, a time when few, if any, blacks actually lived in the area.⁴¹ For those inhabiting crowded tenements and rooming houses on the Harlem plain, the elevated residential area to the northwest took on a mythic character.⁴² *Ebony* magazine reported:

Sugar Hill, the green bluff . . . is so high that all Harlem looks up it, would rather live in its canopied apartments than any place in America.⁴³

³⁹ The ground-breaking for the municipal subway system took place on March 14, 1925 at the intersection of St. Nicholas Avenue and 123rd Street. Two thousand people attended the ceremony. Brian J. Cudahy, *Under the Sidewalks of New York* (New York: Fordham University Press, 1995), 93.

⁴⁰ D train service was inaugurated in 1940.

⁴¹ "Sugar Hill," *The Encyclopedia of New York City*, (New Haven and London: Yale University Press, 1995), 1141. According John Cohen and Mike Seeger, "Sugar Hill is often referred to in Negro songs as "the wild part of town." See *Old-Time String Band Songbook* (New York: Oak Publications, 1964, 1976), 193.

⁴² For a discussion of Harlem's "lamentable" housing conditions during the 1910s, see "How the Colored Population Lives," *Real Estate Record and Guide*, December 18, 1915, 1020.

⁴³ "Sugar Hill: All Harlem looks up to 'folks on the hill,'" *Ebony* (November 1946), 5.

It was perceived as a place where life was "sweet," where its residents enjoyed prosperous and comfortable lives. The phrase became part of American culture and in 1931 a musical comedy of the same name opened on Broadway. It represented Sugar Hill "to be the cream – or at least the café au lait – of the Harlem residential district."⁴⁴ In later years, "Duke" Ellington and Billy Strayhorn celebrated the neighborhood, in "Take the A Train," (1940) where lyrics urge listeners to ". . . take the A train . . . to go to Sugar Hill," and in "Sugar Hill Penthouse," the closing section of "Black, Brown and Beige."⁴⁵ This last piece, which Ellington debuted at Carnegie Hall in January 1944, told the history of the "American Negro" from slavery to modern times.⁴⁶

For residents of central Harlem, the eastern crest of the hill, Edgecombe Avenue, was Sugar Hill's most visible and consequently, best-known street.⁴⁷ Overlooking Colonial (now Jackie Robinson) Park, the street's uninterrupted west front from 145th to 150th Streets is lined with sturdy neo-classical style apartment buildings, most of which were built between 1905 and 1910, including three buildings (Nos. 281-83, 323-25 and 327-29 Edgecombe Avenue) designed by George F. Pelham.

The apartment building at 409 Edgecombe Avenue (originally known as the Colonial Parkway Apartments, a designated New York City Landmark), near 155th Street, dominates the north end of the crest. Described in the *New York Amsterdam News* as "a regular skyscraper . . . one of the finest apartment buildings in Harlem,"⁴⁸ it epitomized the best of life in Sugar Hill. It was designed by the architects Schwartz & Gross, who were also responsible for "Harvard Court" (1905-06) at

⁴⁴ "Reunion in Comedy," *New York Times*, December 26, 1931, 15.

⁴⁵ Strayhorn lived in the ground floor of a converted townhouse at 315 Convent Avenue, near 144th Street, from 1939 to 1946 (part of the Hamilton Heights Historic District). Ellington lived at 935 St. Nicholas Avenue from 1939-61 (not part of the Historic District). Dolkart, 131. Also see Richard Alleman, *The Movie Lover's Guide to New York* (Perennial Library, 1988), 244. Both addresses were convenient to the Cotton Club, at 142nd Street and Lenox Avenue, the legendary nightspot where Ellington performed during the late 1920s and 1930s. For the complete lyrics to "Take the A Train," see *The New 1001 Jumbo Song Book* (New York: Charles Hanson Press, Inc., 1977), 424.

⁴⁶ James L. Collier, *Duke Ellington* (1987), 221-22, 218.

⁴⁷ Some writers have identified Sugar Hill's boundaries as extending as far south as Striver's Row, along 138th and 139th Streets, where the first sales to blacks were made in 1919-20, or to an apartment building at 580 St. Nicholas Avenue, below 140th Street. See LPC, *St. Nicholas Historic District Designation Report* (LP-322) (New York: City of New York, 1967), and David Levering Lewis, *When Harlem Was in Vogue* (New York: Vintage Books, 1982), 127. Other writers frequently include 555 Edgecombe Avenue, near 160th Street (aka the Roger Morris Apartments, a designated New York City Landmark), as well.

⁴⁸ *The New York Amsterdam News*, December 14, 1927, 1-2.

707-11 St. Nicholas Avenue, near 145th Street, and the "Paul Revere" (1909-10) at 450 West 147th Street, at the southwest corner of Convent Avenue. This imposing fourteen-story building was built for white tenants in 1916-17, who were attracted to its spacious soundproof apartments which included as many as six rooms and "a servant's room, bath and toilet."⁴⁹

As early as 1922, blacks were living on Edgecombe Avenue. *The New York Amsterdam News*, a weekly newspaper aimed at black readers, featured advertisements for Sugar Hill buildings in which the neighborhood was promoted as "the Finest and Most Exclusive Section in Harlem."⁵⁰ By December 1927, the owners of 409 Edgecombe Avenue had begun leasing apartments to black tenants. According to one writer, they had little choice since "white residents began moving out because Negroes [had] completely surrounded the building."⁵¹ The property was foreclosed two years later, yet it soon became the neighborhood's most prestigious address, attracting such well-known residents as United States Supreme Court Justice, Thurgood Marshall, the painter Aaron Douglas, the scholar and sociologist W. E. B. Dubois, and the musicians Jimmie Lunceford, C. Luckeyth (Luckey) Roberts and Mercer Ellington.⁵² In 1942 the building was purchased by a black businessman, Augustine A. Austin.

A six-story French Renaissance Revival style apartment building at 435 Convent Avenue, at the northeast corner of 149th Street, called the Garrison Apartments (originally Emsworth Hall), became Sugar Hill's first co-operative residence in 1929. It was converted by Samuel J. Cottman, a black businessman, who organized several co-operative projects in Harlem and lived in this building from 1929 to 1941.⁵³ Residents included Henry Craft Kempton, the Executive Secretary of the Y.M.C.A., the minister of the Abyssinian Baptist Church, Adam Clayton Powell, Sr., and Adam Clayton Powell, Jr. who represented Harlem in the United States House of Representatives for more than two decades, beginning in 1944.

James Weldon Johnson, the noted black writer and educator, was one of the first authors to describe the neighborhood's changed character. In *Black Manhattan* (1930) he observed:

At any rate, there is no longer any apparent feeling against the occupancy of Harlem

⁴⁹ *Real Estate Record and Guide*, July 8, 1916, 57.

⁵⁰ *The New York Amsterdam News*, April 25, 1922, 15.

⁵¹ *The New York Amsterdam News*, December 14, 1927, 1.

⁵² Mercer Ellington lived at 409 Edgecombe during the 1940s. By 1951, he had relocated to St. Albans; Queens, which "was becoming the suburban Sugar Hill." Jervis Anderson, *This Was Harlem: 1900-1950* (New York: The Noonday Press, 1981-82), 348.

⁵³ Cottman paid \$204,000 for the building and converted "four of the five nine room apartments into four and five room units." See "A Brief History of The Garrison Apartments, Inc., 435 Convent Avenue, N.Y.C.," unpublished manuscript, 1954, n. p., LPC files.

by Negroes . . . It has spread to the west and occupies the heights of Coogan's Bluff overlooking Colonial Park. And to the east and west of this solid Negro area, there is a fringe where the population is mixed, white and coloured. This expansion over the past five years has taken place without any physical opposition, or even any considerable outbreak of antagonistic public sentiment.⁵⁴

He speculated as to whether such demographic changes could be maintained in the future, writing that:

. . . the Negro's situation in Harlem is without precedent in all his history in New York City; never before has he been so securely anchored . . . never before has he had so well established a community life.⁵⁵

With the neighborhood's white population in decline, many local churches were sold to black congregations.

The taking over of church property is a frequent occurrence in Harlem. Within the past three years the Negro population has moved westward across Eighth Avenue to St. Nicholas Park and up beyond 145th Street almost to the boundary of the Polo Grounds.⁵⁶

Notable examples include the Lenox Presbyterian Church, at 141st Street and St. Nicholas Avenue, transferred to St. James Presbyterian Church in 1927, and the Washington Heights Baptist Church, at 145th Street and Convent Avenue, which was renamed the Convent Avenue Baptist Church in 1942 (both are part of the Hamilton Heights Historic District). Within the Hamilton Heights/Sugar Hill Historic District, the German Evangelical Lutheran Church of St. Matthew, at the northeast corner of 145th Street and Convent Avenue, became Mt. Zion Lutheran Church in 1946, led by the noted clergyman and author Clemonce Sabourin.⁵⁷

Reverend Adam Clayton Powell, Jr. hailed the area's transformation. In the *Post* in 1935 he wrote:

⁵⁴ James Weldon Johnson, *Black Manhattan* (New York: Da Capo Press, 1930), 158-59. For more about Johnson's career and background, see Steven Watson, *The Harlem Renaissance: Hub of American Culture, 1920-1930* (New York: Pantheon Books, 1995), 21-23, or *The Encyclopedia of New York City*, 624.

⁵⁵ *Ibid.*

⁵⁶ *Harlem, Mecca of the New Negro*, (March 1925), 695.

⁵⁷ Sabourin, author of *Let the Righteous Speak!* (1957), led the Mt. Zion congregation from 1947 to 1970. He was a leading figure in the Lutheran church, serving as the president of the Synodical Conference of Negro Lutheran Congregations and the Bronx-Manhattan-Westchester Pastoral Conference.

On Sugar Hill . . . Harlem's would-be "society" goes to town. 'Midst paneled walls, parqueted floors, electric refrigeration, colored tile baths, luxurious lobbies, elevators and doormen resplendent in uniforms, they cavort and disport themselves in what is called the best ofay manner.⁵⁸

St. Nicholas Avenue developed into a lively commercial thoroughfare during the 1930s. Retail stores and restaurants, as well as nightspots opened on the lower floors of various rowhouses and apartment buildings. The best-known venues were located between 148th and 149th Streets: Jimmy's (Jimmie's) Chicken Shack, a popular restaurant with jazz musicians located in the basement of 763 St. Nicholas Avenue and Luckey's Rendezvous (aka The Rendezvous Club), an intimate "piano joint" owned by the celebrated stride pianist and Sugar Hill resident Charles Luckeyth "Luckey" Roberts, at 773 St. Nicholas Avenue, near 149th Street.⁵⁹ Charlie "Bird" Parker, the famed jazz saxophonist, worked briefly as a dishwasher at Jimmy's Chicken Shack after moving to New York City in 1939, and during the mid-1940s both he and Miles Davis inhabited the same apartment building nearby.⁶⁰ Luckey's Rendezvous, located slightly below street level, was the former home of the Fujiyama Dance Studio and the Poosepahtuck Club, an "after-hours hideaway . . . with room for about two hundred people."⁶¹ The club, which opened after 1934, had:

. . . red walls, opera-singing waiters and waitresses (hired from Columbia University's music program), shoulder to shoulder drinkers, fried shrimp sandwiches, and a piano bar that [Billy] Strayhorn would likely end up playing by dawn.⁶²

Many well-known performers appeared at Luckey's Rendezvous, or came by for late-night jams, including the singer-actress Claudia Moore and the legendary jazz pianist Art Tatum.

⁵⁸ Jervis Anderson, *This Was Harlem, A Cultural Portrait, 1900-1950*, 342.

⁵⁹ During his later years, Roberts lived at two prestigious locations in Sugar Hill: 409 Edgecombe and 270 Convent Avenue, near 141st Street. Duke Ellington described him as "a Quaker from Philadelphia, he never touched liquor in his life, but he owned a bar on St. Nicholas Avenue." Duke Ellington, *Music is My Mistress*, (1973) 104. The current tenant at 773 St. Nicholas is the St. Nick's Pub, a noted jazz club.

⁶⁰ Chan Parker, *My Life in E-Flat* (Columbia, South Carolina: University of South Carolina Press, 1993), 22-23. Also see the entry for "Charlie Parker" in *The Encyclopedia of New York City*, 881.

⁶¹ George Hoeffler, text, *The Sound of Harlem* (Columbia Records, 1964).

⁶² David Hajdu, *Lush Life: A Biography of Billy Strayhorn* (New York: North Point Press, 1996), 73.

The novelist Ralph Ellison moved to New York City in 1936.⁶³ After living at several Harlem addresses and serving in the United States Merchant Marines during World War II, he settled in Sugar Hill at 749 St. Nicholas Avenue, a three-story 1890 rowhouse that had recently been converted to apartments.⁶⁴ While in residence he wrote *Invisible Man*, a "novel in the tradition of the picaresque slave narrative that recounts the journey of an unnamed protagonist through life and from the Deep South to Harlem."⁶⁵ A popular and critical success, it received the National Book Award in 1952.⁶⁶

Sugar Hill received considerable media attention during the late 1940s. According to *Ebony* magazine, the "tree-shaded blocks between Edgecombe and Amsterdam Avenues" were populated by "Harlem's most talked-about men and women in law, sports, civil liberties, music medicine, painting, business and literature."⁶⁷ Photo essays focused on the luxurious living conditions found at 409 Edgecombe Avenue and the racially integrated Cosmopolitan Tennis Club (Convent Avenue and 149th Street, demolished c. 1960).⁶⁸

In a 1949 issue devoted to New York City, *Holiday* magazine published a vivid description of life and living conditions in Harlem. Ann Petry observed:

There is a moneyed class which lives largely in and around the section known as the Hill . . . There is no inherited wealth on the Hill. The leisure class is composed of the wives of successful doctors, lawyers, dentists, real-estate operators and business men. Their lives refute the picture of Harlem as a poverty-stricken community . . . The Hill suggests that Harlem is simply a pleasant and rather luxurious part of Manhattan.⁶⁹

⁶³ Concerning his early years in Harlem, in 1969 Ellison wrote: "Later, I met Langston Hughes, who took me up to Sugar Hill to visit the Duke in his apartment." From "Homage to Duke Ellington on His Birthday," printed in Ralph Ellison, *Going to the Territory* (Random House, 1986), 222.

⁶⁴ Robert McFerrin, the first black male to perform with the Metropolitan Opera, was also a resident of 749 St. Nicholas Avenue, where he lived from 1949-90. See *Dictionary of Blacks in the Performing Arts* (1990), 2325.

⁶⁵ "Ralph (Waldo) Ellison," *The Encyclopedia of New York City*, 373.

⁶⁶ Ellison is buried in Washington Heights.

⁶⁷ "Sugar Hill: All Harlem looks up to 'folks on the hill,'" *Ebony* (November 1946), 4.

⁶⁸ *Ibid.* During the 1920s, it was known as the Hamilton Grange Club. During the 1940s, it consisted of five courts. Members included Lester Granger, of the National Urban League, and Negro College Fund executive William J. Trent. Wimbeldon and U.S. Open champion Althea Gibson trained here beginning in 1940.

⁶⁹ *Holiday*, (April 1949) 112, 16.

The article also devoted space to neighborhood critics, such as Dan Burley, the editor of the *New York Age*, who maintained, contrary to Petry's view, that many of the "folk on the Hill are so stony-broke that they can not afford the luxury of overnight guests."⁷⁰

During the 1950s, Hamilton Heights/Sugar Hill began to change. *Jet* magazine reported in 1953 that the neighborhood had begun to experience "steady deterioration." Doormen and around-the-clock elevator operators had disappeared from the entrances of the better apartment buildings, and St. Nicholas Avenue had begun to fill with bars, saloons, and "third-rate diners."⁷¹ It was during this period that Luckey's Rendezvous closed and many of the neighborhood's better-known black residents began to move, seeking homes on Riverside Drive, or in St. Albans, Queens.

Whereas many neighborhoods in central Harlem suffered at the hands of insensitive landowners and urban renewal projects during the 1960s, Hamilton Heights/Sugar Hill has retained much of its original historic fabric. In 1974 the Harlem Task Force, a subsidiary of the New York State Urban Development Corporation, commended the neighborhood's "stable residential pattern," particularly the houses along Convent Avenue, which it described as "amongst the best built and best preserved in all of New York City."⁷² Despite such praise, the neighborhood was not without problems. While some observers were quick to point out its current difficulties and decline, others took great pride in recalling the neighborhood's celebrated past.⁷³

Efforts to preserve the Hamilton Heights and Sugar Hill area began soon after the creation of the Landmarks Commission in 1965. The following year a public hearing was held regarding the creation of an historic district in Hamilton Heights, from 140th to 145th Streets. While no action was taken, several individual landmarks in the area were designated, including the Alexander Hamilton House in 1967, the Hamilton Grange branch of the New York Public Library in 1970, and the James A. and Ruth M. Bailey House in 1974. In November 1974 the Hamilton Heights Historic District was designated. The Landmarks Preservation Commission designated 409 and 555 Edgecombe Avenue in 1993, the Nicholas C. and Agnes Benziger House in 1999, and the (former) Hamilton Theater in 2000. In March 2000, the boundaries of the Hamilton Heights Historic District were expanded, adding 51 buildings, including 31 rowhouses, 17 apartment buildings, and 3 related (and contiguous) ecclesiastical structures to the district.

Built for middle and upper middle-class white residents between the late 1880s and the First World War, the area achieved its greatest fame during the 1930s and 1940s when a large number of

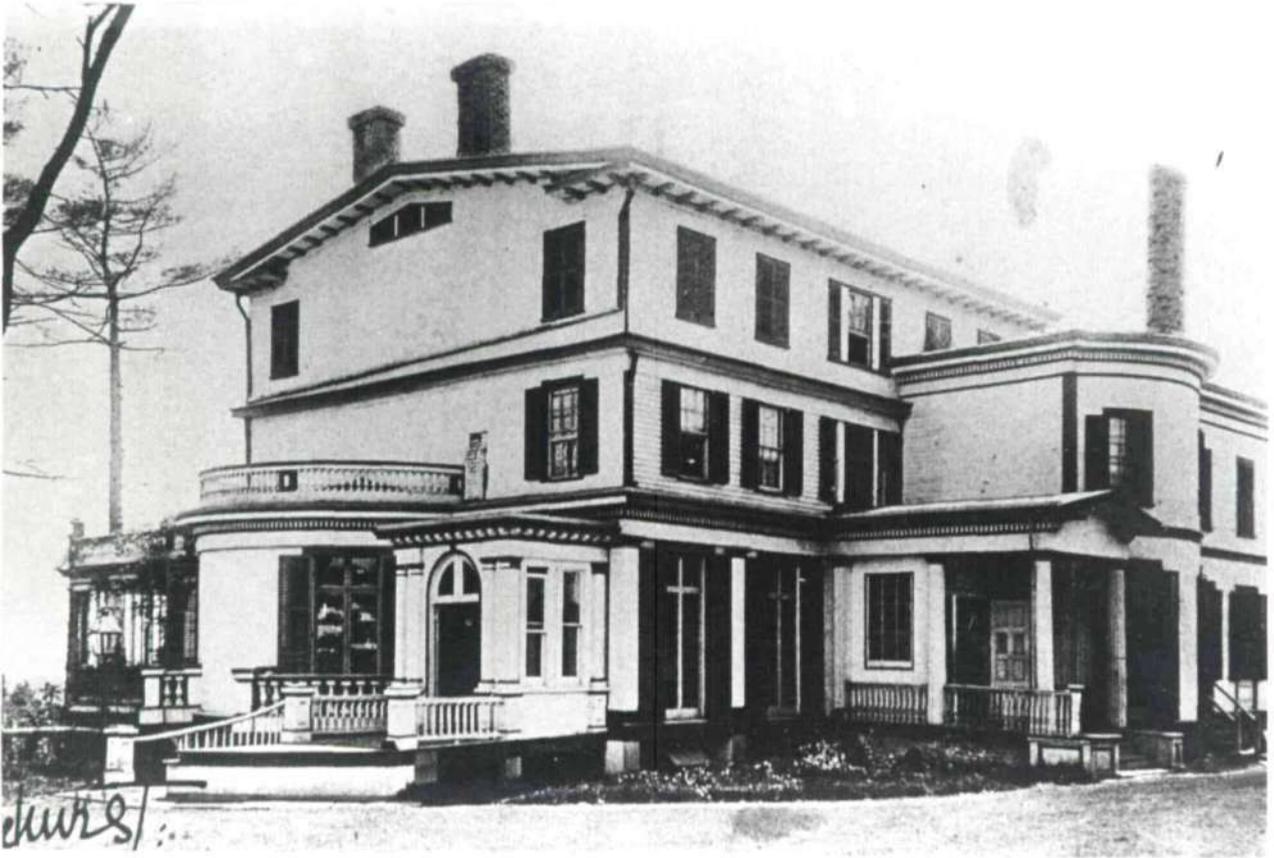
⁷⁰ Ibid.

⁷¹ "Has Sugar Hill Gone to the Dogs?," *Jet* (March 19, 1953), 12-15.

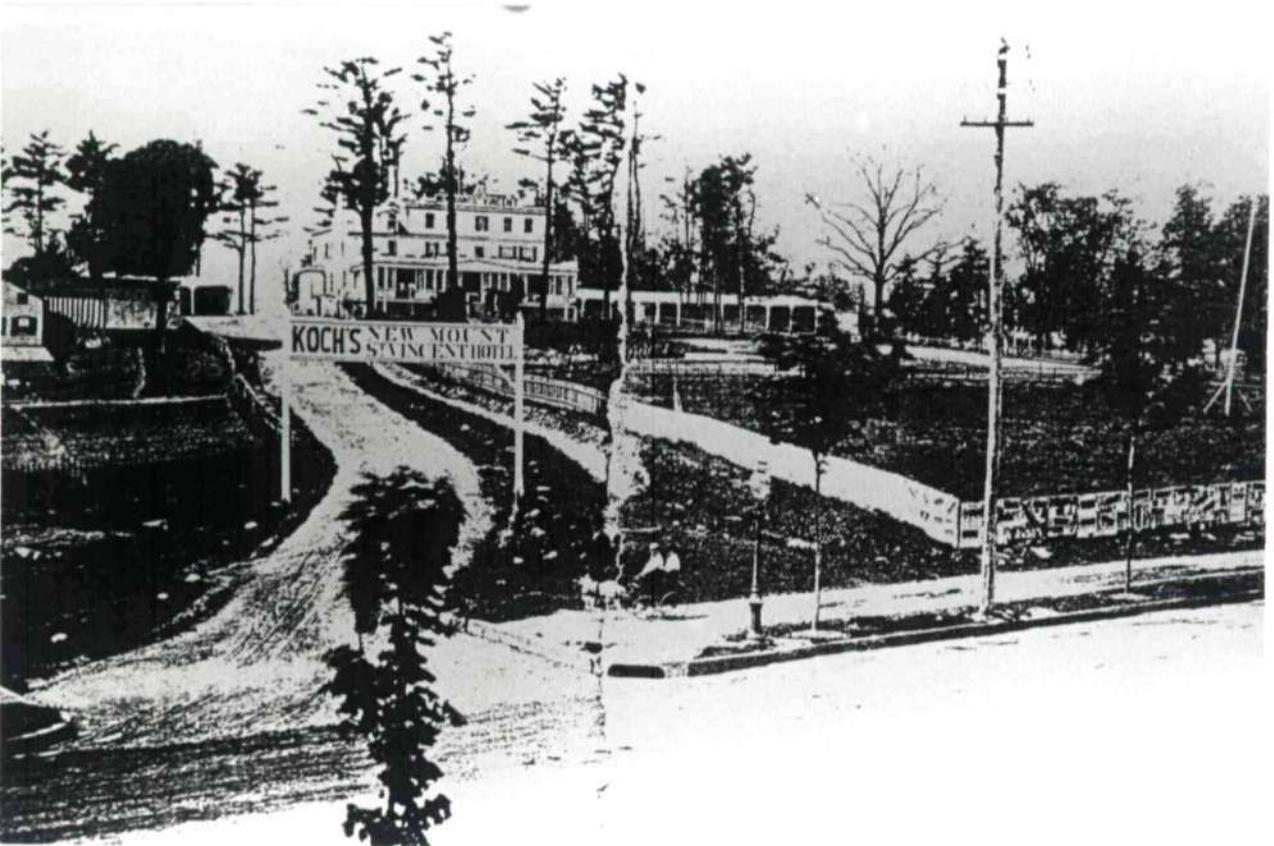
⁷² *A Profile of Harlem: Findings of the Harlem Task Force* (The Harlem Urban Development Corporation, December 1973), 28-29.

⁷³ See "Neighborhoods: Sugar Hill in Harlem, Once a Model of Sweet Life, Has Soured," *New York Times*, October 14, 1976.

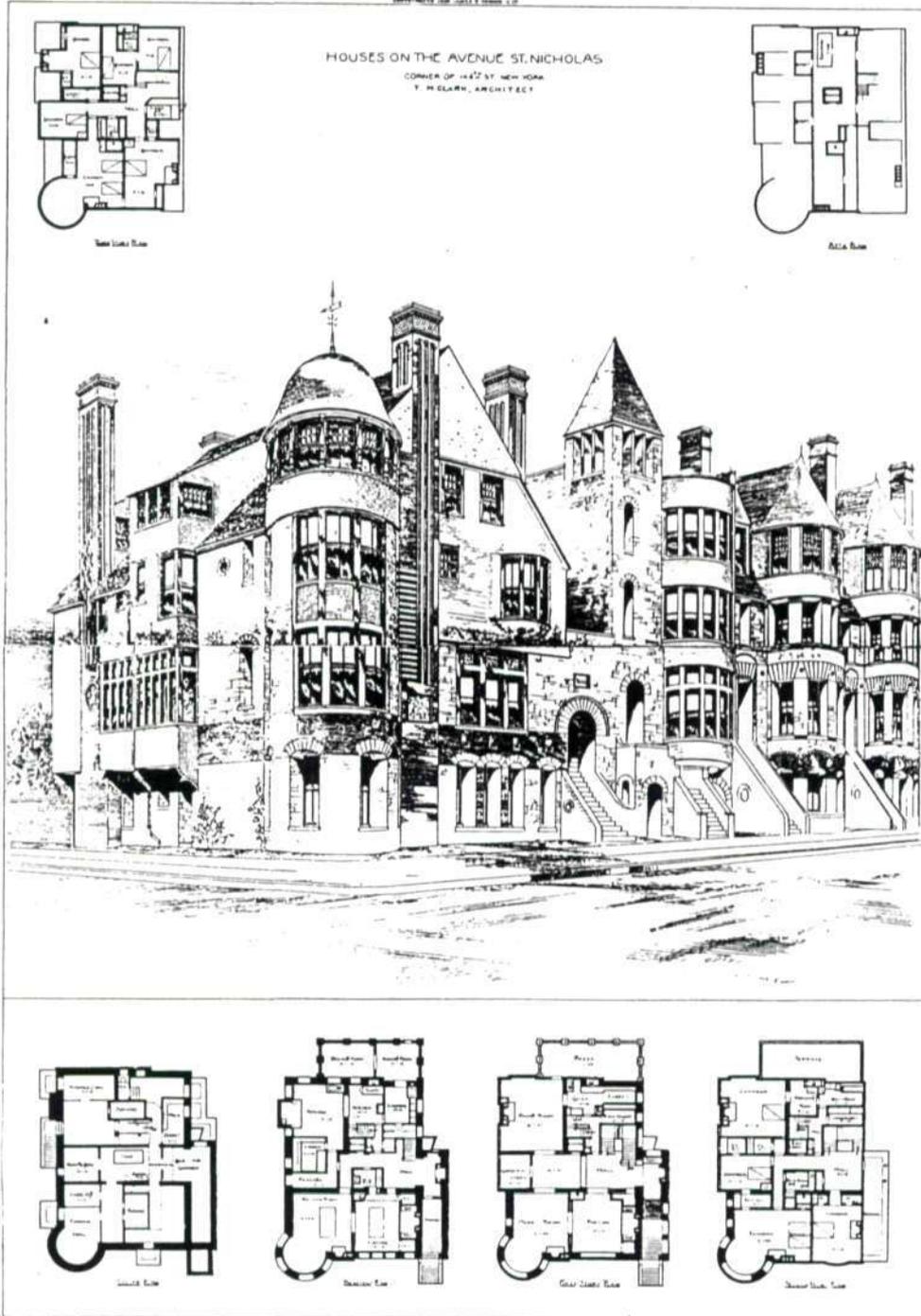
black professionals, active in law, business, medicine and the arts, took residence here. With unbroken rows of single-family houses and fine apartment buildings on its major thoroughfares, Sugar Hill has remained, for more than a century, one of New York City's most architecturally distinguished and culturally significant neighborhoods.



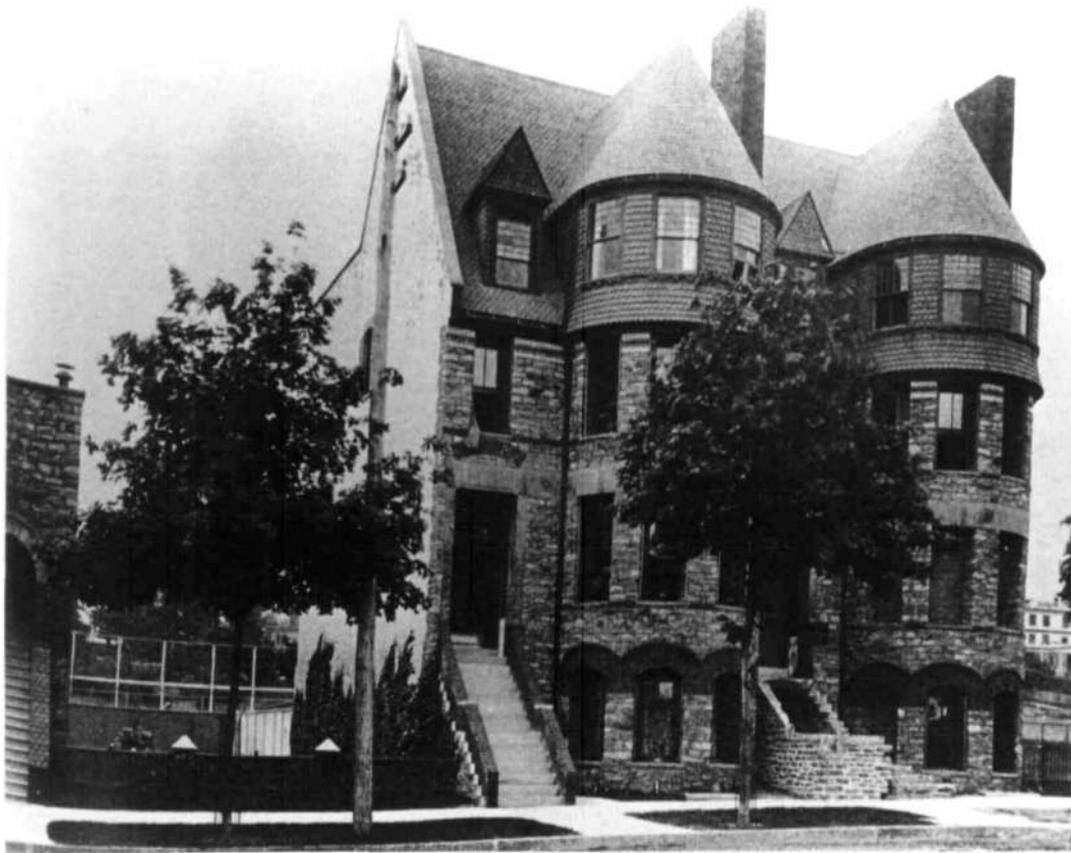
"Pinehurst," undated 19th century photograph
source: New-York Historical Society



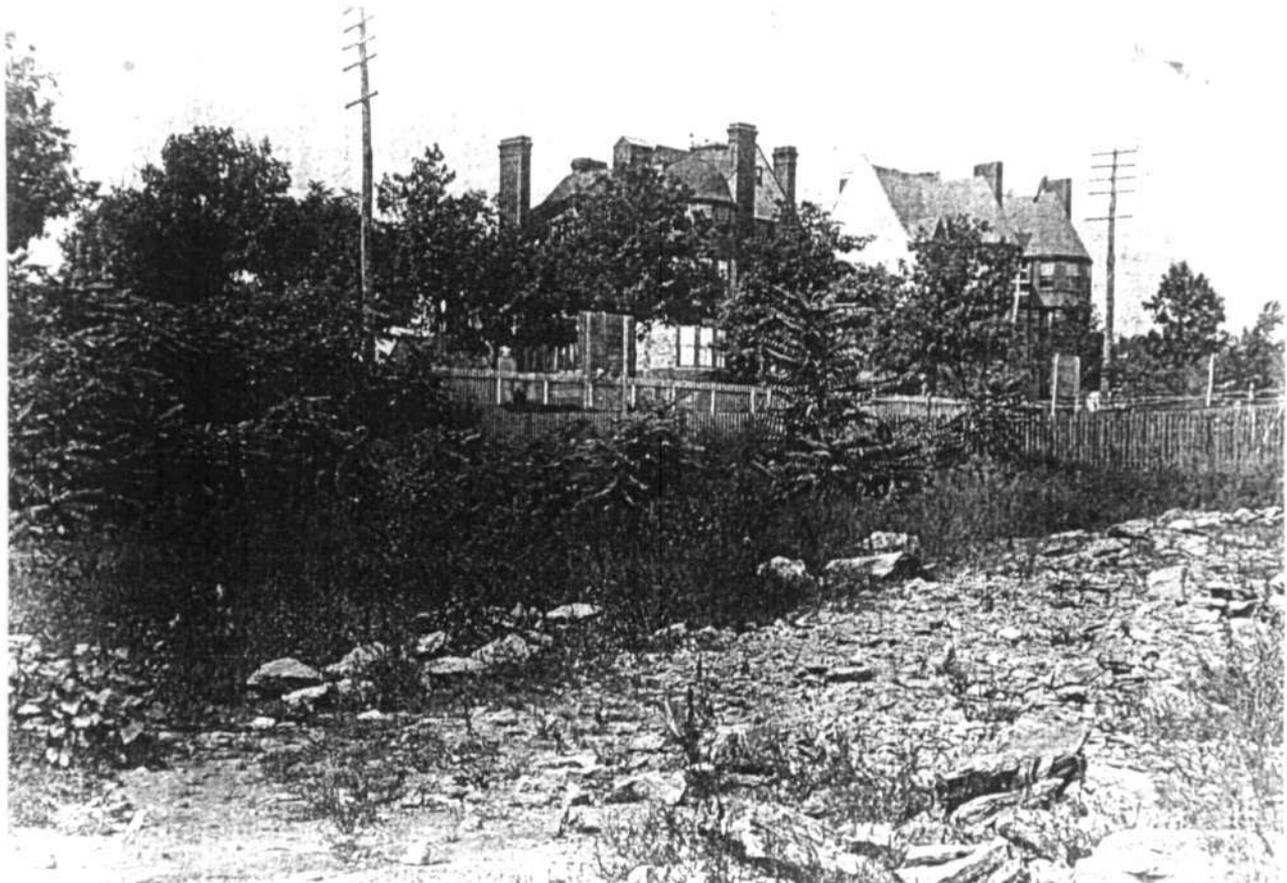
Koch's New Mount St. Vincent Hotel (originally "Pinehurst")
from St. Nicholas Avenue and 148th Street, looking west
source: New-York Historical Society



"Houses on the Avenue St. Nicholas"
northwest corner of 146th Street, designed by T.M. Clark
source: *American Architect and Building News*, December 5, 1885



729-731 St. Nicholas Avenue, c. 1886
source: Museum of the City of New York



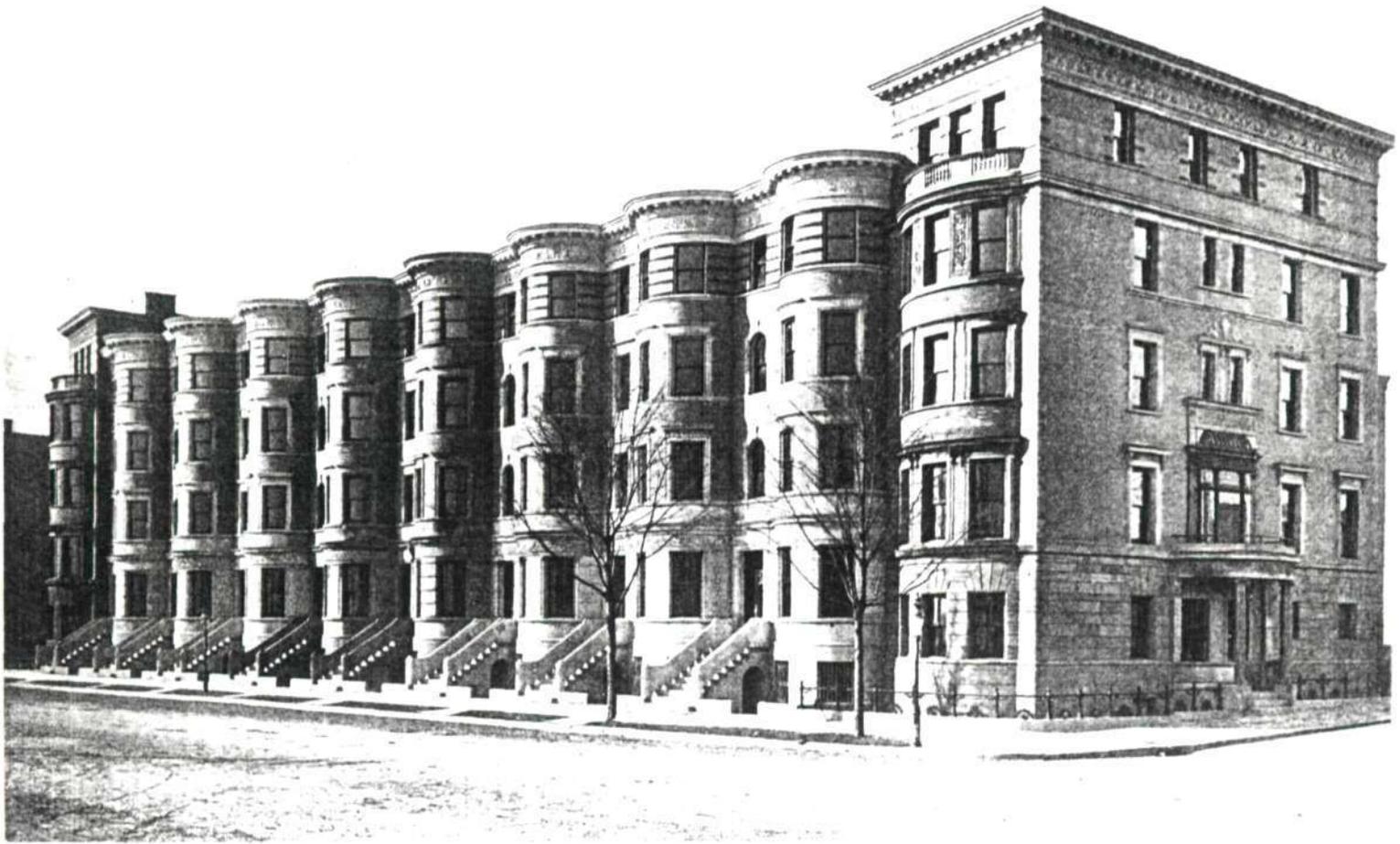
"Breakneck Hill"
St. Nicholas Avenue, between 146th and 147th Streets, c. 1886
source: New-York Historical Society



718-730 St. Nicholas Avenue, 1893
source: *Real Estate Record and Builders Guide*, March 24, 1893



708-714 St. Nicholas Avenue, 1926
source: Subway Construction Photograph Collection, New-York Historical Society



“ a choice block of new houses on St. Nicholas Avenue, between 148th and 149th Streets”
757-775 St. Nicholas Avenue (aka 401 West 148th and 400 West 149th Streets)
source: *Real Estate Record and Guide*, February 2, 1895, supplement



"Apartment House, Northwest Corner of 145th Street and St. Nicholas Avenue, New York City"
701-703 St. Nicholas Avenue
source: *Architecture and Building*, August 22, 1896



St. Nicholas Avenue, looking north from 146th Street, April 1926
source: Subway Construction Photograph Collection, New-York Historical Society



St. Nicholas Avenue, looking north from 145th Street, January 1929
source: Subway Construction Photograph Collection, New-York Historical Society

BUILDING ENTRIES

CONVENT AVENUE (EAST SIDE)

Between West 145th Street and West 146th Street

361-367 Convent Avenue

See: 421-431 West 145th Street

369-373 Convent Avenue, a/k/a 426 West 146th Street

Borough of Manhattan Tax Map Block/Lot: 2060/47

Date: 1898 (NB 58-1898)

Architect: Patrick Lynch

Original Owner/Builder: Patrick Lynch

Type: Apartment house

Style/ornament: Classical Revival

Material: Brick

Number of Stories: 5



History

This five-story apartment house was designed and developed by Patrick Lynch in 1898. It occupies a 25 by 99 foot site located at the southeast corner of Convent Avenue and West 146th Street. Projected to cost \$10,000, the building, which has three entryways facing Convent Avenue, was planned with apartments for ten families. Construction began in March 1898 and was completed by December of that year. Between 1938 and 1981, the building's cornice was removed, its facade painted, its fenestration modified, and a masonry bulkhead was built at the areaway. Between 1988 and 1999, a wrought-iron fence was installed atop the areaway bulkhead.

Description

Convent Avenue facade: Ten bays; entire brick facade is painted; rock-faced brownstone foundation; non-historic brick bulkheads and stoop; non-historic wrought-iron fencing; stone porticos featuring arched openings, elaborate carvings, scrolled keystones, engaged pilasters with scrolled capitals, and molded hoods with carved friezes; non-historic doors and light fixtures; brick quoins; projecting chimney shafts with foliate bases at the level of the third-story sills; molded stone bands separating the stories; molded window surrounds at the first and second stories; segmental fenestration topped by radiating stones and prominent keystones on the third and fourth stories; splayed lintels with keystones at the fifth story; non-historic sash; non-historic fire escape; stone corner panel featuring Patrick Lynch's initials; non-historic masonry roof parapet covered with cement stucco. West 146th Street facade: Three bays; similar to Convent Avenue facade; entire facade is painted; non-historic fire escape. South Elevation: Three bays; brick with cement-stucco coating, painted; non-historic sash; non-historic fire escape; non-historic window grilles on first floor. Other site features: Non-historic wrought-iron gate to alleyway on Convent Avenue.

Significant References

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CONVENT AVENUE (EAST SIDE)
Between West 146th Street and West 147th Street

381 Convent Avenue (a/k/a 437 West 146th Street), 383, 385, 387, 389, 391 Convent Avenue
Borough of Manhattan Tax Map Block/Lot: 2061/19, 18, 17 16, 115, 15

Date: 1893 (NB 457-1893)
Architect: Henri Fouchaux
Original Owner/Developer: John M. Cahill
Type: Row houses
Style/Ornament: Romanesque Revival
Material: Limestone
Number of Stories: 3 and basement



History

These six Romanesque Revival style row houses were designed by the popular architect Henri Fouchaux and developed in 1893 by John M. Cahill. The rooflines of these similar houses alternate between simple gables and elaborate cornices, and the buildings are arranged in mirror images with rusticated bases and segmental second-story fenestration unifying the row. The entryway to No. 381, the corner house of the row, faces West 146th Street. Construction began in May 1893 and was completed in late November of that year. The projected cost of each house was \$7,500. The row remains remarkably intact.

Description

381 Convent Avenue (a/k/a 437 West 146th Street) Convent Avenue facade: Two bays; rock-faced brownstone ashlar basement, painted, and limestone first-story walls; security grilles at the basement windows; historic wrought-iron areaway fence; smooth water table; molded first-story window hoods; crown molding above first story; upper stories feature splayed, rock-faced lintels, molded bands, and chimney flue; non-historic sash; pressed-metal roof cornice with decorative frieze; limestone ashlar chimney stack. West 146th Street facade: Three bays; similar detailing as Convent Avenue facade; historic and non-historic wrought-iron areaway fence and gate; security grilles at the basement windows; rock-faced ashlar box stoop with historic wrought-iron railing and limestone portico consisting of square columns supporting bracketed entablature; historic doors; non-historic lighting; upper facade features center bay with grouped sash beneath two-story, segmental arch; non-historic sash. Rear elevation: Brick; first-story oriel covered with cement stucco; segmental window heads; non-historic sash; galvanized-iron roof cornice.

383 Convent Avenue: Rock-faced brownstone ashlar basement, painted, and limestone first-story walls; security grilles at the basement and first-story windows; rock-faced brownstone ashlar box stoop with historic wrought-iron railings; historic wrought-iron gate under stoop; smooth water table; molded first-story window hoods and entryway surround; non-historic door in historic enframent with transom; non-historic light fixtures; crown molding above first story; second-story fenestration grouped segmental arch with splayed keystone; crown molding above second story; third story fenestration beneath rock-faced arches; non-historic sash; roof cornice removed and replaced with cement-stucco surface; pressed-metal roof parapet with central gable.

385 Convent Avenue: Rock-faced brownstone ashlar basement, painted, and limestone first-story walls; security grilles at the basement and first-story windows; rock-faced ashlar box stoop with historic wrought-iron railings; historic wrought-iron gate under stoop; smooth water table; molded first-story window hoods and entryway surround; non-historic door with historic enframent and transom; non-historic light fixtures; crown molding above first story; second-story fenestration grouped beneath segmental arch with splayed keystone; crown molding above second story; non-historic sash; limestone roof gable and brick parapet.

387 Convent Avenue: Similar to 383 Convent Avenue; resurfaced and painted foundation; historic wrought-iron gate under stoop; facade coated with cement stucco security grilles at basement windows; historic wrought-iron stoop railing; historic door and transom; non-historic light fixtures, non-historic sash; pressed-metal roof cornice decorated with swags.

389 Convent Avenue: Similar to 385 Convent Avenue; painted stoop and foundation; historic wrought-iron gate under stoop; security grilles at basement windows; historic wrought-iron stoop

railing; non-historic fence; historic door and transom; historic wood sash.

391 Convent Avenue: Rock-faced limestone ashlar facade; basement resurfaced with cement stucco and painted; historic wrought-iron gate under stoop; security grilles at the basement windows; rock-faced ashlar box stoop with historic wrought-iron railing; non-historic wrought-iron areaway fence; historic door and transom; molded first-story window hoods; crown molding above first story; upper stories feature splayed, rock-faced lintels and molded bands; historic wood sash; bracketed pressed-metal roof cornice and masonry parapet. North elevation: Brick; lot-line windows with historic wood sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981.

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New York City Department of Taxes, photographic record, c. 1938 (Rolls D-1128 and E-1329).

393-399 Convent Avenue

See: 430 West 147th Street

CONVENT AVENUE (EAST SIDE)
Between West 147th Street and West 148th Street

401-409 Convent Avenue

See: 441 West 147th Street

411, 413, 415, 417 Convent Avenue and 419 Convent Avenue (a/k/a 422 West 148th Street)

Borough of Manhattan Tax Map Block/Lot: 2062/47, 146, 46, 145, and 45

Date: 1896-97 (NB 1064-1896)

Architect: Henri Fouchaux

Original Owner/Developer: Mark Ash

Type: Row houses

Style/Ornament: Classical Revival

Material: Limestone

Number of Stories: 3 and basement



History

These five Classical Revival style row houses were designed by popular architect Henri Fouchaux and developed in 1896-97 by Mark Ash. Construction began in July 1896, and was completed in April of the following year. The row is distinguished by its projecting bays and oriels, classically-inspired ornament, prominent cornices and remarkable intactness.

No. 411 was owned and occupied from 1940 to 1950 by George Edmund Haynes, a co-founder of the National Urban League (1910) and its executive director from 1911 to 1918. A sociologist with degrees from Yale, the University of Chicago, and Columbia, where he was the first African American to be awarded a Ph.D., Haynes wrote several sociology textbooks and contributed to numerous magazines and professional journals. His wife, Elizabeth Ross Haynes, a social worker and author, was active in many social welfare organizations. A building bearing her name was constructed at the State Teachers College in Montgomery, Alabama, her alma mater.

No. 415 was occupied by the African-American actress, Evelyn Ellis (1894-1958), from 1952 until her death. A native of Boston, Ellis work in both theater and film, including the stage productions of *Othello* (at Harlem's Lafayette Theater), *Native Son*, and *Tobacco Road*. Her film credits include *The Lady From Shanghai* (1948), *The Joe Louis Story* (1953), and *Interrupted Melody* (1955).

No. 417 has been owned and occupied since 1972 by Woodie King, Jr. (b.1937), who is active in the theater, motion picture, and television industry, where he has worked as a producer, director, playwright, screenwriter, actor, essayist, author, and consultant. He has been the artistic director at the Henry Street Settlement, co-director of the New Federal Theater, and an associate producer at Lincoln Center. In 1980 he founded the National Black Touring Circuit, Inc., a program to cultivate an international black theater audience, which also still occupies the building.

Description

411 Convent Avenue: Curved bay; limestone stoop with flared base and solid sidewall; historic wrought-iron gate under stoop; limestone bulkhead at areaway; security grilles at basement windows; historic double doors and transom; non-historic light fixtures; eared enframements and crown molding at first story; molded window surrounds and crown molding at second story; splayed keystones above third-story fenestration; non-historic sash; bracketed pressed-metal roof cornice decorated with swags and dentils. South elevation: Brick, repointed; chimney stacks.

413 Convent Avenue: Three bays; limestone stoop with flared base and solid sidewalls; limestone bulkhead at areaway; historic wrought-iron gate under stoop; security grilles at basement windows; historic double doors and transom; non-historic light fixtures; eared enframements and crown molding at first story; Palladian window on the second story with Ionic columns; third-story window sills in a continuous band; splayed keystones over third-story windows; non-historic sash; elaborate roof cornice featuring brackets, dentils, and swags.

415 Convent Avenue: Three bays; limestone stoop with flared base, solid sidewalls, and non-historic ironwork; limestone bulkhead at areaway; historic wrought-iron gate under stoop; security grilles at basement windows; historic double doors and transom; non-historic light

fixtures; eared enframements and crown molding on the first story; oriel at the second story; splayed keystones over third-story windows; non-historic sash; elaborate roof cornice featuring brackets, dentils, and swags.

417 Convent Avenue: Three bays; limestone stoop, painted, with flared base, solid sidewalls and non-historic iron gate and railing; historic wrought-iron gate under stoop; limestone bulkhead and non-historic fence and gate at areaway; security grilles at basement windows; basement facade has been painted; historic doors; eared enframements and crown molding at first story; Palladian window on the second story with Ionic columns; third-story window sills in a continuous band; splayed keystones over third-story windows; non-historic sash; elaborate roof cornice featuring brackets and swags.

419 Convent Avenue (a/k/a 422 West 148th Street): Convent Avenue facade: Three bays; curved bow front; limestone areaway bulkhead with non-historic ironwork; security grilles at basement and first-story windows; first story has eared window surrounds and crown molding; second story has molded window surrounds and crown molding; splayed keystones over third-story windows; non-historic sash; pressed-metal roof cornice decorated with brackets, dentils, and swags. West 148th Street facade: Five bays (basement, first and second stories); four bays (third story); detailing and ornament similar to Convent Avenue facade; non-historic wrought-iron gate at the stoop; security grilles at the basement and first story; box stoop with solid stone sidewalls; non-historic plexiglass canopy and door at basement entryway; historic double doors and transom; non-historic light fixtures; non-historic sash; brick chimney stack on roof. Rear elevation: Brick; non-historic sash, security grilles at basement windows. Site Feature: Historic wrought-iron gate with limestone posts at alleyway on West 148th Street.

Significant References

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CONVENT AVENUE (EAST SIDE)
Between West 148th Street and West 149th Street

421 Convent Avenue (a/k/a 423 West 148th Street), and 423, 425, 427, 429, 431 Convent Avenue Borough of Manhattan Tax Map Block/Lot: 2063/20, 19, 18, 17, 16, 15

Date: 1893-95 (NB 1248-1893)
Architect: A.B. Ogden & Son
Original Owner/Developer: Annie Doyle
Type: Row houses
Style/Ornament: Classical Revival
Material: Brick, brownstone, and limestone
Number of Stories: 3 and basement



History

These six Classical Revival style row houses were designed by architects A.B. Ogden & Son and developed in 1893-95 by Annie Doyle. Construction began in October 1893 and was completed in April 1895. The projected cost of each house was \$13,500, except for the corner building (No.421) that was to cost \$23,000. The row is distinguished by buildings arranged in pairs with either brick, limestone, or brownstone facades, unified by rusticated brownstone basements and stoops, and bracketed, pressed metal roof cornices. The original mansard roofs remain at Nos. 421 and 423.

Description

421 Convent Avenue (a/k/a 423 West 148th Street): Convent Avenue facade: Brick and brownstone; two bays; brownstone bulkhead at the areaway; rusticated basement; security grilles at the basement windows; molded window surrounds with quoins; brownstone band above the first story; paneled spandrels between the second and third stories; non-historic sash; bracketed pressed-metal roof cornice and mansard. West 148th Street facade: Four bays; similar in detailing and ornamentation to Convent Avenue facade; brownstone bulkhead at the areaway; historic wrought-iron fence with cast-iron posts; security grilles at basement windows; box stoop with solid sidewalls and non-historic basement entryway; arched entryway with molded architrave, historic doors, and fanlight, flanked by brownstone panels and fenestration; upper facade has grouped and paired windows; non-historic sash and fire escape. Rear elevation: Two-story brick wing with decorative roof parapet; windows converted to doors; non-historic sash and fire escape.

423 Convent Avenue: Brick and resurfaced brownstone; brownstone areaway with non-historic ironwork; rusticated basement; security grille at the basement window; brownstone stoop with solid sidewalls; historic wrought-iron gate under stoop; historic double doors with transom and molded surround; non-historic lighting; second-story oriel; grouped third-story fenestration with decorative brownstone columns and central sunburst; non-historic sash; bracketed pressed-metal roof cornice and mansard.

425 Convent Avenue: Limestone upper facade; brownstone basement and areaway bulkhead with non-historic ironwork; security grille at basement window; brownstone stoop with flared base, solid sidewalls, and non-historic railings; historic wrought-iron gate under stoop; historic double doors with transom and carved surround; non-historic lighting; crown molding with decorative wreaths above first story; second- and third-story fenestration grouped within molded surround; historic and non-historic sash; pressed-metal roof cornice; mansard roof removed.

427 Convent Avenue: Limestone upper facade, painted; resurfaced and painted brownstone basement and first-story; brownstone areaway bulkhead with non-historic ironwork; brownstone stone stoop with solid sidewalls, flared base, and non-historic railings; historic wrought-iron gate under stoop; security grille at basement window; non-historic door and lighting; second-story oriel; grouped third-story fenestration with decorative limestone columns; non-historic sash; pressed-metal roof cornice; mansard removed.

429 Convent Avenue: Brownstone facade with detailing and ornamentation similar to 425 Convent Avenue; historic wrought-iron gate under stoop; security grille at basement window; historic double doors and transom; non-historic lighting; historic sash; mansard removed.

431 Convent Avenue: Brownstone facade with detailing and ornamentation similar to 427 Convent Avenue; historic wrought-iron gate under stoop; security grille at basement window; historic double doors and transom; non-historic lighting; non-historic sash; mansard removed.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls D-1128 and E-1329).



(421 Convent Avenue, a/k/a 423 West 148th Street)

433-435 Convent Avenue a/k/a 418-420 West 149th Street
Borough of Manhattan Tax Map Block/Lot: 2063/46

Building Name: Emsworth Hall (now Garrison Apartments)
Date: 1909-1910 (NB 715-1909)
Architect: Neville & Bagge
Original Owner/Developer: E.M. Krulewitch
Type: Apartment house
Style/Ornament: French Renaissance Revival
Material: Granite, brick and terra cotta
Number of Stories: 6



History

One of the historic district's most prominent apartment buildings, Emsworth Hall (now the Garrison Apartments), which features a sturdy granite base, elaborate terra-cotta ornament, and a boldly-profiled roofline, was designed by Neville & Bagge and developed in 1909-10 by E.M. Krulewitch. Construction began in October 1909 and was completed in June of the following year. The projected cost was \$200,000.

The Garrison was one of the first apartment houses in Harlem to be converted to a co-operative. It was carried out by black real estate developer Samuel J Cottman (1886-1941) in 1929. He resided at 433-435 Convent Avenue from 1929 until his death; thereafter, his widow remained there until 1965.

Adam Clayton Powell, Sr. (1865-1953), minister of the Abyssinian Baptist Church, lived in the building from the 1940s until his death. Powell became the pastor of Abyssinian in 1908. He was responsible for moving the church, which was then located on West 40th Street, to its current location at 132-142 West 138th Street (a designated NYC Landmark) in the early 1920s. Powell, a vocal advocate of self-help through education and sound economic ventures, became a national leader in the black community. He retired from his pastorate in 1937, remaining as its pastor emeritus. Adam Clayton Powell, Jr. (1908-1972), who lived for a time at 433-435 Convent Avenue, succeeded his father as the pastor of the church. The younger Powell was elected to the U.S. House of Representatives in 1944, and became the first black chairman of the House Education and Labor Committee in 1960. Henry Kempton Craft, the executive secretary of the Y.M.C.A., also resided in 435 Convent Avenue in the 1940s.

Description

Convent Avenue facade: Eight bays; cast-iron perimeter fence; with granite posts; rusticated granite ashlar base topped by molding; non-historic security grilles at first-story windows; projecting entryway with historic wrought-iron and glass doors; grouped fenestration; elaborate terra-cotta lintels; non-historic sash; elaborate terra-cotta band course above the fifth story featuring wave moldings and cartouches; historic wrought-iron fire escape; roof cornice with ornate terra-cotta frieze; mansard roof modified from the original; elaborate open corner parapets of terra-cotta. West 149th Street facade: Seven bays; similar to Convent Avenue facade; non-historic sash; historic wrought-iron fire escape. East elevation: Brick, coated with cement-stucco on the upper stories; non-historic sash; wrought-iron fire escape. Site feature: Non-historic iron fence at yard facing West 149th Street.

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"Samuel J. Cottman" obit.; *New York Times*, August 10, 1941.

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Who's Who in Colored America (1928-29), 89; (1941-44), 139.

CONVENT AVENUE (WEST SIDE)

Between West 146th Street and West 147th Street

388-398 Convent Avenue

See: 450-452 West 147th Street

CONVENT AVENUE (WEST SIDE)
Between West 147th Street and West 148th Street

400-406 Convent Avenue, a/k/a 451-453 West 147th Street
Borough of Manhattan Tax Map Block/Lot: 2062/14

Date: 1910 (NB 124-1910)
Architect: Frank M. Wright
Original Owner/ Builder: Iona Construction Co.
Type: Apartment house
Style/Ornament: neo-Gothic
Material: Limestone, brick, and terra-cotta
Number of Stories: 6 and basement



History

This six-story apartment house was designed by Frank M. Wright and was developed in 1910 by the Iona Construction Company. The building is distinguished by its medieval-influenced ornament. Construction began in February 1910 and was completed that October. The projected cost was \$150,000. The black playwright, dramatist and teacher of the 1920s and 30s, Eulalie Spence (1894-1981), lived here from 1936 through 1955. A native of the British West Indies, she attended Wadleigh High School for Girls and Columbia University. Joseph Papp was among her many students. One of the historic district's major apartment houses, 400-406 Convent Avenue remains remarkably intact.

Description

Convent Avenue facade: Six bays plus recessed entry court; brick facade with limestone base and terra-cotta trim; historic wrought-iron perimeter fence with limestone posts topped with urns; security grilles at basement windows; limestone base; molded bands above first and fifth floors; corner quoins; labels over first-story windows; wide window surrounds on upper floors; non-historic sash; wrought-iron fire escapes; bracketed, terra-cotta cornice above the sixth floor, battlemented roof parapet; courtyard containing herring-bone brick paving, angled corners, similar ornamentation as main facade, fire escape, and Tudor-arched entryway with surmounting cartouche and non-historic door and light fixtures. West 147th Street facade: Similar to Convent Avenue facade; security grilles at basement windows; projecting bays with surmounting cartouches; non-historic sash; courtyard featuring historic wrought-iron fence and gate, similar ornamentation as main facade, concrete steps, and non-historic door. West elevation: Brick, with some cement-stucco resurfacing; non-historic fence and gate to alleyway; wrought-iron fire escape; non-historic sash.

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Andrew S. Dolkart and Gretchen S. Sorin, *Touring Historic Harlem* (New York: New York Landmarks Conservancy, 1997), 106.

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New York City Department of Taxes, photographic record, c. 1938 (Roll I-2427).

Bernard L.J.N. Peterson, *Contemporary Black American Playwrights and Their Plays* (New York: Greenwood Press, 1988), 178-180.

Theresa Gunnels Rush et al, *Black American Writers Past and Present* (Metuchen, NJ: The Scarecrow Press, 1975), 678.

408, 410, 412, 414, 416 Convent Avenue and 418 Convent Avenue (a/k/a 450 West 148th Street) Borough of Manhattan Tax Map Block/Lot: 48, 49, 50, 51 52, 53

Date: 1896 (NB 407-1896)

Architect: John Hauser

Original Owner/Developer: Mary Cahill

Type: Row houses

Style/Ornament: Romanesque Revival

Material: Limestone, sandstone and brownstone

Number of Stories: 3 and basement

History

These six Romanesque Revival style row houses were designed by John Hauser and developed in 1896 by Mary Cahill. The row is distinguished by its alternating limestone and sandstone facades and high brownstone stoops. Construction began in April 1896 and was completed in October of that year. The projected cost of construction was \$14,000 for each house, except for the corner building (No. 418), which was \$16,000. Hauser and Cahill also developed the row at 420 to 420 Convent Avenue, located on the next block to the north across West 148th Street, with similarly-designed houses. Both rows remain remarkably intact.

Description

408 Convent Avenue: Sandstone facade over rusticated brownstone basement and stoop with flared base; historic wrought-iron gate under stoop; security grille at basement window; two-story oriel; stained-glass transoms above first-story windows; bracketed hood over main entryway; historic double doors with one missing leaf; non-historic lighting; floral spandrel between first and second stories; molded band above second story; historic and non-historic sash; bracketed, pressed-metal roof cornice with decorative moldings.

410 Convent Avenue: Limestone facade over rusticated brownstone basement and stoop with flared based; historic wrought-iron gate under stoop; brownstone bulkhead at the areaway; paired first-story fenestration with curved, stained-glass transom beneath radiating arch; historic double doors at main entryway with curved transom beneath radiating arch; non-historic lighting; two-story oriel with foliated ornament; non-historic sash; bracketed, pressed-metal roof cornice with decorative moldings.

412 Convent Avenue: Limestone facade; rusticated brownstone basement and stoop, painted; historic wrought-iron gate under stoop; brownstone bulkhead at the areaway; security grilles at basement windows; historic doors; non-historic lighting; non-historic sash; similar upper facade ornamentation as 410 Convent Avenue.

414 Convent Avenue: Limestone facade above rusticated brownstone basement and stoop with flared base, historic wrought-iron gate under stoop; brownstone bulkhead at the areaway; painted; paired first-story fenestration with transoms and splayed lintels; transom with splayed lintel above main entryway; historic double doors; non-historic lighting; upper-story fenestration grouped within two-story arch; non-historic sash; bracketed, pressed-metal roof cornice with decorative moldings.

416 Convent Avenue: Sandstone facade; rusticated brownstone basement and stoop; historic wrought-iron gate under stoop; brownstone bulkhead at the areaway; security grilles at basement and first-story windows; historic double doors; non-historic lighting; non-historic sash; stained-glass transoms; similar upper facade ornamentation as 414 Convent Avenue.

418 Convent Avenue (a/k/a 450 West 148th Street): Convent Avenue facade: Curved bowfront with rock-faced, limestone cladding above a rusticated brownstone basement; three bays; historic ironwork and corner brownstone post at areaway; security grilles at basement windows; smooth water table; carved panels; band moldings; non-historic sash; bracketed, pressed-metal roof cornice with dentils and a paneled frieze. West 148th Street facade: Three bays; rock-faced brownstone ashlar at the basement and limestone at the first story; historic wrought-iron perimeter fence; box stoop with solid sidewalls and arched window; historic wrought-iron gate under the stoop; smooth brownstone water table; arched, projecting entryway with historic double doors, transom, and molded hood supported by carved brackets with foliated bases; non-historic lighting; crown molding surmounts the first story; brick upper facade features fluted chimney flues with foliated brownstone bases and geometrical panels; molded brownstone window lintels and quoins; non-historic sash; pressed-metal roof cornice with bracketed and paneled frieze. Rear elevation: Brick; three bays; stone lintels; non-historic sash; denticulated roof cornice.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1228).

**CONVENT AVENUE (WEST SIDE)
Between West 148th Street and West 149th Street**

420 (a/k/a 451 West 148th Street), 422, 424, 426, 428, 430 Convent Avenue

Borough of Manhattan Tax Map Block/Lot: 2063/ 12, 112, 13, 113, 14, 114

Date: 1897 (NB 116-1897)

Architect: John Hauser

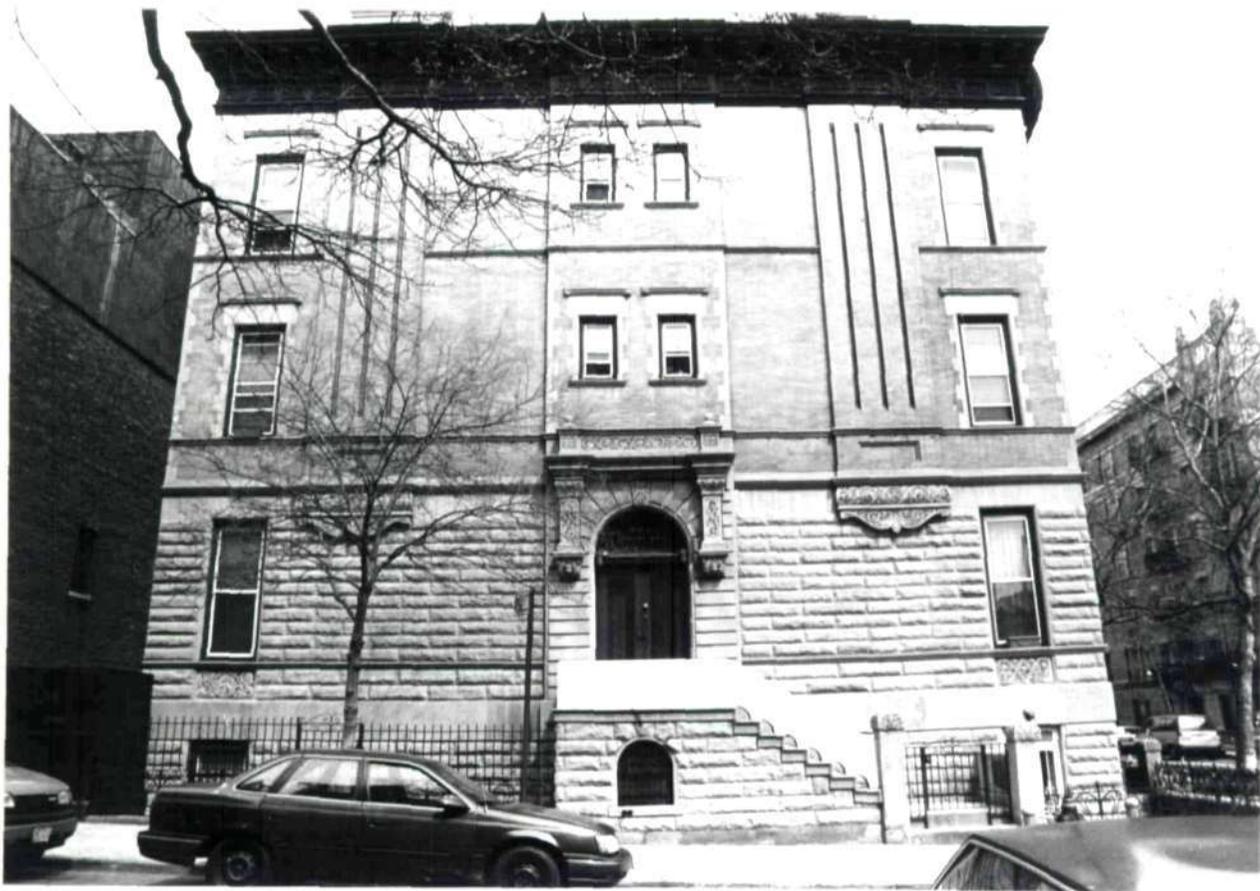
Original Owner/ Developer: Mary Cahill

Type: Row houses

Style/Ornament: Romanesque Revival

Material: Sandstone, limestone, and brick

Number of Stories: 3 and basement



History

These six Romanesque Revival style row houses were designed by John Hauser and developed in 1897 by Mary Cahill. The row is distinguished by the use of rusticated limestone facades and high brownstone stoops. Construction began in March 1897 and was completed in October of that year. The projected cost of construction was \$14,000 for each house, except for the corner building (No. 420), which was to cost \$16,000. Hauser and Cahill also developed the row at 408-418 Convent Avenue, located on the next block to the south across West 148th Street with similarly-designed houses. Both rows remain remarkably intact.

Description

420 Convent Avenue (a/k/a 451 West 148th Street): Convent Avenue facade: Three bays, bowfront; historic ironwork and limestone posts at areaway; rusticated limestone at basement and first-story; brick upper facade; non-historic basement entryway; security grilles at the basement windows; ornate spandrels; molded bands; non-historic sash; decorative, bracketed, pressed-metal roof cornice. West 148th Street facade: Four bays; limestone basement and first story; brick upper facade; historic wrought ironwork at the areaway; box stoop; non-historic basement entryway; historic double doors at main entryway; non-historic light fixtures; quoins; molded limestone window hoods; non-historic sash; bracketed, pressed-metal roof cornice; fluted chimney flues with elaborate limestone bases and corbeled pots. Rear elevation: Brick; stone lintels; security grilles at the basement windows; non-historic sash; denticular roof cornice. Site feature: Non-historic fence attached to historic wrought-iron fence enclosing rear yard.

422 Convent Avenue: Rusticated brownstone base and first story; sandstone upper facade; brownstone stoop with flared base, painted; historic, wrought-iron gate under stoop; security grilles at the basement and first-story windows; paired first-story fenestration with stained-glass transoms; main entryway with historic double doors and transom; non-historic light fixtures; upper-story fenestration grouped within two-story arch; non-historic sash; pressed-metal roof cornice with decorative moldings.

424 Convent Avenue: Similar to 422 Convent Avenue; historic wrought-iron gate under stoop; security grilles at basement and first-story windows; historic doors; non-historic light fixtures; non-historic sash.

426 Convent Avenue: Sandstone facade; rusticated brownstone base and stoop with flared base, painted; historic wrought-iron gate under stoop; security grilles at basement windows; paired first-story fenestration with curved transom; historic wrought-iron doors at main entryway with curved transom; non-historic light fixtures; two-story oriel with foliated ornament; non-historic sash; bracketed, pressed-metal roof cornice with decorative moldings.

428 Convent Avenue: Similar to 426 Convent Avenue; basement and stoop painted; historic wrought-iron gate under stoop; security grilles at the basement and first-story windows; historic doors; non-historic light fixtures; non-historic sash.

430 Convent Avenue: Sandstone facade; rusticated brownstone base painted; brownstone stoop, painted, with flared base and with non-historic wrought-iron gate at the steps; historic wrought-iron gate under the stoop; security grilles at the basement and first-story windows; two-story oriel with foliated base; stained-glass transoms above first-story windows; bracketed hood over main entryway; historic double doors and transom; non-historic light fixtures; floral spandrel between first and second story; molded band above second story; non-historic sash; bracketed, pressed-metal roof cornice with decorative moldings.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1982.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls E-1228 and E-1229)



436 Convent Avenue, a/k/a 450 West 149th Street
Borough of Manhattan Tax Map Block/Lot: 2063/50

Building Name: Convent Court
Date: 1909-10 (NB 554-1909)
Architect: Gross & Kleinburger
Original Owner/Developer: R.M. Silverman
Type: Apartment house
Style/Ornament: Colonial Revival
Material: Brick and stone
Number of Stories: 6



History

This six-story apartment house was designed by Gross & Kleinburger and developed in 1909-10 by R.M. Silverman. Occupying an approximately 100 by 100 foot lot, the building was projected to cost \$150,000. Construction began in August 1909 and was completed in March of the following year. The roof cornice was removed between 1938 and 1981. Convent Court was home to the Reverend Egerton E. Hall while he served as the pastor of the nearby Episcopal Church of the Crucifixion from 1936 into the 1950s. A native of Barbados, he was educated at the University of Cambridge, England, the University of London, and the Bishop Payne Divinity School in Virginia. He performed missionary work in Central America and the Caribbean prior to his appointment to the Church of the Crucifixion.

Description

Convent Avenue facade: Eight bays; paired fenestration; rusticated brick and limestone base; historic cast-iron tube railings and limestone posts at the areaway; main entryway featuring masonry steps, molded architrave, keystone, attached columns, molded hood, non-historic doors, non-historic awnings, and surmounting, elaborate ironwork; brick quoins; molded window surrounds with brackets; molded window surrounds with scrolled keystones; non-historic sash; molded bands; historic fire escapes; roof cornice removed and replaced with cement stucco-covered facing. West 149th Street facade: Eight bays; similar to Convent Avenue facade; angled bays; projecting, secondary entryway featuring masonry steps, molded surround, bracketed hood, and non-historic door; non-historic sash; roof cornice removed and replaced with cement stucco-covered parapet wall. West elevation: Brick; historic wood sash; fire escape.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1982.

Manhattan Address and Telephone Directories

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1230)

Who's Who in Colored America (1950), 600.

**EDGECOMBE AVENUE (WEST SIDE)
Between West 145th Street and West 150th Street**

281-283 Edgecombe Avenue

Borough of Manhattan Tax Map Block/Lot: 2053/14

Date: 1909 (NB 16-1909)

Architect: George Frederick Pelham

Original Owner/Developer: Joseph H. Davis Building Co.

Type: Apartment house

Style/Ornament: Renaissance Revival

Material: Brick, limestone, and terra cotta

Number of Stories: 6



History

This Renaissance Revival style apartment house was designed by George Frederick Pelham and developed in 1909 by the Joseph H. Davis Building Co. It is distinguished by its rusticated limestone base, columnar portico, and handsome terra-cotta ornament on the upper stories. The building's roof cornice was removed and replaced with a masonry parapet between 1988 and 1999. Noted African-American vocalist, Chauncey Northern, lived here in 1928-29. A graduate of the Damrosch Institute of Musical Art, Northern also studied in Naples, Italy, and toured extensively in Europe and South America. He was the first African-American known to have performed the part of Othello in the Verdi opera of the same name.

Description

Thirteen bays; stone posts and cast-iron tube railings at the areaway; brick foundation; security grilles at the basement windows; rusticated limestone base with splayed windows lintels, prominent keystones, and crown molding; projecting portico featuring masonry steps, paired columns, decorative frieze, and surmounting balustrade; arched entryway with molded architrave and historic, wrought-iron doors; upper stories feature quoins, paneled spandrels, spayed lintels, and scrolled keystones; segmentally-arched fifth story fenestration with surmounting cartouches; molded band above fifth story; historic, wrought-iron fire escapes; non-historic sash; non-historic, brick and cement-stucco roof parapet.

Significant References

Landmarks Preservation Commission, slide file.

LPC, Urban Cultural Resources Survey, photographic record, 1983.

Manhattan Address and Telephone Directories.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1237)

Who's Who in Colored America (1928-29), 278.

287 and 289-291 Edgecombe Avenue

Borough of Manhattan Tax Map Block/Lot: 2053/20 and 24

Date: 1908-09 (NB 385-1908)

Architect: George Frederick Pelham

Original Owner/Developer: Barkin Construction Co.

Type: Apartment houses

Style/Ornament: Renaissance Revival

Material: Brick, limestone, and terra cotta

Number of Stories: 6



History

This pair of Renaissance Revival style apartment houses was designed by George Frederick Pelham and developed in 1908-09 by the Barkin Construction Company. Projected to cost \$90,000 each, construction began in September 1908 and was completed in August of the following year. The roof cornice at No. 289-291 was removed and replaced with a cement-stucco-covered parapet between 1938 and 1983, while the roof parapet at No. 287 was similarly replaced between 1985 and 1988.

Description

287 Edgecombe Avenue: Six bays; non-historic wrought-iron fence at the areaway; brick foundation; modified basement windows; limestone first story, painted; projecting portico featuring Ionic columns, scrolled brackets, cartouche, molded hood, and surmounting ironwork; arched entryway with non-historic door; molded limestone band above first story; upper stories feature terra-cotta quoins, spandrel panels, bracketed sills, molded bands, and window lintels with scrolled keystones; non-historic sash; historic wrought-iron fire escapes; cement-stucco-covered roof parapet.

289-291 Edgecombe Avenue: Six bays; similar ornament as 287 Edgecombe Avenue; non-historic wrought-iron fence at the areaway; first story is not painted; security grilles at the first-story windows; historic lamp posts at the entryway; historic wrought-iron doors; non-historic sash; historic wrought-iron fire escape; brick roof parapet. North elevation: Brick; light wells; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983-85.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1237)

313-317 Edgecombe Avenue

See: 746 St. Nicholas Avenue

323-325 and 327-329 Edgecombe Avenue

Borough of Manhattan Tax Map Block/Lot: 2053/85,86

Date: 1905-06 (NB 1159-1905)

Architect: George Frederick Pelham

Original Owner/Developer: Joseph and Esther Cohen

Type: Apartment houses

Style/Ornament: Colonial Revival

Material: Brick and terra-cotta

Number of Stories: 5



History

This pair of five-story apartment houses were designed by George Frederick Pelham and developed in 1905-06 by Joseph and Esther Cohen. Constructed with 21 apartments each, the total cost of both buildings was projected to be \$130,000. Building began in August 1905 and was completed in April of the next year. The buildings remain largely intact.

Description

323-325 Edgecombe Avenue: Eight bays; non-historic wrought-iron fence at areaway; modified basement fenestration; stone portico featuring steps, banded piers, prominent brackets, molded hood, and non-historic door; stone banding at first story topped by molding; upper floor have brick quoins, Gibb's Surrounds, and terra-cotta bandcourses; non-historic sash; security grilles at the first story windows; historic wrought-iron fire escape; bracketed, pressed metal roof cornice.

327-329 Edgecombe Avenue: Similar to 323-325 Edgecombe Avenue; non-historic areaway fence; modified basement fenestration; security grilles at the first-story windows; non-historic door; non-historic sash; historic, wrought-iron fire escape. Site feature: Non-historic iron fence and gate at alleyway on the north side of the building.

Significant Reference

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1237)

331 Edgecombe Avenue

See: 770 St. Nicholas Avenue

333 Edgecombe Avenue

See: 772-778 St. Nicholas Avenue

ST. NICHOLAS AVENUE (EAST SIDE)
Between West 145th Street and West 150th Street

710, 712, 714, 716 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2053/77, 76, 75, 74

Date: 1895-96 (NB 939-1895)

Architect: Frederick P. Dinkelburg

Original Owner/Developer: George Lyme

Type: Row houses

Style/Ornament: Renaissance Revival

Material: Brick and brownstone

Number of Stories: 4 and basement



History:

These four Renaissance Revival row houses remain from a group of five (No. 708 was demolished between 1951 and 1953) that were designed by Frederick P. Dinkelburg and developed in 1895-96 by George Lyme. The projected cost was \$24,000 each. Construction began in July 1895 and was completed in July of the following year. By 1938 the stoops at Nos. 712 and 716 had been removed, as had the roof cornice at 716 St. Nicholas Avenue. Nos. 710 and 716 were abandoned sometime after 1988, and are presently sealed.

Description

710 St. Nicholas Avenue: Three bays; brownstone base; non-historic stoop; basement facade altered; non-historic fence at the areaway; voussoirs and keystones over main entryway and first-story windows; non-historic door and light fixtures; upper-story fenestration has keyed brownstone surrounds; triangular pediment over center window on second story; non-historic sash; bracketed, pressed metal roof cornice; exposed south party wall covered with cement stucco.

712 St. Nicholas Avenue: Three bays; brownstone base; stoop removed; non-historic ironwork at areaway; modified basement window; non-historic light fixtures; arcaded first story with scrolled keystones; second-story oriel with decorative base and entablature; upper-story fenestration has keyed brownstone surrounds; non-historic sash; bracketed, pressed metal roof cornice.

714 St. Nicholas Avenue: Three bays; brownstone base; basement facade altered; non-historic stoop; entryway flanked by decorative brackets; non-historic door and light fixtures; upper-story fenestration has keyed brownstone surrounds; triangular pediment over center window on second story; historic wood sash and non-historic sash; bracketed, pressed metal roof cornice.

716 St. Nicholas Avenue: Three bays; brownstone base; stoop removed; non-historic light fixtures; two-story, curved bay; decorative brownstone columns between first-story windows; security grilles at the basement and first-story windows; decorative moldings above first and second story fenestration; upper-story fenestration has keyed brownstone surrounds; non-historic sash; bracketed, pressed-metal roof cornice with dentils; brick and cement stucco north elevation; wooden truss for structural bracing located in the alleyway between 716 and 718 St. Nicholas Avenue.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983, 1985.

New York City, Department of Buildings, Borough of Manhattan, Demolition Permits 186-1951, 280-1951, 148-1952, 261-1952, 38-1953.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1242)

718, 720, 722, 724, 726, 728, 730 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2053/72, 71, 70, 69, 68, 67, 65

Date: 1889-90 (NB 150-89)

Architect: Arthur Bates Jennings

Original Owner/Developer: George Daiker

Type: Row houses

Style/Ornament: Romanesque Revival

Material: Limestone

Number of Stories: 3 ½ and basement



History

These seven Romanesque Revival row houses were designed by Arthur Bates Jennings and developed in 1889-90 by George Daiker, who in 1887-88 developed the neighboring row at 732 to 740 St. Nicholas Avenue. The projected cost per house was \$12,000. Construction began in March 1889 and was completed in January of the following year. Daiker occupied No. 720 following its completion and sold the building in 1895. The row was designed in a symmetrical a-b-c-d-c-b-a pattern with the end houses, Nos. 718 and 730, having developed facades facing unusual mid-block side yards. By the mid-1890s, several of the houses had been converted to boarding houses, followed by a number of foreclosures in the early twentieth century. By that time, six-story apartment houses had been constructed facing Edgecombe Avenue, blocking the panoramic view of central Harlem from the rear of these houses, which had been noted by the *Record and Guide*. Both of the side yards were converted to driveways leading to rear garages constructed in 1911 and 1921, respectively. All of the stoops were removed during the construction of the subway and the widening of St. Nicholas Avenue in the late 1920s. Afterwards some of the basements were converted for commercial or institutional use either as stores, churches, or offices. From 1945 to 1965, No. 730 was occupied by Kenneth A. McClane, a physician at Columbia Presbyterian Hospital and officer at the NAACP. After a series of internal collapses at No. 718 in the early 1990s, the City of New York, which had taken over the building for back taxes in the 1980s, stabilized the building and is presently rehabilitating it. The attic story at No. 728 was destroyed by fire c.1980; it was restored in 1988-90. This exuberant rock-faced limestone row retains most of its lively ornamentation and its picturesque roofline.

Description

718 St. Nicholas Avenue: (Presently being rehabilitated.) Curved corner tower with conical roof covered with slate tiles; basement facade altered; stoop removed; non-historic light fixtures; elaborate, arched first-story former entry portico featuring fluted pilasters, Corinthian caps, scrolled label molding, keystone mask, carved dragons, and geometrically-carved panel; upper stories feature fenestration set below blind ogee arches and sealed with masonry blocks; geometrically-carved panels and bands, and curved piers; non-historic sash; mansard roof featuring wall dormers with scrolled pediment and slate tiles. South facade: Similar ornamentation as front facade; angled bay; non-historic sash; wall dormers; slate-covered mansard roof. Rear garage: One story; brick.

720 St. Nicholas Avenue: Stoop removed; basement facade altered; non-historic light fixtures; curved oriel at first and second story; elaborate, arched first-story former entryway surround with scrolled label molding and keystone; first-story fenestration set below blind ogee arches and transom lights (now sealed); grouped third-story fenestration set beneath carved sunbursts; upper stories feature geometrically-carved panels and bands and curved piers; non-historic sash; mansard roof featuring wall dormer with paired sash, flat pilasters, and ornate triangular pediment; slate tiles.

722 St. Nicholas Avenue: Stoop removed; basement facade altered; non-historic light fixtures; arched first-story former entryway surround with scrolled label molding and keystone mask; grouped first-story fenestration between stone columns, topped by segmental transom; angled oriel on bracketed base at second story; curved central arch at the third story, containing grouped fenestration, flanked by window openings topped by carved sunbursts; upper stories feature geometrically-carved panels and bands; non-historic sash; mansard roof featuring wall dormer with paired sash and ornate, curved pediment; slate tiles.

724 St. Nicholas Avenue: Stoop removed; main entryway at basement level flanked by stone pilasters with molded caps and non-historic wrought-iron gate; non-historic ironwork at areaway; non-historic light fixtures; first story features original central portico, historic doors; paired colonnettes; fenestration beneath blind ogee arches; non-historic security grilles, and molded panels and surmounting band; curved, three window bay at the second story featuring ornate base, blind ogee arches, and surmounting molding; grouped, third-story fenestration with curved arches above geometrical panel; historic wood sash and non-historic sash; curved piers and blind arcade at upper part of the facade; slate-covered mansard roof and triangular gable with tympanum.

726 St. Nicholas Avenue: Mirror image of 722 St. Nicholas Avenue with similar ornamentation; non-historic fence at the areaway; stoop removed; altered basement facade; security grilles and the basement and first-story windows; non-historic signage and light fixtures; historic wood sash and non-historic sash.

728 St. Nicholas Avenue: Mirror image of 724 St. Nicholas Avenue with similar ornamentation; stoop removed; Art Deco-inspired entryway at basement level with molded hood topped by wrought-iron railing; non-historic light fixtures; security grilles at basement windows; non-historic sash; exposed drainpipes from roof; simplified attic-story containing asphalt-covered mansard, pedimented wall dormer with paired windows, and copper flashing; bulkhead visible on roof.

730 St. Nicholas Avenue: Mirror image of 718 St. Nicholas Avenue with similar ornamentation; stoop removed; rock-faced ashlar intact at basement level; non-historic light fixtures; security grilles at basement and first-story windows; exposed drainpipe from roof; non-historic sash; slate tile-covered tower roof. North facade: Similar to south facade at 718 St. Nicholas Avenue; non-historic sash; non-historic wrought-iron gates at driveway. Rear garage: Presently being altered.

Significant References

Andrew S. Dolkart and Gretchen S. Sorin, *Touring Historic Harlem* (New York: New York Landmarks Conservancy, 1997), 104-105.

"Mending an Unusual 19th Century Limestone Row," *New York Times* (June 26, 1994).

LPC, Urban Cultural Resources Survey, photographic record, 1983, 1985 and file slides, 1990. New York City Department of Buildings, Borough of Manhattan, NB 556-1911; NB 146-1921, and Building Information System (BIS).

NYC, Department of Finance, (CAMA), 1988.

New York County, Office of the Register, Deeds Liber 2141, p. 460 (July 12, 1889), Liber 33, p. 1 (September 3, 1895).

New York Public Library, *Photographic Views of New York City*, fiche 0981.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1242)

Real Estate Record and Guide, March 25, 1893, p. 444-445.

732, 734, 736, 738, 740 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2053/63, 62, 61, 60, 59

Date: 1887-88 (NB 1360-1887)

Architect: Thom & Wilson

Original Owner/ Developer: George Daiker

Type: Row houses

Style/Ornament: High Victorian Romanesque

Material: Limestone and brownstone

Number of Stories: 3 and basement



History

These five High Victorian Romanesque row houses were designed by Thom & Wilson and developed in 1887-88 by George Daiker. The projected cost per house was \$14,000. Construction began in August 1887 and was completed in June of the following year. The row was designed in a symmetrical a-b-c-b-a pattern with the end houses, Nos. 732 and 740, having developed facades facing unusual mid-block side yards. The sideyard at No. 740 was eliminated when the neighboring apartment house at 742-744 St. Nicholas Avenue was built in 1899-1900. The sideyard at No. 732 has been converted to a driveway leading to a rear garage that was built in 1921 and enlarged with a new facade in 1959. Daiker also developed the neighboring row at 718 to 730 St. Nicholas Avenue in 1889-90. Between 1926 and 1946, 732 St. Nicholas Avenue was owned and occupied by the A. Clayton Powell Home for the Aged, which was operated by the Abyssinian Baptist Church. All of the stoops were either removed or altered during the construction of the subway and the widening of St. Nicholas Avenue in the late 1920s. Afterwards some of the basements were converted to commercial use. This row retains most of its lively ornamentation and its picturesque roofline.

Description

732 St. Nicholas Avenue: Rock-faced limestone facade; curved corner tower with conical roof covered with non-historic roofing; stoop removed; non-historic basement entryway; non-historic light fixtures; elaborate, arched first-story former entry portico featuring paneled pilasters, Ionic capitals, and prominent keystone; wide, geometrically-carved band above second story; third-story fenestration topped by elaborately-carved tympanum and prominent keystones; non-historic sash; bracketed, pressed-metal roof cornice featuring swags and surmounting battlements. South facade: Similar ornamentation as front facade; angled bays; blind arches; non-historic sash; sealed windows. Site features: Two-story brick garage at rear of the lot; non-historic wrought-iron gate at driveway.

734 St. Nicholas Avenue: Brownstone facade; stoop removed; basement facade altered; metal security gate; non-historic signage and light fixtures; first-story has rock-faced ashlar and fenestration with stained-glass transoms; angled oriel with bracketed base at second story, flanked by windows featuring prominent sills and compound keystones; third story features prominent central arch with wide, carved architrave molding, paired sash, stained-glass transom, and prominent keystone; non-historic sash; bracketed, pressed-metal roof cornice.

736 St. Nicholas Avenue: Rock-faced limestone facade; three bays with projecting central bay; recessed, non-historic concrete stoop flanked by basement entryway and window with segmental lintels; non-historic door and light fixtures; first-story features central portico with recessed, arched entryway, stained glass transoms, wide architrave molding, and scrolled keystone; portico flanked by first-story fenestration with stained-glass transoms; upper stories feature carved panels, molded bands, and arched central window with surmounting tympanum at the third story; non-historic sash; bracketed, pressed-metal roof cornice featuring swags and battlements.

738 St. Nicholas Avenue: Mirror image of 734 St. Nicholas Avenue with similar ornamentation; stoop removed; basement facade altered; non-historic light fixtures; non-historic ironwork at areaway; first-story window openings modified from the original; non-historic sash.

740 St. Nicholas Avenue: Mirror image of 732 St. Nicholas Avenue with similar ornamentation; painted facade; stoop removed; non-historic signage and light fixtures; security grilles at basement and first-story windows; historic wood sash and non-historic sash; stained-glass transoms at the first story. North facade: Obscured by adjacent apartment building.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983, 1985.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Buildings, Borough of Manhattan, NB 146-1921, ALT 1534-1959.

New York City Department of Taxes, photographic record, c. 1938 (Rolls C-763 and E-1242)

New York County, Office of the Register, Deeds Liber 3522, p. 384 (February 1, 1926); Liber 4481, p. 51 (December 23, 1946).

Rayford Whittingham Logan and Michael R. Winston, *Dictionary of American Negro Biography* (New York: Norton, c.1982), 501.

742-744 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2053/56

Date: 1899-1900 (NB 386-1899)

Architect: George F. Pelham

Original Owner/ Developer: Jacob M. Wimpel

Type: Apartment house

Style/Ornament: Renaissance Revival

Material: Brick, limestone, and terra cotta

Number of Stories: 6



History

This six-story apartment house was designed by George Frederick Pelham and developed in 1899-1900 by Jacob M. Wimpel. Projected to cost \$90,000, the building was planned with apartments for twenty-four families. Construction began in April 1899 and was completed in February of the following year.

Description

Seven bays, end bays have paired fenestration with decorative terra-cotta columns; rusticated limestone base; security grilles at the basement windows; central entryway featuring masonry steps with limestone sidewalls, flanking Ionic pilasters, historic doors, and ornamented entablature; non-historic light fixtures; upper stories feature terra-cotta bandcourses and decorative, terra-cotta window lintels, including curved pediments, scrolled keystones and molded hoods; non-historic sash; bracketed, pressed-metal roof cornice with swags and triglyphs. South elevation: Brick and cement stucco; partially painted.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1985.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll C-763)

746 St. Nicholas Avenue, a/k/a 313-317 Edgecombe Avenue
Borough of Manhattan Tax Map Block/Lot: 2053/26

Building Name: St. Nicholas Court

Date: 1901-02 (NB 293-1901)

Architect: Henri Fouchaux

Original Owner/Developer: Central Building Improvement and Investment Co.

Type: Apartment house

Style/Ornament: Beaux Arts

Material: Limestone (St. Nicholas Avenue facade); limestone brick, and terra cotta (Edgecombe Avenue facade)

Number of Stories: 7



History

This through-block, T-shaped, Beaux Arts style apartment house with developed facades facing both St. Nicholas Avenue and Edgecombe Avenues was designed by Henri Fouchaux, and developed in 1901-02 by the Central Building Improvement and Investment Co. It is one of the historic district's more ornate buildings. It has a narrow, nineteen-foot-wide limestone facade on St. Nicholas Avenue, which is the more elaborate of the building's two facades and features a dramatically-arched main entryway and a prominent roof cornice. The Edgecombe Avenue facade, which is 129 feet wide, consists of brick with limestone and terra-cotta embellishments. Projected to cost \$230,000, the building was planned with apartments for sixty-two families. Construction began in April 1901 and was completed in February of the following year.

From 1924 to 1931, St. Nicholas Court was home to the notable black literary figure, Arna Bontemps, while he taught at the Harlem Academy. His work includes the novel *God Sends Sunday* (1931), the play *St. Louis Woman* (1946) in collaboration with Countee Cullen, which included a musical score by Johnny Mercer, and several poems that appeared in the *Crisis* in 1924. The noted black lawyer, Hope R. Stevens, lived at 746 St. Nicholas Avenue in the 1950s. A native of the British Virgin Islands, he received law degrees from City College and the Brooklyn Law School, and later became the 1st Executive vice president of the United Mutual Life Insurance Company and the Chairman of the Board of the Carver Federal Savings and Loan Association. The arranger, composer and conductor Leonard de Paur lived at St. Nicholas Court from 1945 through 1990. A graduate of Julliard, he composed the music for Orson Welles' stage production of *Macbeth*. He also worked in film and television, and served as the Community Relations Director for Lincoln Center.

Description

St. Nicholas Avenue facade: Limestone; three bays; arched main entryway with wide architrave, flanked by elaborately-carved panels and rusticated piers with ornate, Ionic capitals; non-historic door and light fixtures; first-story topped by curved molding; second story features grouped fenestration, ornately-carved panels, and wide, projecting molding supported by scrolled brackets; upper stories feature projecting sills and lintels; molded band above sixth story; seventh story has Ionic columns separating the bays and recessed fenestration; non-historic sash; elaborate, pressed-metal roof cornice featuring prominent brackets. Edgecombe Avenue facade: Brick; twelve bays; two light courts containing fire escapes; historic wrought-iron fence at areaway; security grilles at the basement windows; rusticated brick base containing secondary entryway at the first story with stone steps, historic ironwork, and elaborate surround with surmounting cartouche; historic wrought-iron and glass doors; non-historic light fixtures; first story topped by wide, limestone band with compound moldings; upper stories feature alternating brick bands, brick corner quoins, terra-cotta keystones, and terra-cotta molding above the sixth floor; historic wood sash and non-historic sash; roof cornice removed and replaced by cement-stucco parapet. North elevation: Brick, with some painted surfaces; non-historic signage; non-historic sash. West elevation: Brick, with some painted surfaces; non-historic sash. South elevation: Brick, non-historic sash.

Significant References

Susan Edmiston and Linda D. Cirino, *Literary New York* (Boston: Houghton Mifflin Company, 1976), 282.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983, 1985.

Manhattan Address and Telephone Directories

Edward Mapp, *Dictionary of Blacks in the Performing Arts* (London: The Scarecrow Press, 1990), 131-132.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls C-763 and E-1237)

New York Public Library, *Photographic Views of New York City*, fiche 0981.

Who's Who in Colored America (1950), 486.



(rear, a/k/a 313-317 Edgecombe Avenue)

760, 762, 764, 766 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2053/224, 124, 123, 122

Date: 1895 (NB 682-1895)

Architect: Paul T. Higgs

Original Owner/Developer: Dwyer & Haigh

Type: Row houses

Style/Ornament: Classical Revival

Material: Limestone

Number of Stories: 4 and basement



History

These four Classical Revival style row houses were designed by Paul T. Higgs and developed in 1895 by Dwyer & Haigh. They feature rock-faced limestone facades and alternating curved and angled bays. Projected to cost \$24,000 each, construction began in May 1895 and was completed in December of that year. In the 1940s and 50s, No. 760 was the home of Daniel Burrows, the District Leader of the Nineteenth and Twenty-second Assembly Districts.

Description

760 St. Nicholas Avenue: Curved bay; limestone stoop with flared base and solid sidewalls; non-historic, wrought-iron fence and gate at areaway and stoop; historic wrought-iron gate under stoop; bracketed hood at entryway; historic doors; non-historic light fixtures; non-historic security grilles at basement and first-story windows; rock-faced facade; molded bands; paneled spandrels; non-historic sash; pressed-metal roof cornice featuring dentils and ornate panels.

South elevation: Brick, partially painted; brick chimney with aluminum flues.

762 St. Nicholas Avenue: Angled bay; limestone stoop with flared base and solid sidewalls; non-historic fence and gate at areaway and stoop; bracketed hood at entryway; rock-faced facade; molded bands; paneled spandrels; sealed entryway; non-historic sash; pressed-metal roof cornice featuring dentils and ornate panels.

764 St. Nicholas Avenue: Similar to 762 St. Nicholas Avenue; non-historic wrought-iron gate and fence at areaway and stoop; historic wrought-iron gate under stoop; non-historic door and sash; non-historic light fixtures; security grilles at the basement and first-story windows.

766 St. Nicholas Avenue: Similar to 760 St. Nicholas Avenue; non-historic wrought-iron gate and fence at areaway and stoop; historic wrought-iron gate under the stoop; security grilles at the basement and first-story windows; historic door; non-historic light fixtures; non-historic sash.

Significant References

Howard Dodson et al. *The Black New Yorkers: The Schomburg Illustrated Chronology* (New York: John Wiley & Sons, Inc, 2000), 245, 255.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983, 1985.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll C-763)

New York Public Library, *Photographic Views of New York City*, fiche 0981.

768-770 St. Nicholas Avenue, a/k/a 331 Edgecombe Avenue
Borough of Manhattan Tax Map Block/Lot: 2053/90

Building Name: The Purling
Date: 1901-02 (NB 486-1901)
Architect: John P. Leo
Original Owner/Developer: John P. Leo
Type: Apartment house
Style/Ornament: French Renaissance Revival
Material: Limestone (St. Nicholas Avenue facade); brick (Edgecombe Avenue elevation)
Number of Stories: 7



History

This seven-story French Renaissance Revival style apartment building was built in 1901-02; John P. Leo served as both the architect and the developer. This through-block building's main facade on St. Nicholas Avenue features an elaborate limestone entryway and a slate-covered mansard roof with gabled dormers. Unlike the historic district's two other through-block buildings, which have designed facades on both St. Nicholas and Edgecombe Avenues, The Purling's brick Edgecombe Avenue elevation is unembellished. Projected to cost \$78,000, construction began in June 1901 and was completed in July of the following year. The ground floor facing St. Nicholas Avenue and the first-story fenestration facing Edgecombe Avenue were altered prior to 1983.

Description

St. Nicholas Avenue facade: Limestone; four bays; elaborate entryway with carved piers, ornate hood, and paired brackets; non-historic doors and light fixtures; a section of the ground floor is covered with corrugated aluminum panels; upper stories feature paired sash, bracketed bands, projecting lintels, and flat pilasters; non-historic sash; non-historic fire escape; projecting cornice with brackets above the sixth story; slate-covered mansard roof; gabled dormers. Edgecombe Avenue elevation: Setback from lot line; brick; non-historic fence at the areaway; non-historic basement entryway; iron security grilles at basement windows; non-historic light fixtures; first-story windows have been altered; upper stories have segmentally-arched windows with radiating header bricks; non-historic fire escape; non-historic sash; brick roof parapet with terra-cotta coping. North and South elevations: Cement stucco.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1237)

772-778 St. Nicholas Avenue, a/k/a 333 Edgecombe Avenue
Borough of Manhattan tax Map Block/Lot: 2053/114

Date: 1904-05 (NB 745-1904)
Architect: Henri Fouchaux
Original Owner/Developer: The Central Building & Improvement Co.
Type: Apartment house
Style/Ornament: Renaissance Revival
Material: Brick and terra cotta
Number of Stories: 6



History

This six-story, Renaissance Revival style apartment house was designed by Henri Fouchaux and developed in 1904-05 by the Central Building & Improvement Company. The building, which has facades facing both St. Nicholas Avenue and Edgecombe Avenue, is distinguished by its multi-story arches and handsome terra-cotta ornament. Projected to cost \$200,000, construction began in October 1904 and was completed in December of the following year.

Description

St. Nicholas Avenue facade: Seven bays; foundation covered with cement stucco; historic wood sash and non-historic sash at the basement; central light court with multi-story arch and scrolled keystone; historic, wrought-iron fence at areaway; prominent, limestone portico with paired, Ionic columns, decorative frieze, and surmounting balustrade; non-historic doors and light fixtures; first story features coursed brick, grouped fenestration, and splayed terra-cotta lintels with keystones; upper stories feature grouped fenestration, non-historic sash, splayed terra-cotta lintels with foliate keystones, decorative brickwork, historic wrought-iron fire escapes recessed behind multi-story arches with scrolled keystones; terra-cotta bands above fifth story; elaborate terra-cotta panels at the sixth story; bracketed, pressed-metal cornice with dentils. Light court elevation: Brick, coated with cement stucco; non-historic sash. Edgecombe Avenue facade: Three bays; similar to St. Nicholas Avenue facade; cement stucco basement with non-historic entryways, light fixtures, and wrought-iron railings; historic wrought-iron fire escapes; non-historic sash. South elevation: Brick; non-historic sash. North elevation: Brick, repointed and partially painted; stone foundation; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983, 1985.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls C-763 and E-1237)

ST. NICHOLAS AVENUE (WEST SIDE)
Between West 145th Street and West 146th Street

701-703 St. Nicholas Avenue, a/k/a 401-405 West 145th Street
Borough of Manhattan Tax Map Block/Lot: 2060 29

Date: 1896 (NB 763-1896)
Architect: Theodore E. Thompson
Original Owner/Developer: Fred H. Walker
Type: Apartment house with ground-floor stores
Style/Ornament: Romanesque Revival
Material: Brick and brownstone
Number of Stories: 5



History

This Romanesque Revival style apartment house constructed with ground floor stores was designed by Theodore E. Thompson and developed in 1896 by Fred. H. Walker. It is distinguished by its handsome brickwork and brownstone ornamentation. Projected to cost \$30,000, the building was planned with apartments for eight families. Construction began in June 1896 and was completed in October of that year. A one-story extension containing a store was built in the north alleyway facing St. Nicholas Avenue between 1909 and 1934.

Description

St. Nicholas Avenue facade: Four bays; arched entryway featuring joined polished granite Corinthian columns and decorative architrave; non-historic door and light fixtures; non-historic storefronts, signage, and fixed awnings; second story fenestration has quoining and stepped brownstone lintels; molded band at the level of the third- and fifth-story sills; third- and fourth-story fenestration, beneath two-story arch, features elaborate brownstone spandrel panel and wide brownstone molding at the spring line; fifth-story lintels in a continuous, brownstone band; non-historic sash; bracketed, pressed-metal roof cornice with dentils. West 145th Street facade: Twelve bays; similar to St. Nicholas Avenue facade; rock-faced ashlar; non-historic storefronts, signage, and fixed awnings; non-historic sash; non-historic, wrought-iron fire escape; entryway to subway. North Elevation: Brick; light wells; non-historic sash. West elevation: Brick; non-historic sash. North extension: One-story, non-historic storefront, signage, and security gate.

Significant References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Sons, 1899-1909), v. 5, pl. 2.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983.

Manhattan Land Book, City of New York (New York: G.W. Bromley & Co., 1934), pl. 158.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls E-1320 and E-1321)

707-711 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2060/31

Building Name: Harvard Court

Date: 1905-06 (NB 754-1905)

Architect: Schwartz & Gross

Original Owner/Developer: Aronson & Bauer

Type: Apartment House

Style/Ornament: Colonial Revival

Materials: Brick, limestone, and terra cotta

Number of Stories: 6



History

This Colonial Revival style, six-story apartment house was designed by Schwartz & Gross and developed in 1905-06 by Aronson & Bauer. The building is distinguished by its handsome, two-story, classically inspired frontispiece featuring a recessed entryway with flanking columns and surmounting, Palladian arch. Projected to cost \$125,000, construction began in June 1905 and was completed in April of the following year. Its roof cornice was removed in between 1938 and 1981; the building, which had been vacant for several years, was repaired in 1981-83.

Description

Five bays; paired, non-historic sash; rusticated limestone base; security grilles at the first story; projecting portico featuring recessed entryway, freestanding Tuscan columns, bracketed entablature, and surmounting balustrade; non-historic door; second story features quoined fenestration and central Palladian arch with scrolled keystone and flanking, paneled piers; upper stories feature recessed central bay with fire escape, corner quoins, splayed, terra-cotta lintels with cartouches, and terra-cotta bands; non-historic fire escapes (installed in 1981-83); roof cornice removed and replaced with cement-stucco fascia; brick roof parapet featuring decorative terra-cotta panels, antifixae, central cartouche. North Elevation: Brick and cement stucco; light court; sealed windows. South Elevation: Brick and cement stucco; light-court; lot-line windows with non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1321)

713, 715, 717, 719 St. Nicholas Avenue and 721 St. Nicholas Avenue (a/k/a 400 West 146th Street) Borough of Manhattan Tax Map Block/Lot: 2060/33, 133, 34, (old) 35, 36¹

Date: 1890-91 (NB 327-1889)
Architect: Hugh M. Reynolds
Original Owner/Developer: Thayer & Robinson
Type: Row houses
Style/Ornament: Victorian Romanesque
Material: Brick and brownstone
Number of Stories: 4 ½



¹Lots 35 and 36 have been combined into one lot known as lot 36.

History

These five Victorian Romanesque style row houses were designed by Hugh M. Reynolds in 1889 and developed in 1890-91 by Thayer & Robinson. Projected to cost from \$22,000 to \$25,000 each, construction began in March 1890 and was completed in February of the following year. The row is distinguished by its picturesque roofline featuring an array of mansards, gables, dormers, and prominent corner tower. A one-story brick commercial addition was built facing West 146th Street between 1909 and 1934. From c.1925 until 1964, the building's ground floor was occupied by one of the first speakeasies in the Sugar Hill area, the Silver Dollar Café, which became the Seven-Two-One Club following Prohibition. The spot featured local jazz talent, such as the Kaiser Marshall Trio, Harlem Harley's Washboard Band, and the Ernie Henry Band. By 1938, the ground stories of Nos. 713 to 717 were converted into stores and extended to the front lot lines, the mansard roof at No. 713 was altered, and the stoop at No. 719 was removed.

Description

713 St. Nicholas Avenue: Scored, pigmented cement-stucco covers the original brick; non-historic ground story including storefront, security gate, entryway to upper floors, and surmounting non-historic wrought-iron fence; non-historic light fixtures; projecting, curved bay at the second story; band moldings; non-historic sash; altered attic story; brick roof parapet.

715 St. Nicholas Avenue: Non-historic ground story including storefront, entryway to upper floors, light fixtures, and fixed awning; projecting, angled bay at the second and third stories; brick quoins; brownstone band moldings, painted; non-historic sash; slate-covered mansard roof; dormer with paired sash and scrolled pediment.

717 St. Nicholas Avenue: Non-historic ground story including storefront, entryway to upper floors, security gate, light fixtures, and fixed awning; curved projecting bay with slated-covered conical roof and dormer; brick quoins and brownstone band moldings; non-historic sash; slate-covered mansard roof with prominent gable containing carved brownstone panel.

719 St. Nicholas Avenue: Stoop removed; ground floor resurfaced; non-historic entryways, light fixtures, and fixed awning; three-story, angled bay at the center; brick quoins and brownstone band moldings; historic wood sash and non-historic sash; slate-covered mansard roof; dormer with paired sash and scrolled pediment.

721 St. Nicholas Avenue (a/k/a 400 West 146th Street): St. Nicholas Avenue facade: Curved tower with flat roof; altered and resurfaced ground story; brick quoins; historic wood sash and non-historic sash; arcaded attic story with corbeled parapet. West 146th Street facade: Brownstone basement, partially resurfaced, and first story; box stoop; brownstone bands and panels; arched fenestration with brownstone labels; historic wood sash and non-historic sash; mansard roof with slate tiles; dormer with scrolled gable; paneled, brick parapet partially rebuilt; first story sealed; one-story brick extension has non-historic awning and security gates. Rear elevation: Brick; sealed fenestration; fire escape.

Significant References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Sons, 1899-1909), v. 5, pl. 2.

Harlem Local Reporter, January 19, 1898, p. 1; March 9, 1898, p.1.

Landmarks Preservation Commission, files.

LPC, Urban Cultural Resources Survey, photographic record, 1981, 1983.

Manhattan Land Book, City of New York (New York: G.W. Bromley & Co., 1934), pl. 158.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1321)

**ST. NICHOLAS AVENUE (WEST SIDE)
Between West 146th Street and West 147th Street**

723-727 St. Nicholas Avenue, a/k/a 401-405 West 146th Street
Borough of Manhattan Tax Map Block/Lot: 2061/29

Date: 1906-07 (NB 552-1906)
Architect: Lorenz F.J. Weiher, Jr.
Original Owner/Developer: George Doctor
Type: Apartment house
Style/Ornament: Colonial Revival
Material: Brick and limestone
Number of Stories: 6



History

This Colonial Revival style, six-story apartment house was designed by Lorenz F.J. Weiher, Jr. and developed in 1906-07 by George Doctor. Projected to cost \$100,000, construction began in June 1905 and was completed in April of the following year. The building is distinguished by its limestone base, decorative terra-cotta detailing, and prominent, bracketed roof cornice. Between 1938 and 1981, the St. Nicholas Avenue facade was modified with the enlargement of one first-story window opening into a secondary entryway.

Description

St. Nicholas Avenue facade: Eight bays, paired and grouped sash; two-story, rusticated brick base, painted, with segmental-arch fenestration and prominent limestone keystones; projecting main entryway with molded surround and bracketed hood topped by decorative wrought-iron fence; non-historic, secondary entryway with wrought-iron gate; non-historic light fixtures; upper stories feature terra-cotta quoins, window pediments, and splayed lintels with prominent keystones; rustication at the sixth story; non-historic sash; historic wrought-iron fire escape; prominent, pressed-metal roof cornice with scrolled brackets, modillions, dentils, and swags. West 146th Street facade: Ten bays; similar to St. Nicholas Avenue facade; non-historic sash; historic wrought-iron fire escapes; entryway to subway. West and North Elevations: Brick, repointed, and cement stucco; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1329)

729 and 731 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2061/32,33

Date: 1885-86 (NB 514-1885)

Architect: Theodore Minot Clark

Original Owner/Developer: William Thompson

Type: Row houses

Style/Ornament: Victorian Romanesque

Material: Manhattan schist, brick, and terra cotta

Number of Stories: 4



History

This pair of Victorian Romanesque style row houses, two of the earliest row houses built in the district, was designed by Theodore Minot Clark and developed in 1885-86 by William Thompson. They are distinguished by their unusual facades consisting of Manhattan schist, their massive curving bays, and picturesque rooflines. Projected to cost \$8,000 each, construction began in May 1885 and was completed in May of the following year. By 1938, the stoop at No. 731 was removed and its ground floor converted to commercial space, while the stoop at No. 729 was removed by 1981. The ground floor of No. 731 has been restored to residential use.

Description

729 St. Nicholas Avenue: Massive projecting bay with recessed fenestration and conical roof covered with non-historic shingles; stoop removed; non-historic entryway and light fixtures; first-story fenestration set below brick arches; second-story fenestration has splayed terra-cotta lintels with flanking, decorative panels; third-story piers topped with terra-cotta panels; non-historic sash; fourth-story facade, sloping roof, and gabled dormer covered with non-historic shingles; brick chimney.

731 St. Nicholas Avenue: Similar to 729 St. Nicholas Avenue; stoop removed; non-historic entryway and light fixtures; non-historic sash; historic wood shingles at fourth-story and dormer gable; brick chimney.

Significant References

Andrew S. Dolkart and Gretchen S. Sorin, *Touring Historic Harlem* (New York: New York Landmarks Conservancy, 1997), 105.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1329).

733, 735, 737 St. Nicholas Avenue and 739 St. Nicholas Avenue (a/k/a 400 West 147th Street) Borough of Manhattan Tax Map Block/Lot: 2061/34, 134, 35, 135

Date: 1898-1900 (NB 817-1898)
Architect: Henri Fouchaux
Original Owner/Developer: Walter Fox
Type: Row houses
Style/Ornament: Classical Revival
Material: Limestone
Number of Stories: 3 and basement



(147th Street facade)

History

These four Classical Revival style row houses were designed by the prolific architect Henri Fouchaux and developed in 1898-1900 by Walter Fox. Projected to cost \$15,000 each, construction began in November 1898 and was completed in October 1900. By 1938, the basement and first story of No. 733 had been extended to the front lot line and converted to stores; the stoop at No. 737 had been removed; the basement at No. 739 had been converted to commercial space; and a one-story, rooftop addition had been constructed at the latter address. By 1981, the first story at No. 733 had been converted to an apartment; the two-story projecting bay and the stoop at No. 735 had been removed, and its basement converted to a store. No. 737 was abandoned by 1981, and remains so. No. 733 is currently being rehabilitated.

Description

733 St. Nicholas Avenue: Presently vacant; projecting, angled bay; two-story, brick extension to front lot line; security gate; molded window surrounds; sash removed; bracketed, pressed metal roof cornice.

735 St. Nicholas Avenue: Non-historic ironwork at the areaway; stoop removed; basement facade altered; non-historic sign and light fixtures; two-story projecting bay replaced by flat, cement-stucco covered surface with grouped sash; elaborately-carved spandrel between the first and second floor at the south bay; prominent keystone above second-story, south bay; third-story fenestration topped by molded hood; non-historic sash; bracketed, pressed metal roof cornice.

737 St. Nicholas Avenue: Presently vacant; stoop removed; two-story, angled bay with elaborate Corinthian columns, elaborately-carved spandrels, and molded, pressed-metal cornice; elaborately-carved, original entryway surround intact at the first story; second-story window with bracketed hood; third-story fenestration topped by molded hood; sash removed; bracketed, pressed-metal roof cornice.

739 St. Nicholas Avenue (a/k/a 400 West 147th Street): St. Nicholas Avenue facade: Three bays; curved facade; basement has modified window openings and non-historic entryway; non-historic signage and light fixtures; wrought-iron window grilles at the basement; first-story fenestration has elaborately-carved surrounds; second- and third-story fenestration has molded surrounds; historic wood sash and non-historic sash; bracketed, pressed-metal roof cornice. West 147th Street facade: Seven bays (basement and first story), six bays (second and third stories); limestone bulkhead and wrought-iron fence at the areaway; box stoop with solid sidewalls; secondary entryway under the stoop with non-historic door; elaborate entryway with carved panels and non-historic door; non-historic light fixtures; carved and bracketed first-story lintels in a continuous molding; molded window surrounds on the second story; molded bands; historic wood sash and non-historic sash; bracketed, pressed-metal roof cornice; historic, masonry rooftop addition with a denticulated, pressed-metal cornice. Rear elevation: Brick; stone lintels; non-historic sash; pressed-metal roof cornice

Significant References

LPC, Urban Cultural Resources Survey, photographic record, 1981, 1983.
NYC Dept. of Finance, Computer Assisted Mass Appraisal System (CAMA), 1988.
New York City Department of Taxes, photographic record, c. 1938 (Roll E-1329).

ST. NICHOLAS AVENUE (WEST SIDE)
Between West 147th Street and West 148th Street

741-743 St. Nicholas Avenue

See: 401-409 West 147th Street

745 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2062/32

Date: 1905-06 (NB 385-1905)

Architect: Edward E. Ashley

Original Owner/Developer: Edward E. Ashley

Type: Row house

Style/Ornament: Colonial Revival

Material: Brick, limestone, and terra cotta

Number of Stories: 4 and basement

(for photograph, see entry for 747-751 St. Nicholas Avenue)

History

This four-story, Colonial Revival row house was developed in 1905-06 by Edward E. Ashley, who was also listed as the architect. Projected to cost \$8,000, the building was planned with apartments for two families. Construction began in May 1905 and was completed in October of the following year. The building is distinguished by its rusticated limestone base and handsome terra-cotta ornament. It was the home of African-American portrait painter, O. Richard Reid, in 1928-29, and of the African-American dentist, Subbeal Toombs, from 1949 through 1970. Toombs served as Captain of the U.S. Army Dental Corps in 1945-47. The building's fourth floor balcony was removed between 1988 and 1999.

Description

Repointed brickwork; angled bay, paired windows; rusticated limestone base and stoop with historic ironwork; arched entryway with historic wrought-iron door; non-historic light fixtures; wide, terra-cotta molding above first story; splayed terra-cotta lintels on the upper stories; non-historic sash; original fourth-story balcony removed and replaced by cement-stucco surface; pressed-metal roof cornice with dentils; paneled, brick roof parapet with stone coping. South Elevation: Brick; oval sash; light well with non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1985.

Manhattan Address and Telephone Directories

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1228)

New York County, Office of the Register, Leases Liber 4464, p.81 (October 29, 1949).

Who's Who in Colored America (1928-29), 304; (1950), 512.

747, 749, 751 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2062/132, 33, 34

Date: 1890 (NB 2025-1889)

Architect: Edward E. Ashley

Original Owner/Developer: E.E. & S.J. Ashley

Type: Row houses

Style/Ornament: Romanesque Revival

Material: Brick and brownstone

Number of Stories: 4 and basement



History

These three Romanesque Revival style row houses were designed in 1889 by Edward E. Ashley and developed in 1890 by E.E. & S.J. Ashley. Projected to cost \$10,000 each, construction began in March 1890 and was completed in November of that year. The row is distinguished by its rock-facade ashlar base, second-story oriels, and bracketed cornice. The buildings have had many alterations over the years, including stoop removals at Nos. 747 (between 1938 and 1981) and 749 (prior to 1938), the replacement of the original stoop at No. 751 (prior to 1938); the installation of storefronts in the 1930s, the removal of the oriel at No. 749 (between 1988 and 1999), and the removal of the battlements above the cornices (by 1938 at No. 747, and between 1938 and 1981 at Nos. 749 and 751). The fourth-story facades of all three buildings were rebuilt in 1994.

Novelist and essayist Ralph Ellison (1914-1994) lived in an apartment at 749 St. Nicholas Avenue from 1945 to 1953. His novel, *Invisible Man*, a metaphoric exploration of the African-American experience from slavery to the twentieth century, which was written while he resided here, won the National Book Award in 1952. Ellison received the nation's highest civilian award, the Medal of Freedom, in 1976.

African-American opera singer, Robert McFerrin, lived at 749 St. Nicholas Avenue from 1949 through 1990. A native of Arizona, he was the first black male performer at the Metropolitan Opera in 1955, and performed across the U.S., Canada, and Europe. He was a guest professor at the Sibelius Academy in Helsinki in 1959, and also worked in film and theater, including the 1959 film *Porgy & Bess*, in which he was the voice of Porgy, and the 1949 City Center production of *Troubled Island*.

Description

747 St. Nicholas Avenue: Facade repointed; stoop removed; basement story extended to the lot line; non-historic storefront; security gate; non-historic awning, signage, and light fixtures; first story features rock-faced brownstone ashlar and paired and grouped sash; curved, second-story oriel with bracketed base, geometrical panels, and molded crown; fourth-story facade rebuilt; non-historic sash; bracketed, pressed-metal roof cornice.

749 St. Nicholas Avenue: Basement facade altered; non-historic storefront, signage, and light fixtures; first story features brownstone ashlar and stained-glass transoms above the windows; second-story oriel replaced with brick facade and grouped sash; third-story fenestration recessed behind curved arch with brownstone keystones; fourth-story facade rebuilt; non-historic sash; bracketed, pressed-metal roof cornice.

751 St. Nicholas Avenue: Repointed brick; non-historic, iron plate stoop; basement window converted to entryway with security gate; non-historic sign and light fixtures; basement and first story feature rock-faced brownstone ashlar; historic doors; show window at first story; curved, second-story oriel with geometrical panels and molded crown; non-historic sash; bracketed, pressed-metal roof cornice. North Elevation: Brick and cement stucco.

Significant References

Jervis Anderson, *This Was Harlem: A Cultural Portrait, 1900-1950* (New York: Farrar Straus Giroux, 1982), 61, 244, 281,284, 310.

Dictionary of Blacks in the Performing Arts (1990), 325.

Andrew S. Dolkart and Gretchen S. Sorin, *Touring Historic Harlem* (New York: New York Landmarks Conservancy, 1997), 105-106.

Susan Edmiston and Linda D. Cirino, *Literary New York* (Boston: Houghton Mifflin Company, 1976), 297-300.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1985.

Manhattan Address and Telephone Directories

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1228)

753 St. Nicholas Avenue

Borough of Manhattan Tax Map Block/Lot: 2062/35

Date: 1936 (NB 220-1936)

Architect: G.W. Swiller

Original Owner/Developer: Frank Nachmias

Type: Taxpayer

Style/Ornament: None

Material: Brick and concrete block

Number of Stories: 1

History

This lot remained undeveloped until 1936, when the existing one-story store, which occupies the north side of the lot, was built. It was extended to the south between 1936 and 1938, but this addition had been removed by 1981.

Description

Brick and concrete block; security gate; flat roof; non-historic iron fence.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1985.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll I-2477)

755 St. Nicholas Avenue, a/k/a 400 West 148th Street
Borough of Manhattan Tax Map Block/Lot: 2062/36

Date: 1912-13 (NB 261-1912)
Architect: Mitchell Bernstein
Original Owner/Developer: St. Nicholas Holdings Co.
Type: Apartment house with ground-level stores
Style/Ornament: Colonial Revival
Material: Brick
Number of Stories: 5



History

This five-story, Colonial Revival style apartment house constructed with first-floor stores was designed by Mitchell Bernstein and developed in 1912-13 by the St. Nicholas Holdings Co. Projected to cost \$30,000, construction began in May 1912 and was completed in March of the following year.

Description

St. Nicholas Avenue facade: Four bays; non-historic storefront and signage; first-story window sealed; upper story fenestration has splayed keystones; non-historic sash; paneled brick roof parapet. West 148th Street facade: Thirteen bays; similar to St. Nicholas Avenue facade; arched entryway featuring keystone, flat pilasters, and bracketed hood; non-historic door; non-historic storefront, signage, and security gates; non-historic sash; historic wrought-iron fire escapes; stairwell bulkhead on roof; non-historic one-story wood extension. West elevation: Brick; non-historic sash. South elevation: Cement-stucco; stairwell bulkhead on roof. Site feature: Historic wrought-iron fence at alleyway facing West 148th Street.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1228)

ST. NICHOLAS AVENUE (WEST SIDE)
Between West 148th Street and West 149th Street

757 St. Nicholas Avenue (a/k/a 401 West 148th Street), 759, 761, 763, 765, 767, 769, 771, 773 St. Nicholas Avenue, 775 St. Nicholas Avenue (a/k/a 400 W. 149th Street), and 403 W. 148th Street Borough of Manhattan Tax Map Block/Lot: 29, 129, 30, 31, 32, 33, 34, 35, 36, 136, 28.

Date: 1894-95 (NB 607-1894)

Architect: Frederick P. Dinkelberg

Original Owner/Developer: William Broadbelt

Type: Row houses

Style/Ornament: Classical Revival

Material: Brick, brownstone, and limestone

Number of Stories: 5 (757 and 775 St. Nicholas Avenue); 4 and basement (759 to 773 St. Nicholas Avenue); 3 and basement (403 West 148th Street)



History

These eleven, Classical Revival style row houses were designed by Frederick P. Dinkelberg and developed in 1894-95 by William Broadbelt. Projected to cost between \$15,000 and \$20,000 each, construction began in June 1894 and was completed in January of the following year. Ten of the eleven houses in the row comprise the St. Nicholas Avenue blockfront between West 148th Street and West 149th Street, which consists of eight similarly-designed, four-story and basement houses with facades of buff brick and either limestone or brownstone bases and trim, flanked by five-story, corner houses of brown brick with brownstone trim. The row is further distinguished by its bow fronts and prominent cornices. The remaining house, which fronts on West 148th Street, is similar in design to the St Nicholas Avenue buildings. The stonework for the group was supplied by T.J. Brennan and the carvings were the work of Nugent & Doxey. The original iron work, which remains extant at Nos. 757 and 775, was produced by the Hunter Iron Works of Manhattan. By 1938, the majority of the stoops facing St. Nicholas Avenue were removed, the fifth floor balcony at No. 775 had been enclosed, and the buildings' lower floors converted to commercial space.

Description

757 St. Nicholas Avenue (a/k/a 401 West 148th Street): St. Nicholas Avenue facade: Brick facade, painted; three bays; non-historic storefront and sign; multi-story oriel; quoins; molded window surrounds with bracketed hoods; elaborate terra-cotta panels at the fourth story; non-historic sash; fifth-story lintels in a continuous stone band; bracketed, pressed-metal cornice with return at north elevation. West 148th Street facade: Brick facade, painted; four bays; painted brownstone base with curved bay that contained original entryway (now sealed); first-story fenestration sealed with masonry; non-historic entryway and light fixtures; projecting, second-story window with elaborate enframement and surmounting entablature; quoins; upper-story fenestration with molded surrounds and bracketed hoods; molded band above fourth story; non-historic sash; bracketed, pressed-metal cornice. West elevation: Cement stucco; second-story oriel; attached HVAC; non-historic sash; bracketed, pressed-metal cornice; three-story, brick wing, painted, with secondary entryway and window with molded lintels, corbeled cornice, and non-historic fence on roof. Site features: Historic and non-historic wrought-iron fences facing West 148th Street.

759 St. Nicholas Avenue: Curved bay; brick facade with a rusticated, limestone base topped by decorative molding and limestone upper-story trim; stoop removed; non-historic ironwork at areaway; security grilles at the basement windows; non-historic entryway and light fixtures; bracketed hood above original entryway at the first story; second- and third-story fenestration feature quoins and molded hoods; terra-cotta fretwork at the fourth-story; basement and first-story sealed; non-historic sash on upper stories; bracketed, pressed-metal cornice with elaborate frieze.

761 St. Nicholas Avenue: Painted facade; brick with a limestone base and upper-story trim, and detailing similar to 759 St. Nicholas Avenue; stoop removed; non-historic ironwork; basement windows altered; non-historic entryway and light fixtures; original entryway at the first story flanked by attached columns; south bays at second and third stories are arched and have scrolled keystones; non-historic sash; bracketed, pressed-metal cornice with elaborate frieze.

763 St. Nicholas Avenue: Brick facade with a limestone base and upper-story trim, and detailing similar to 759 St. Nicholas Avenue; basement facade altered; non-historic stoop, ironwork, entryway, and light fixtures; non-historic sash.

765 St. Nicholas Avenue: Brick with a brownstone base and upper-story trim, and detailing similar to 761 St. Nicholas Avenue; stoop removed; non-historic concrete bulkhead at the areaway; non-historic entryway and light fixtures; security grilles at the basement windows; historic wood sash and non-historic sash.

767 St. Nicholas Avenue: Brick facade with a brownstone base and upper-story trim, and detailing similar to 759 St. Nicholas Avenue; non-historic entryway and light fixtures; security grilles at the basement windows; bracketed first-story balcony with wrought-iron railing; historic doors intact at original first-story location; non-historic sash.

769 St. Nicholas Avenue: Brick facade with a limestone base and upper-story trim, and similar detailing as 761 St. Nicholas Avenue; stoop removed; basement entryway with molded enframent; security grilles at the basement windows; non-historic light fixtures; non-historic ironwork and gate at the areaway; non-historic sash.

771 St. Nicholas Avenue: Brick facade with a limestone base and upper-story trim, and detailing similar to 759 St. Nicholas Avenue; stoop removed; basement entryway with molded enframent; non-historic gate and light fixtures; security grilles at basement windows; non-historic fire escape; non-historic sash.

773 St. Nicholas Avenue: Brick facade with a limestone base and upper-story trim, and detailing similar to 761 St. Nicholas Avenue; stoop removed; basement facade altered; non-historic signage and light fixtures; non-historic awnings at the upper story windows; upper facade painted; historic wood sash and non-historic sash; cornice partly altered.

775 St. Nicholas Avenue (a/k/a 400 West 149th Street) St. Nicholas Avenue facade: Brick facade with a rusticated brownstone base topped by a molded band; brownstone upper-story trim; three bays; curved facade; center window converted to door; quoins; molded window hoods at the second and third stories, bracketed at the second story; third- and fourth-story sills in a continuous band; fourth-story bays divided by decorative, terra-cotta panels and topped by molded band; fifth-story sheathed in decorative copper, topped by acanthus and anthemion; non-historic sash; bracketed, pressed metal roof cornice with return at south elevation. W. 149th Street facade: Four bays; brownstone base with curved portico featuring Ionic columns, historic ironwork, and carved entablature; historic doors; non-historic light fixtures; security grilles at the first-story windows; projecting, second-story window with elaborate enframent and surmounting entablature; quoins; upper-story fenestration with molded surrounds and bracketed hoods; molded band above fourth story; historic wood sash and non-historic sash; bracketed, pressed-metal cornice. West elevation: Brick; second-story oriel; non-historic sash; bracketed, pressed-metal cornice; three-story, brick wing with secondary entryway and window with molded lintels, corbeled cornice. Site feature: Historic wrought-iron fence at rear of the lot facing W. 149th Street.

403 West 148th Street: Limestone facade; non-historic concrete bulkhead at the areaway; curved bay; historic wrought-iron gate under limestone stoop; rusticated base; security grilles at basement windows; non-historic door and light fixtures; wide, elaborately-carved band above first story; band molding above second story; third-story sills set in a continuous band; non-historic sash; elaborate, pressed-metal cornice. East elevation: Brick, partially painted.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981-86.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1229)

Real Estate Record and Guide, December 1, 1894, p.806; February 2, 1895, Supplement.



(775 St. Nicholas Avenue, 149th Street facade)

WEST 145TH STREET (NORTH SIDE)
Between St. Nicholas Avenue and Convent Avenue

401-405 West 145th Street

See: 701-703 St. Nicholas Avenue

407 West 145th Street

Borough of Manhattan Tax Map Block/Lot: 2060/28

Date: 1897 (NB 233-1897)

Architect: Edward E. Ashley

Original Owner/Developer: Edward E. Ashley

Type: Apartment house

Style/Ornament: Classical Revival

Material: Brick and limestone

Number of Stories: 5



History

This five-story Classical Revival style apartment house was designed and developed in 1897 by Edward E. Ashley, who built the adjacent building at 409-411 West 145th Street in 1899-1900. Projected to cost \$25,000, the building was planned with apartments for fifteen families. Construction began in April 1897 and was completed in December of that year. The building is distinguished by its rusticated brownstone base, arched entryway, and prominent cornice.

Description

Painted brick facade; five bays; rock-faced limestone ashlar basement with altered fenestration; historic ironwork at areaway; limestone stoop with solid sidewalls featuring scrolled carvings; rusticated limestone first-story facade featuring central arched entryway with scrolled keystone and bracketed hood, carved shields flanked by window openings, and surmounting fret molding; non-historic door and light fixtures; second-story sills supported by foliated cartouches; third- and fifth-story sills in a continuous brownstone band; upper-story fenestration has molded brownstone surrounds and projecting hoods; fifth story features projecting keystones and oval window at the center bay; historic wood sash and non-historic sash; non-historic fire escape; bracketed pressed-metal cornice with swags and dentils.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1320)

409-411 West 145th Street

Borough of Manhattan Tax Map Block/Lot: 2060/25

Date: 1899-1900 (NB 979-1899)

Architect: Edward E. Ashley

Original Owner/Developer: Edward E. Ashley

Type: Apartment house

Style/Ornament: Renaissance Revival

Material: Brick and limestone

Number of Stories: 6



History

This six-story, Renaissance Revival style apartment house was designed and developed in 1899-1900 by Edward E. Ashley, who also built the adjacent building at 407 West 145th Street in 1897. Projected to cost \$36,000, 409-411 West 145th Street was planned with apartments for fourteen families. Construction began in August 1899 and was completed in August of the following year. The building is distinguished by its rusticated limestone base, portico with columns, and prominent pressed-metal cornice. The sideyard, to the west of the building, was originally a separate lot containing a one-story garage that was demolished in 1968.

Description

Six bays; rusticated limestone base topped by band molding; historic ironwork at areaway; non-historic signage; limestone stoop; entry portico featuring granite Corinthian columns, dentils, and surmounting balustrade; historic doors and transom; non-historic light fixtures; stone band courses at the second story; upper-story sills set in continuous stone bands, with dentils at the fifth story; rock-faced limestone window lintels; non-historic sash; non-historic fire escape; bracketed, pressed-metal roof cornice with dentils and swags. West elevation: Brick, painted; non-historic sash; fire escape. Site features: West side yard with non-historic wrought-iron fence.

Significant References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1932-1961), v. 5, pl. 2

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1985.

New York City Department of Buildings, Borough of Manhattan, DEMO 547-1968.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls E-1320 and H-2394)

413, 415, 417, 419 West 145th Street

Borough of Manhattan tax Map Block/Lot: 2060/24, 123, 23, 22

Date: 1893 (NB 424-1893)

Architect: Neville & Bagge

Original Owner/Developer: Frederick Hack

Type: Row houses

Style/Ornament: Renaissance Revival

Material: Brownstone

Number of Stories: 3 and basement



History

These four Renaissance Revival style row houses were designed by Neville & Bagge and developed in 1893 by Frederick Hack. Projected to cost \$12,500 each, construction began in April 1893 and was completed in October of that year. The row, designed in an a-b-b-a pattern, combines arched windows, oriels, and carved panels and is remarkably intact. The neighboring German Evangelical Lutheran Church of Saint Matthew (now Mount Zion Lutheran Church) owned No. 419 from 1910 to 1944.

Description

413 West 145th Street: Three bays; rusticated base; brownstone bulkhead and non-historic wrought-iron fence at the areaway; brownstone stoop with solid sidewalls and carved newel; historic wrought-iron gate under stoop; security grilles at basement and first-story windows; arched entryway with carved architrave and historic double doors; non-historic light fixtures; second-story oriel with supporting, scrolled brackets, carved panels, and crown molding; arched, third-story fenestration with projecting label moldings; non-historic sash; bracketed pressed-metal roof cornice with decorative swags. East elevation: Brick, with cement-stucco-covered surfaces; brick chimneys.

415 West 145th Street: Three bays; rock-faced ashlar base; brownstone bulkhead and non-historic wrought-iron fence at the areaway; brownstone stoop with solid sidewalls and carved newel; historic wrought-iron gate under the stoop; recessed entryway with flanking Ionic pilasters and bracketed hood; historic double doors; non-historic light fixtures; carved piers at the second-story; third-story fenestration arranged in a Palladian motif with Ionic pilasters and carved tympanum; historic wood sash; bracketed pressed-metal roof cornice with decorative frieze.

417 West 145th Street: Similar to 415 West 145th Street; facade painted; non-historic wrought-iron gate and fence at the areaway and on the stoop; historic wrought-iron gate under the stoop; security grilles at basement and first-story windows; historic double doors; non-historic light fixtures; historic wood sash.

419 West 145th Street: Similar to 413 West 145th Street; basement facade and stoop painted; security grilles at basement windows; original entryway surround has been removed; non-historic doors and sash; non-historic light fixtures.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1320)

New York County, Office of the Register, Deeds Liber 145, p. 394 (August 10, 1910); Liber 4321, p. 527 (December 1, 1944).

MOUNT ZION LUTHERAN CHURCH AND PARISH HOUSE

421-431 West 145th Street, a/k/a 361-367 Convent Avenue

Borough of Manhattan Tax Map Block/Lot: 2060/18

Church

Address: 425-431 West 145th Street, a/k/a 361-369 Convent Avenue

Date: 1888-89 (NB 1267-1888)

Architect: Joseph Wolf

Original Owner: Reformed Protestant Dutch Church

Type: Church

Style/Ornament: Gothic Revival

Material: Brick

Number of Stories: 1



Parish House

Address: 421-423 West 145th Street

Date: 1908-09 (NB 110-1908)

Architect: John Boese

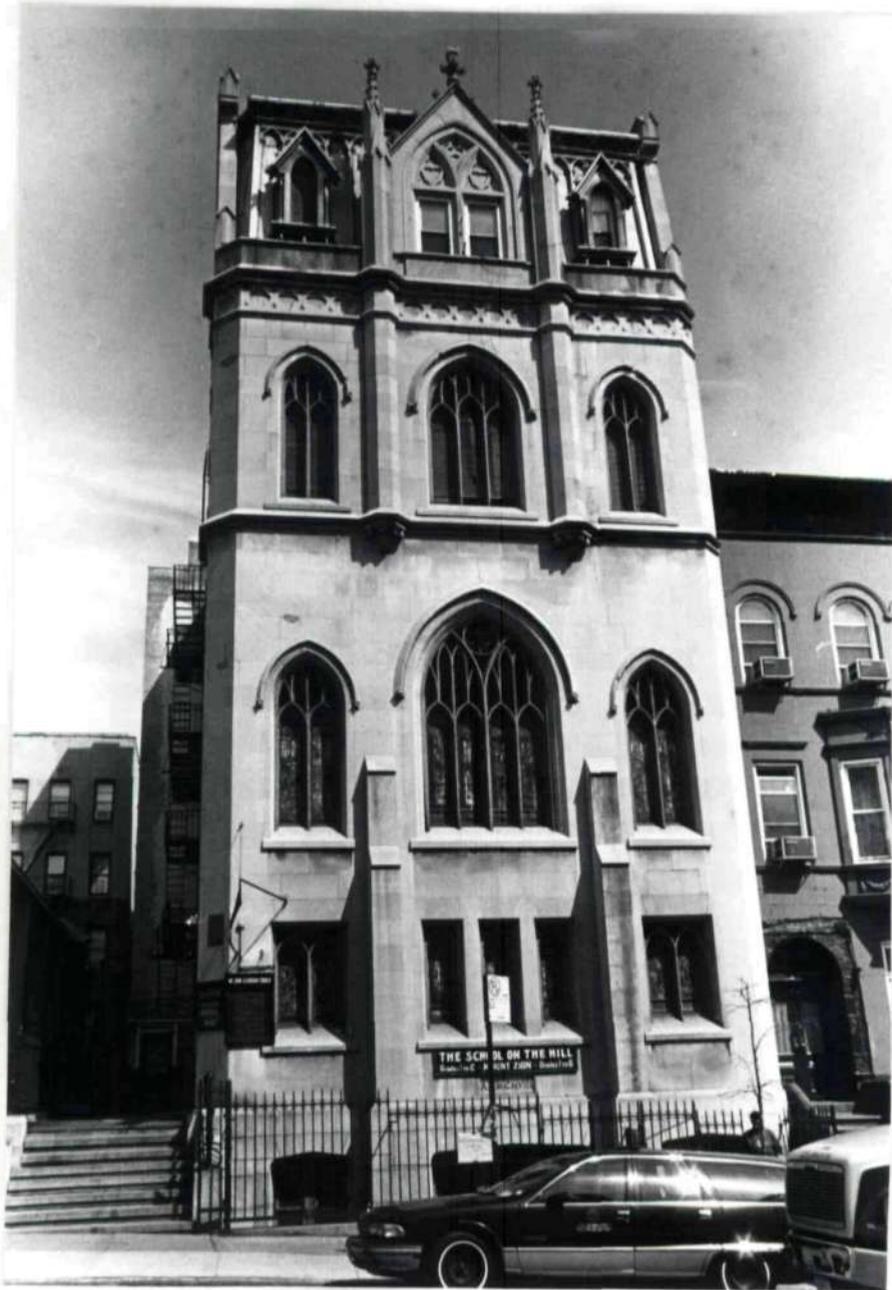
Original Owner: German Evangelical Lutheran Church of St. Matthew

Type: Parish house

Style/Ornament: neo-Gothic

Material: Limestone

Number of Stories: 4 and basement



History

This religious complex contains two buildings: a church constructed in 1888-89 and a parish house built in 1908-09. The Reformed Protestant Dutch Church developed the church, designed by Joseph Wolf, on land it purchased in 1888 from the heirs of Alexander Hamilton, who owned much of the surrounding land. The congregation sold the building to St. Matthew's German Evangelical Church in 1906. St. Matthew's, one of the oldest Lutheran congregations in the nation, had been established in 1664 at Frankfort and William Streets in lower Manhattan. St. Matthew's, which moved its congregation to the site shortly after purchasing the church, also acquired in 1906 from a private owner a lot on West 145th Street to the east of the church. Two years later, it built the parish house, designed by John Boese. The Mount Zion Lutheran Church purchased the church in 1961 from the Missouri Synod of the Lutheran Church, which had taken title to the property in 1946. The clergyman and author, Clemonce Sabourin, served as Mount Zion's pastor from 1947 through 1970. A New Orleans native, Sabourin served as the president of both the Synodical Conference of Negro Lutheran Congregations and the Bronx-Manhattan-Westchester Pastoral Conference. He also wrote *Let the Righteous Speak!*

Description

Church. West 145th Street facade: Brick, painted; three bays; stepped gable; projecting portico with stone steps, pointed arch, non-historic doors, and stepped roof; segmental and pointed-arch fenestration with stained-glass sash; stone acanthus leaf detail in gable; stone coping. Convent Avenue facade: Brick, painted; six bays; buttresses; segmental fenestration with paired, stained-glass sash; pressed-metal roof cornice; non-historic roofing. East facade: Similar to Convent Avenue facade. Rear facade: Resurfaced with cement stucco and painted; stained-glass rose window. Site features: Historic wrought-iron fence encloses the site.

Parish House. Limestone facade above a granite base; three bays; buttresses; chamfered corners; Tudor-arch basement fenestration; historic entryway and sash at the basement; non-historic signage; upper facade has pointed-arch fenestration with label moldings; historic stained-glass with tracery; cooper-clad mansard with gabled dormers and non-historic sash; roof finial. West elevation: Brick; pointed-arch fenestration with stained glass; historic and non-historic sash; wood and glass projecting vestibule; fire escape; elevator bulkhead. East elevation: Brick, painted; pointed-arch fenestration; non-historic sash. Site features: Historic wrought-iron fence; granite steps; cast-iron tube railings.

Significant References

Biographical Dictionary of Negro Ministers (1975), 443-444.

Insurance Maps of the City of New York (New York: Sanborn-Perris Map Co., 1893), pl. 253.
LPC, Urban Cultural Resources Survey, photographic record, 1981-84.

Manhattan Address and Telephone Directories

NYC Department of Finance, Videodisc & Computer Assisted Mass Appraisal System, 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll H-2394)

New York County, Office of the Register, Deeds Liber 2179, p. 141 (December 14, 1888); Liber 121, p. 74 (April 24, 1906); Liber 121, p. 95 (April 25, 1906); Liber 4439, P. 629 (June 11, 1946); Liber 5148, p. 640 (May 4, 1961).

New York Public Library, *Photographic Views of New York City*, fiche 0660.

WPA *Inventory of Church Archives*, v. 6, 73-75.

WEST 146TH STREET (SOUTH SIDE)
Between St. Nicholas Avenue and Convent Avenue

400 West 146th Street

See: 721 St. Nicholas Avenue

402, 404, 406, 408, 410, 412, 414, 416, 418 West 146th Street

Borough of Manhattan Tax Map Block/Lot: 2060/37, 38, 138, 39, 40, 140, 41, 42, 43

Date: 1893 (NB 492-1893)

Architect: Neville & Bagge

Original Owner/Developer: William H. Hall

Type: Row houses

Style/Ornament: Romanesque Revival

Material: Limestone

Number of Stories: 3 and basement



History

These nine Romanesque Revival style row houses were designed by Neville & Bagge and developed in 1893 by William H. Hall, who lived at No. 416. Projected to cost \$14,000 each, construction began in May of 1893 and was completed in December of that year. The row is distinguished by the use of contrasting smooth and textured stone finishes, stained glass windows, oriels, Byzantine carvings, and paired facades, featuring either flat fronts or oriels. No. 402 was owned and occupied from 1932 to 1989 by the Bermuda Benevolent Association, a group established in 1898 as a social and relief organization for immigrants from Bermuda. The row remains remarkably intact.

Description

402 West 146th Street: Rock-faced limestone ashlar above a brownstone basement; brownstone stoop with flared base, solid sidewalls, tube railing, and carved newel post; basement facade and stoop painted; historic wrought-iron gate under stoop; security grilles at basement windows; brownstone bulkhead, carved post, and non-historic wrought-iron gate at the areaway; main entryway featuring historic double doors, transom, splayed lintel, and bracketed hood; non-historic light fixture; two-story oriel with carved base, paneled spandrel and crown molding; transoms above the first-story windows; smooth fascia above second and third stories; historic wood sash; bracketed, pressed-metal roof cornice with paneled frieze. East elevation: Brick, repointed; corbeled chimneys.

404 West 146th Street: Similar to 402 West 146th Street; basement and stoop painted; tube railing on stoop; historic wrought-iron gate under the stoop; non-historic gate at the areaway; security grilles at the basement windows; historic double doors; non-historic light fixtures; stained glass transoms at the first-story; non-historic sash.

406 West 146th Street: Rock-faced limestone ashlar above a brownstone basement, painted; cement-stucco-covered stoop with flared base, solid sidewalls, tube railing, and carved newel post; historic wrought-iron gate under the stoop; security grilles at the basement windows; cement-stucco-covered bulkhead at the areaway with non-historic gate; main entryway has historic doors, curved transom, and carved keystone; non-historic light fixtures; paired, first-story fenestration featuring sill with carved base, curved transom with stained glass, and carved keystone; upper-story fenestration grouped beneath two-story, segmental arch with carved base and keystone, and paneled spandrel; historic wood sash; bracketed, pressed-metal cornice with paneled frieze.

408 West 146th Street: Mirror image of 406 West 146th Street with similar ornamentation; basement facade and stoop covered with brownstone-colored cement stucco; non-historic wrought-iron gate at the areaway and on the stoop; historic wrought-iron gate under the stoop; historic doors; non-historic light fixtures; stained-glass transom above the first-story windows; non-historic sash.

410 West 146th Street: Similar to 402 West 146th Street; stoop covered with cement stucco; historic wrought-iron gate under the stoop; security grilles at basement windows; historic doors; non-historic light fixtures; stained-glass transoms above first-story windows; non-historic sash.

412 West 146th Street: Similar to 402 West 146th Street; basement facade and stoop painted; historic wrought-iron gate under stoop; security grilles at the basement and first-story windows; tube railings on stoop; historic double doors; non-historic light fixtures; stained-glass transoms above first-story windows; non-historic sash.

414 West 146th Street: Rock-faced limestone ashlar above a brownstone foundation; brownstone stoop with flared base, solid sidewalls, and carved newel post; basement and stoop painted; historic wrought-iron gate under the stoop; security grilles at the basement windows; brownstone bulkhead at the areaway; non-historic wrought-iron fence and gate at the areaway and on the stoop; main entryway has historic double doors, transom, and splayed lintel; non-historic light fixtures; grouped, first-story fenestration featuring sill with carved base, stained glass transoms, and splayed keystone; paired, second-story fenestration with curved, stained-glass transom and flanking sash with stained-glass transoms and label moldings; smooth ashlar at the third story; non-historic sash; bracketed, pressed-metal cornice with foliated frieze.

416 West 146th Street: Mirror image of 414 West 146th Street with similar ornamentation; non-historic gate at the areaway; basement facade painted; historic wrought-iron gate under the stoop; historic doors; non-historic light fixtures; stained glass transoms above the second-story windows; non-historic sash.

418 West 146th Street: Rock-faced limestone ashlar above a brownstone basement; angled bay; brownstone stoop with flared base and solid sidewalls; non-historic door under the stoop; brownstone bulkhead and brick paving at the areaway; security grilles at the basement and first-story windows; main entryway features historic double doors, transom, splayed lintel, bracketed hood; carved panels beneath molded first-story sills; splayed window lintels and crown molding at the first story; smooth fascia beneath continuous molding at the level of the second-story sills; second-story lintels in a continuous smooth fascia with a crown molding; carved panels beneath molded third-story sills; smooth fascia above third story; historic wood sash; bracketed, pressed-metal cornice with paneled frieze and dentils..

Significant References

Andrew S. Dolkart and Gretchen S. Sorin, *Touring Historic Harlem* (New York: New York Landmarks Conservancy, 1997), 103-104.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

Manhattan Address and Telephone Directories

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1321)

New York County, Office of the Register, Deeds Liber 3835, p. 207 (June 3, 1932); Reel 1589, p. 385 (June 16, 1989).

420 and 424 West 146th Street

Borough of Manhattan Tax Map Block/Lot: 2060/44, 46

Date: 1905-06 (NB 875-1905)

Architect: John Hauser

Original Owner/Developer: Newmark & Jacobs

Type: Apartment house

Style/Ornament: Renaissance Revival

Material: Brick and limestone

Number of Stories: 5



History

This pair of mirror-image, Renaissance Revival style apartment buildings was designed by John Hauser and developed in 1905-06 by Newmark & Jacobs. Projected to cost \$45,000 each, construction began in June 1905 and was completed in February of the following year. These buildings are distinguished by their rusticated bases, limestone window treatment, and elaborate, pressed-metal cornices.

Description

420 West 146th Street Six bays; brick basement with altered fenestration; rusticated, limestone first-story; basement and first story are painted; limestone stoop with solid sidewalls and cast-iron tube railings; historic, wrought-iron fence; segmental entryway with eared enframment, cartouche, and non-historic door; non-historic light fixtures; security grilles at the first-story windows; scrolled keystones; upper-story features limestone window enframments with splayed keystones, quoins, hoods, and cartouches; non-historic sash; historic wrought-iron fire escapes; fifth-story lintels in a continuous limestone band; elaborate, pressed-metal cornice featuring brackets, dentils, swags, and guttae. East elevation: Rusticated limestone base with brick above; non-historic sash; cement-stucco parapet.

424 West 146th Street Six bays; mirror image of 420 West 146th Street with similar detailing; historic wrought-iron fence; altered basement fenestration; non-historic door and light fixtures; non-historic sash; security grilles at the first-story windows; historic wrought-iron fire escape.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1985.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1321)

426 West 146th Street

See: 369-373 Convent Avenue

WEST 146TH STREET (NORTH SIDE)
Between St. Nicholas Avenue and Convent Avenue

401-405 West 146th Street

See: 723-727 St. Nicholas Avenue

407 West 146th Street

Borough of Manhattan Tax Map Block/Lot: 2061/28

Date: 1900-01 (NB 842-1900)

Architect: John P. Leo

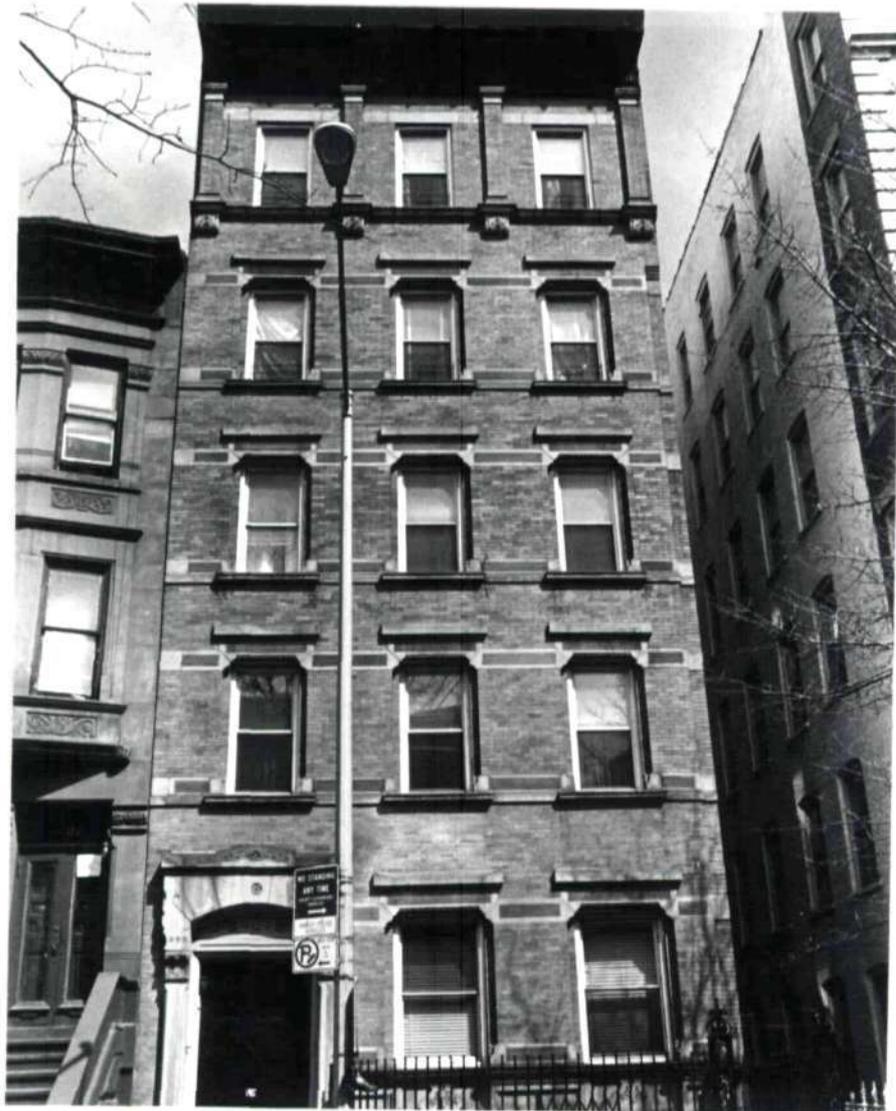
Original Owner/Developer: John P. Leo

Type: Apartment house

Style/Ornament: Renaissance Revival

Material: Brick and sandstone

Number of Stories: 5 and basement



History

This five-story, Renaissance Revival style apartment house was designed and developed by John P. Leo in 1900-01. Planned with apartments for six families, the projected cost of the building was \$18,000. Construction began in October 1900 and was completed in January of the following year. The building is distinguished by its handsome brownstone detailing and arched entryway. It remains remarkably intact.

Description

Three bays; historic wrought-iron fence; sandstone basement and water table; sandstone entryway enframent and hood with segmental arch, bracketed piers, and carved transom; historic wrought-iron and glass door and transom; non-historic light fixtures; carved sandstone band moldings; molded window sills; chamfered lintels; non-historic sash; fifth story has brick piers with foliated bases; bracketed, pressed-metal roof cornice. East elevation: Brick, repointed; light well; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1329)

409, 411, 413 West 146th Street

Borough of Manhattan Tax Map Block/Lot: 2061/127, 27, 26

Date: 1893 (NB 162-1893)

Architect: W.H.C. Hornum

Original Owner/Developer: Joseph and Charles Watkins

Type: Row houses

Style/Ornament: Renaissance Revival

Material: Brownstone

Number of Stories: 3 and basement



History

These three Renaissance Revival style row houses were designed by W.H.C. Hornum and developed in 1893 by Joseph and Charles Watkins. Projected to cost \$9,000 each, construction began in March 1893 and was completed in September of that year. The row is characterized by high stoops, rough-faced ashlar basements, and two-story oriels. The buildings remain remarkably intact.

Description

409 West 146th Street: Three bays; rough-faced brownstone ashlar at the basement level, painted; brownstone bulkhead at the areaway; security grilles at basement windows; brownstone stoop, painted, with solid sidewalls; historic wrought-iron gate under the stoop; historic double doors; non-historic light fixtures; window sills in a continuous band; two-story angular oriels supported by scrolled brackets; paneled spandrels; historic wood sash; bracketed, stone and pressed-metal roof cornice with dentils and carved frieze.

411 West 146th Street: Similar to 409 West 146th Street; security grilles at basement windows; basement facade, stoop, and bulkhead painted; historic wrought-iron gate under the stoop; historic double doors; non-historic light fixtures; non-historic sash.

413 West 146th Street: Mirror-image of 409 West 146th Street with similar detailing; stoop and bulkhead painted; historic wrought-iron gate under the stoop; security grilles at basement windows; historic double doors; non-historic light fixtures; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1329)

415, 417, 419, 421 West 146th Street

Borough of Manhattan Tax Map Block/Lot: 2061/125, 25, 124, 24

Date: 1889-90 (NB 698-1889)

Architect: John P. Leo

Original Owner/Developer: Isabella N. Leo and Minnie Murphy

Type: Row houses

Style/Ornament: Queen Anne

Material: Brick and brownstone

Number of Stories: 4 and basement



History

These four Queen Anne style residences, the earliest row houses on this block, were designed by John P. Leo and developed in 1889-90 by Isabella N. Leo and Minnie Murphy. Projected to cost \$9,000 each, construction began in May 1889 and was completed in February of the following year. The row is distinguished by rough-faced brownstone ashlar bases, curved oriels, and mansards with gabled dormers.

Description

415 West 146th Street: Rough-faced brownstone ashlar at the basement and first floor level; basement facade and stoop are painted; security grilles at basement window; brownstone stoop with historic ironwork; historic wrought-iron gate under the stoop; historic door; non-historic light fixtures; curved, second-story oriel with molded base and crown; third-story sills in a continuous corbeled band; bracketed balcony and Corinthian columns at the fourth story; historic wood sash; pedimented, pressed-metal roof cornice with returns.

417 West 146th Street: Rough-faced brownstone ashlar at the basement and first floor level; brownstone stoop with historic ironwork; basement facade and stoop are painted; non-historic gate under the stoop; security grilles at the basement and first story; non-historic door and light fixtures; first-story entryway and fenestration recessed behind segmental arch; curved balcony at the second story; grouped sash with molded spandrel; non-historic sash; bracketed, pressed-metal cornice decorated with swags; mansard with pedimented dormer.

419 West 146th Street: Mirror image of 417 West 146th Street with similar detailing; vacant and sealed; historic wrought-iron railings intact on the stoop.

421 West 146th Street: Mirror image of 415 West 146th Street with similar detailing; historic wrought-iron railings on the stoop; security grille at basement window; non-historic wrought-iron gate at the areaway; basement facade painted; historic wrought-iron gate under the stoop; historic door; non-historic light fixtures; historic wood sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls E- 1328 and E-1329)

423, 425, 427, 429, 431, 433, 435 West 146th Street

Borough of Manhattan Tax Map Block/Lot: 2061/ 123, 23, 122, 22, 21, 120, 20

Date: 1899-1900 (NB 861-1899)

Architect: John P. Leo

Original Owner/Developer: John P. Leo

Type: Row houses

Style/Ornament: Renaissance Revival

Material: Limestone and brownstone

Number of Stories: 3 and basement



History

These seven Renaissance Revival style row houses were designed and developed by John P. Leo in 1899-1900. Projected to cost \$9,000 each, construction began in June 1899 and was completed in January of the following year. Arranged in a symmetrical a-b-a-b-a-b-a pattern, this row is distinguished by high stoops with elaborate iron railings, bracketed window and entryway hoods, and bracketed roof cornices. Nos. 423 and 431, vacant and sealed in the early- and mid-1980s, were rehabilitated in 1988.

Description

423 West 146th Street: Two bays; entire facade painted; non-historic ironwork at areaway; resurfaced stoop featuring historic wrought-iron newels and railings; non-historic gate under the stoop; security grilles at basement and first-story windows; non-historic door flanked by non-historic light fixtures; window sills set in a continuous molded band; bracketed hood over main entryway and first- and third-story fenestration; molded bands above first and second stories; historic wood sash; bracketed, pressed-metal roof cornice with decorative frieze.

425 West 146th Street: Mirror-image of 423 West 146th Street with similar detailing; entire facade painted; non-historic door under the stoop; security grilles at basement and first-story windows; non-historic tube railing at the areaway; stoop resurfaced; historic wrought-iron newels and railings on the stoop; historic door; non-historic light fixtures; non-historic sash.

427 West 146th Street: Similar to 423 West 146th Street; non-historic ironwork and paving at the areaway; basement facade painted; stoop resurfaced; historic wrought-iron newels and stoop railings with non-historic iron gate; non-historic gate under the stoop; non-historic door flanked by non-historic light fixtures and topped by non-historic awning; non-historic sash with security grilles.

429 West 146th Street: Mirror-image of 423 West 146th Street with similar detailing; historic and non-historic ironwork at areaway; stoop and base painted; historic wrought-iron newels and stoop railings with non-historic iron gate; non-historic door under the stoop; security grilles at basement and first-story windows; historic door; non-historic light fixtures; non-historic sash.

431 West 146th Street: Similar to 423 West 146th Street; historic and non-historic ironwork at areaway; basement facade and stoop resurfaced; historic wrought-iron newels and stoop railings with non-historic iron gate; non-historic door under the stoop; security grilles at basement and first-story windows; non-historic door and light fixture; non-historic sash.

433 West 146th Street: Mirror-image of 423 West 146th Street with similar detailing; historic and non-historic ironwork at areaway; basement facade and stoop are painted; historic wrought-iron newels and stoop railings with non-historic iron gate; non-historic door under the stoop; security grilles at basement and first-story windows; non-historic door and light fixture; non-historic sash.

435 West 146th Street: Similar to 423 West 146th Street; building vacant; non-historic ironwork at the areaway; stoop resurfaced; historic wrought-iron railings on the stoop; non-historic gate under the stoop; security grilles at basement and first-story windows; door covered with roll-down, metal gate; non-historic sash. West elevation: Brick and cement-stucco.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Buildings, Borough of Manhattan, ALT 153-1988; ALT 1099-1988.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls E- 1328 and E-1425)

437 West 146th Street

See: 381 Convent Avenue

WEST 147TH STREET (SOUTH SIDE)
Between St. Nicholas Avenue and Convent Avenue

400 West 147th Street

See: 739 St. Nicholas Avenue

402, 404 West 147th Street

Borough of Manhattan Tax Map Block/Lot: 2061/36, 136

Date: 1898-1900 (NB 785-1898)

Architect: Henri Fouchaux

Original Owner/Developer: Walter Fox

Type: Row houses

Style/Ornament: Classical Revival

Material: Limestone

Number of Stories: 3 and basement



History

This pair of Classical Revival style row houses were designed by Henri Fouchaux and developed in 1898-1900 by Walter Fox. Projected to cost \$15,000 each, construction began in October 1898 and was completed in October 1900. The houses are distinguished by their high stoops with flared bases, curved bays, and elaborately-carved detailing. They remain remarkably intact.

Description

402 West 147th Street: Multi-story, curved bay with Ionic columns, elaborate spandrel, and molded crown; limestone stoop with flared base, carved newel post, and solid sidewalls; limestone bulkhead at the areaway; historic wrought-iron gate under the stoop; security grilles at basement and first-floor windows; historic doors with molded surround and surmounting, elaborately-carved panel; non-historic light fixtures; non-historic sash; bracketed, pressed-metal cornice with dentils. East elevation: Brick; corbeled chimneys.

404 West 147th Street: Similar to 402 West 147th Street; historic wrought-iron gate under the stoop; bracketed entryway with elaborate hood and historic doors; non-historic light fixtures; security grilles at basement and first-floor windows; historic wood sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1329)

406, 408, 410 West 147th Street

Borough of Manhattan Tax Map Block/Lot: 2061/37, 38, 39

Date: 1898 (NB 164-1898)

Architect: Henri Fouchaux

Original Owner/Developer: Mary Cahill

Type: Row houses

Style/Ornament: Romanesque Revival

Material: Limestone

Number of Stories: 3 and basement



History

These three Romanesque Revival style row houses were designed by Henri Fouchaux and developed in 1898 by Mary Cahill. Projected to cost \$13,000 each, construction began in March 1898 and was completed in November of that year. The row is distinguished by its high stoops with flared bases, rock-faced limestone ashlar, and stylized vine and basket-weave carvings. The row remains remarkably intact.

Description

406 West 147th Street: Curved bay; limestone bulkhead at the areaway; rock-faced limestone ashlar facade; limestone stoop with flared base and carved newel post; historic wrought-iron gate under the stoop; security grilles at basement windows; historic doors and transom topped by bracketed hood; non-historic light fixtures; projecting sills in a continuous molding; elaborately-carved panels; non-historic sash; bracketed, pressed-metal cornice with dentils and foliated frieze.

408 West 147th Street: Limestone bulkhead at the areaway; rock-faced limestone ashlar facade; limestone stoop with flared base and carved newel post; historic wrought-iron gate under the stoop; security grilles at basement windows; non-historic door with curved transom below radiating stone arch; non-historic light fixtures; paired first-story fenestration with curved, stained-glass transom below radiating stone arch; two-story oriel with elaborately-carved base and spandrel; non-historic sash; bracketed, pressed-metal cornice with dentils and foliated frieze.

410 West 147th Street: Similar to 408 West 147th Street; basement facade, stoop, and bulkhead painted; non-historic iron gate under the stoop; security grilles at basement windows; historic double doors; non-historic light fixtures; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981-1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls D-1128 and E-1329)

412, 414, 416, 418, 420 West 147th Street

Borough of Manhattan Tax Map Block/Lot: 2061/40, 140, 41, 42, 43

Date: 1891-92 (NB 539-1891)

Architect: Paul Franklyn Higgs

Original Owner/Developer: Dennis J. Dwyer and William Haigh

Type: Row houses

Style/Ornament: Renaissance Revival

Material: Limestone, sandstone, and brownstone

Number of Stories: 3 and basement

History

These five Renaissance Revival style row houses were designed by Paul Franklyn Higgs and developed in 1891-92 by Dennis J. Dwyer and William Haigh. Projected to cost \$12,000 each, construction began in May 1891 and was completed in April of the following year. All of the buildings in the row have similar facades featuring rock-faced ashlar facades of either limestone or sandstone and two-story oriels, except for No. 412, which has a curved bay and a smooth limestone facade above a rusticated base. The row remains remarkably intact.

Description

412 West 147th Street: Curved bay; brownstone bulkhead, resurfaced, at the areaway; rusticated brownstone basement; brownstone stoop, resurfaced, with a flared base and carved newel; historic wrought-iron gate under the stoop; security grille at basement windows; historic doors below transom and scrolled pediment; non-historic light fixtures; rusticated first story with stained-glass window transoms; upper stories feature molded bands and rectangular panels; historic wood sash; bracketed, pressed-metal cornice decorated with swags and dentils.

414 West 147th Street: Rock-faced limestone ashlar above a brownstone basement; basement facade painted; brownstone bulkhead, painted, at the areaway; brownstone stoop, painted, with a flared base and carved newel; historic wrought-iron gate under the stoop; security grilles at the basement and first story; entryway with historic double doors, transom, and keystone; non-historic light fixtures; first-story fenestration has stained-glass transoms; two-story oriel with foliated base and molded bands; historic wood sash; bracketed, pressed-metal cornice decorated with swags and dentils.

416 West 147th Street: Similar to 414 West 147th Street; basement facade, stoop, and bulkhead are painted; non-historic door under the stoop; security grilles at the basement and first story; historic doors; non-historic light fixtures; non-historic sash.

418 West 147th Street: Similar to 414 West 147th Street; sandstone facade above a brownstone basement; historic wrought-iron gate under the stoop; security grilles at the basement windows; historic double doors; historic wood sash with stained-glass transoms at the first story..

420 West 147th Street: Similar to 414 West 147th Street; sandstone facade above a brownstone basement; stoop is resurfaced; historic wrought-iron gate under the stoop; security grilles at the basement windows; historic double doors; historic wood sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls E-1329 and H-2394)

422, 424, 426, 428 West 147th Street

Borough of Manhattan Tax Map Block/Lot: 2061/ 44, 144, 45, 46

Date: 1890 (NB 252-1890)

Architect: Higgs & Rooke

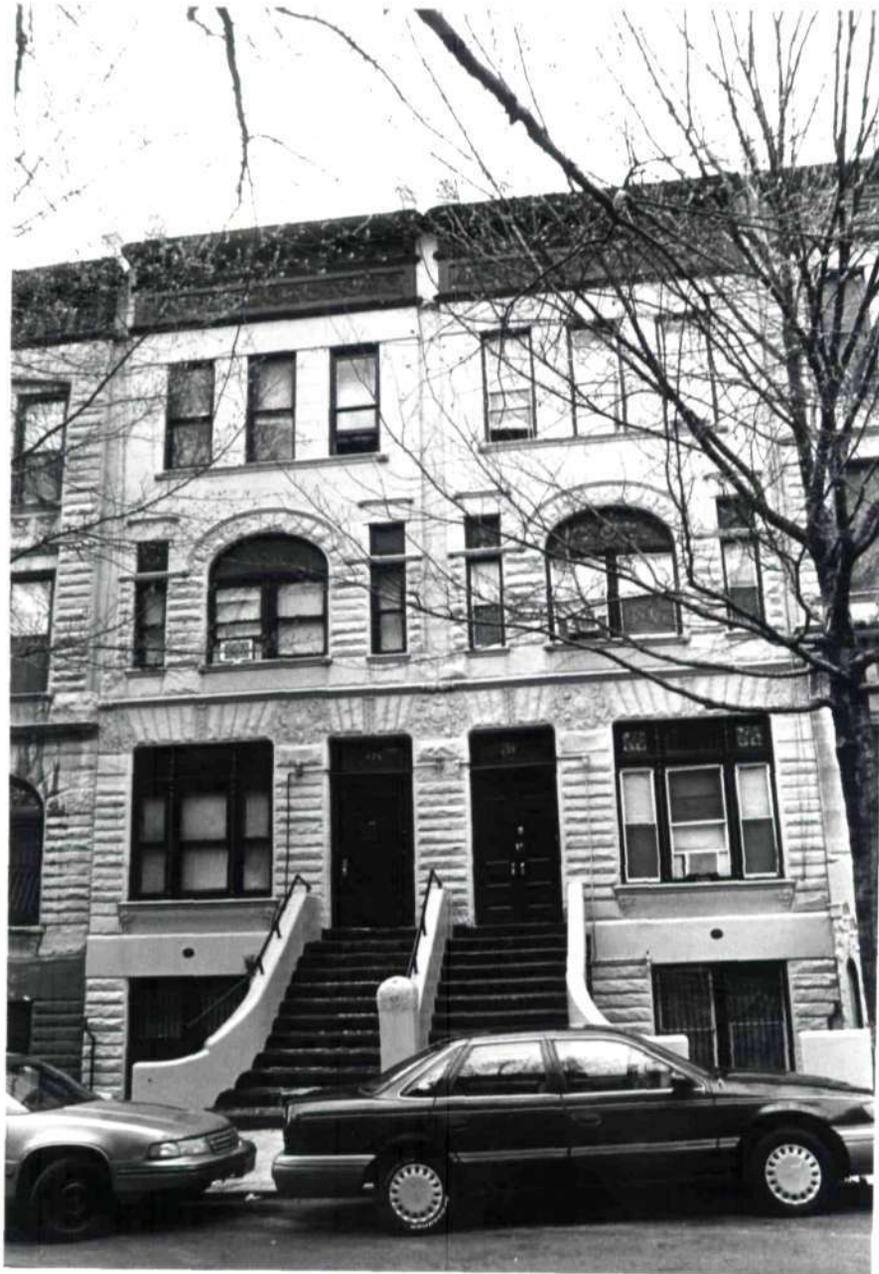
Original Owner/Developer: Dennis J. Dwyer

Type: Row houses

Style/Ornament: Romanesque Revival

Material: Brownstone

Number of Stories: 3 and basement



History

These Romanesque Revival style row houses were designed by Higgs & Rooke and developed in 1890 by Dennis J. Dwyer. Projected to cost \$10,000 each, construction began in March 1890 and was completed in November of that year. The four houses in the row are arranged in two pairs of mirror-image facades featuring high stoops, rock-faced ashlar, and arched openings. The row remains remarkably intact.

Description

422 West 147th Street: Rock-faced ashlar above a brownstone basement; brownstone bulkhead at the areaway; brownstone stoop with a flared base, solid sidewalls, and carved newel; historic wrought-iron gate under the stoop; security grilles at basement windows; arched entryway and first-story fenestration with stained-glass transom and foliated keystone; historic double doors; non-historic light fixtures; paired sash at basement and first story; bracketed crown moldings over first story; upper part of facade features grouped sash beneath two-story, segmental arch, paneled spandrel, foliated keystone, and foliated panels; historic wood sash; bracketed, pressed-metal cornice with a paneled frieze.

424 West 147th Street: Mirror image of 422 West 147th Street with similar detailing; non-historic railing at the areaway; basement facade, stoop, and bulkhead are painted; historic wrought-iron gate under the stoop; security grilles at basement and first-story windows; historic doors; non-historic light fixtures; non-historic sash; stained-glass transoms above the first-story windows.

426 West 147th Street: Rock-faced and smooth ashlar facade; basement facade is painted; brownstone bulkhead, painted, at the areaway; brownstone stoop, painted, with a flared base, solid sidewalls, and carved newel; historic wrought-iron gate under the stoop; security grilles at basement windows; non-historic door and light fixtures; grouped first-story fenestration with transoms, splayed lintels, and foliated keystones; crown molding above first story; second story features arched central window with paired sash, radiating stones, and label molding, flanked by windows with transoms and molded hoods; continuous, molded sill at the third story; historic wood sash; bracketed, pressed-metal roof cornice with dentils and foliated frieze.

428 West 147th Street: Mirror image of 426 West 147th Street with similar detailing; basement facade, stoop, and bulkhead are painted; historic wrought-iron gate under the stoop; security grilles at basement windows; historic doors; non-historic light fixtures; non-historic sash with historic stained-glass transoms.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1329)

430 West 147th Street, a/k/a 393-399 Convent Avenue
Borough of Manhattan Tax Map Block/Lot: 2061/47

Date: 1890 (NB 410-1890)
Architect: Higgs and Rooke
Original Owner/Developer: Dennis J. Dwyer
Type: Row house
Style/Ornament: Renaissance Revival
Material: Limestone and brick
Number of Stories: 3 and basement



History

This Renaissance Revival style row house, located at the southeast corner of West 147th Street and Convent Avenue, was designed by Higgs & Rooke and developed in 1890 by Dennis J. Dwyer, who occupied it after its completion. Projected to cost \$15,000, construction began in March 1890 and was completed in November of that year. The house remained in the Dwyer family until 1949. This house is distinguished by its rock-faced ashlar facade, angled bay, and high stoop on West 147th Street, and elaborate, wrought-iron, second-floor balcony facing Convent Avenue. The house remains remarkably intact.

Description

West 147th Street facade: Angled bay; limestone bulkhead, painted, and historic wrought-iron fence at the areaway; rock-faced limestone ashlar; painted stoop with flared base, carved newel, and solid sidewalls; historic wrought-iron gate under the stoop; security grilles at basement and first-story windows; entryway featuring historic doors, transom light, foliated keystone, and bracketed hood; non-historic light fixtures; splayed window lintels at the first story; upper facade features molded bands and carved panels; historic wood sash; paneled, pressed-metal cornice with dentils. Convent Avenue facade: Brick, repointed; three bays; historic wrought-iron fence at the areaway; security grilles at the basement and first-story windows; stone window lintels; elaborate wrought-iron balcony at the second story with decorative brackets; center bay has paired windows; historic wood sash; decorative brick roof parapet; corbeled chimneys. Rear elevation: Brick with cement-stucco coating; angled bay; historic wood sash; decorative brick roof parapet with pressed-metal crown molding. Site features: Historic wrought-iron fence at on Convent Avenue.

Significant References

Landmarks Preservation Commission, Research files.

LPC, Urban Cultural Resources Survey, photographic record, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1329)

New York County, Office of the Register, Deeds Liber 2284, p. 8 (November 1, 1890); Liber 4613, p. 470 (March 8, 1949).

**WEST 147TH STREET (SOUTH SIDE)
Between Convent Avenue and Amsterdam Avenue**

450-452 West 147th Street, a/k/a 388-398 Convent Avenue
Borough of Manhattan Tax Map Block/Lot: 2061/51

Building Name: The Paul Revere
Date: 1909-10 (NB 332-1909)
Architect: Schwartz, Gross & Marcus
Original Owner/Developer: Convent Avenue Construction Co.
Type: Apartment house
Style/Ornament: Beaux Arts
Materials: Brick, limestone, and terra cotta
Number of Stories: 6 and basement



History

This six-story, Beaux Arts style apartment house was designed by Schwartz, Gross & Marcus and developed in 1909-10 by the Convent Avenue Construction Co. It occupies a 75 by 88 foot site at the southwest corner of West 147th Street and Convent Avenue. Planned with apartments for 31 families, it was projected to cost \$105,000. Construction began in February 1909 and was completed in January of the following year. The building is distinguished by its projecting bays facing West 147th Street, its handsome terra-cotta ornament on the upper stories, and its prominent cornice above the fifth story.

Description

West 147th Street facade: Seven bays; limestone basement facade, painted; rusticated limestone and brick first story, painted; angled bays; security grilles as the first-story windows; main entryway with granite steps, limestone sidewalls, non-historic iron railings, molded surround, scrolled keystone, and non-historic doors; non-historic light fixtures; upper stories feature terra-cotta quoins, brick panels, segmental fenestration with radiating brick and prominent keystones; terra-cotta moldings; non-historic sash; bracketed, pressed-metal cornice above fifth floor; sixth-story has splayed lintels in a continuous band and crown molding; brick roof parapet with stone coping. Convent Avenue facade: Similar to West 147th Street facade; painted basement facade; secondary entryways with non-historic doors; paired, non-historic sash; cornice removed and replaced with cement-stucco surface; historic fire escapes. West Elevation: Brick, partially painted; grouped windows; historic wood sash. Site feature: Non-historic iron gate at alleyway facing West 147th Street.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1985.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1329)

WEST 147TH STREET (NORTH SIDE)
Between St. Nicholas Avenue and Convent Avenue

399 West 147th Street, a/k/a 741-743 St. Nicholas Avenue
Borough of Manhattan Tax Map Block/Lot: 2062/131

401, 403, 405, 407, 409 West 147th Street
Borough of Manhattan Tax Map Block/Lot: 2062/31, 130, 30, 129, 29

Date: 1896 (NB 2054-1895)
Architect: Frederick P. Dinkelberg
Original Owner/Developer: William Broadbelt
Type: Row houses
Style/Ornament: Classical Revival
Material: Brick and limestone
Number of Stories: 3 and 4



History

These five Classical Revival style row houses and apartment building were designed by Frederick P. Dinkelberg and developed in 1896 by William Broadbelt. The projected cost for the entire row was \$85,000. Construction began in February 1896 and was completed in July of that year. With the exception of the row's easternmost building located at the northwest corner of West 147th Street and St. Nicholas Avenue, all of the buildings are three stories, set back from the building line, and have high stoops with stepped sidewalls and elaborate wrought-iron railings. The corner building is four stories; its main entryway is on St. Nicholas Avenue. The five buildings facing West 147th Street form an ensemble with the end buildings having angled bays.

By 1934, a subway entrance was installed at 741-743 St. Nicholas Avenue at the northern end of its lot, facing St. Nicholas Avenue, and by 1938, the building's ground floor was converted to stores and its upper stories divided into smaller apartments. Nos. 401 to 409 West 147th Street remain remarkably intact.

Description

741-743 St. Nicholas Avenue (a/k/a 399 West 147th Street): St. Nicholas Avenue facade: Five bays; limestone base with non-historic storefronts and signage; main entryway with molded surround and non-historic door; non-historic signage, light fixtures, and awnings; security gates; upper stories feature paired fenestration, brick quoins, molded window hoods, and terra-cotta moldings; non-historic sash; pressed-metal roof cornice with decorative frieze and dentils.

Convent Avenue facade: Similar to St. Nicholas Avenue facade; two bays; rusticated limestone base, altered; non-historic sash. North elevation: Brick; non-historic sash. Site features: Non-historic fence and Art Deco style subway entrance facing St. Nicholas Avenue.

401 West 147th Street: Angled bay; basement facade, stoop, and first-story are painted; non-historic wrought-iron fence at areaway; brownstone foundation and stoop with stepped sidewalls and elaborate wrought-iron railings; historic wrought-iron gate under the stoop; security grilles at the basement windows; non-historic door and light fixtures; rusticated limestone first-story facade topped by dentil molding; upper facade features coursed brick and limestone window lintels in a continuous band; historic wood sash; pressed-metal roof cornice with dentils and decorative frieze.

403 West 147th Street: Three bays (basement and first story) and two bays (second and third stories); painted brownstone foundation and stoop with stepped sidewalls and elaborate wrought-iron railings; historic wrought-iron gate under the stoop; limestone first-story facade, painted, topped by dentil molding; security grilles at the basement windows; historic doors; non-historic light fixtures; upper facade features brick quoins and molded limestone window lintels; non-historic sash; pressed-metal roof cornice with dentils and decorative frieze.

405 West 147th Street: Similar to 403 West 147th Street; historic wrought-iron gate under the stoop; security grilles at basement windows; historic doors; non-historic light fixtures; non-historic sash.

407 West 147th Street: Similar to 403 West 147th Street; basement facade, stoop, and first story are painted; historic wrought-iron gate under the stoop; security grilles at basement windows; historic wrought-iron fence at areaway; non-historic door, light fixtures, and sash.

409 West 147th Street: Mirror image of 401 West 147th Street with similar detailing; basement facade, stoop, and first story are painted; historic wrought-iron fence at areaway; historic wrought-iron gate under the stoop; security grilles at the basement and first-story windows; non-historic door, light fixtures, and sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981-86.

Manhattan Land Book, City of New York (New York: G.W. Bromley & Co., 1934), pl. 158.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls E-1234 and E-1330).



411, 413, 415, 417, 419 West 147th Street

Borough of Manhattan Tax Map Block/Lot: 2062/128, 28, 27, 126, 26

Date: 1890-91 (NB 681-1890)

Architect: John P. Leo

Original Owner/Developer: C. S. Andrews

Type: Row houses

Style/Ornament: neo-Grec

Material: Brownstone

Number of Stories: 3 and basement

History

These five neo-Grec style row houses were designed by John P. Leo and developed in 1890-91 by C. S. Andrews. Projected to cost \$9,000 each, construction was completed in March 1891. The row is distinguished by its crisply-incised stone detailing and prominent roof cornices. The row remains remarkably intact. From 1933 to 1946, No. 413 was occupied by James A. Ross, publisher of the *American Blue Book of Color*, who directed the Negro Exhibit at the Pan American Exposition (1901) in Buffalo, N.Y., and was president of both the National and State Associations of Black Democrats.

Description

411 West 147th Street: Similar to 413 West 147th Street; angled bay; entire brownstone facade is painted; stoop resurfaced and painted; non-historic stoop railing; historic wrought-iron gate under the stoop; security grilles at the basement and first-story windows; historic double doors and transom; non-historic light fixtures; historic wood sash.

413 West 147th Street: Two bays; entire brownstone facade is painted; bracketed water table; resurfaced and painted stoop; non-historic wrought-iron railing on the stoop; historic wrought-iron gate under the stoop; security grilles at the basement and first-story windows; entryway features incised surround with bracketed hood, historic doors, and transom; incised window surrounds with molded hoods; historic wood sash; prominent, pressed-metal cornice with dentil courses and palmettos.

415 West 147th Street: Similar to 413 West 147th Street; historic cast-iron stoop rails and newel posts; historic wrought-iron gate under the stoop; security grilles at the basement windows; non-historic door and light fixtures; historic wood sash.

417 West 147th Street: Similar to 413 West 147th Street; entire brownstone facade and stoop are painted; non-historic wrought-iron gate at the areaway; historic wrought-iron gate under the stoop; security grilles at the basement and first-story windows; non-historic stoop railings; historic doors and transom; non-historic light fixtures; non-historic sash.

419 West 147th Street: Mirror image of 413 West 147th Street with similar detailing; entire brownstone facade and stoop are painted; historic wrought-iron gate under the stoop; security grilles at basement and first story windows, and the main entryway; historic doors and transom; non-historic light fixtures; non-historic stoop railings; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981-1985.

Manhattan Address and Telephone Directories.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1330)

Who's Who in Colored America (1933-37), 450.

421, 423, 425 West 147th Street

Borough of Manhattan Tax Map Block/Lot: 2062/25, 124, 24

Date: 1895-96 (NB 1854-1895)

Architect: Jardine, Kent & Jardine

Original Owner/Developer: John Ruddell, Jr.

Type: Row houses

Style/Ornament: Renaissance Revival

Material: Limestone

Number of Stories: 3 and basement



History

These three Renaissance Revival style row houses were designed by Jardine, Kent & Jardine and developed in 1895-96 by John Ruddell, Jr. Projected to cost \$13,000 each, construction began in October 1895 and was completed in July of the following year. The row is distinguished by its high stoops with flared bases, rusticated lower stories, and angled and curved bays. The row remains remarkably intact.

Description

421 West 147th Street: Curved bay; rock-faced limestone foundation; resurfaced stoop with solid sidewalls; limestone bulkhead at areaway with non-historic ironwork and gate; historic wrought-iron gate under the stoop; security grilles at basement windows; first-story rustication; entryway featuring bracketed hood with carved frieze, transom, and historic doors; non-historic light fixtures; carved panels below molded, continuous first-story sill; crown molding above first story; upper stories feature geometrical panels and molded bands; non-historic sash; bracketed, pressed-metal roof cornice with decorative frieze.

423 West 147th Street: Two-story, angled bay with surmounting crown molding; rock-faced limestone foundation; resurfaced stoop with flared base solid sidewalls; limestone bulkhead at areaway; historic wrought-iron gate under the stoop; security grilles at basement windows; first-story rustication; entryway featuring bracketed hood, transom, and historic doors; carved panels below molded, continuous first-story sill; crown molding above first story; upper stories feature carved panels, molded bands, arched windows at the third story; non-historic sash; bracketed, pressed-metal roof cornice with decorative frieze.

425 West 147th Street: Angled bay; rock-faced limestone foundation and stoop with solid sidewalls and flared base; stoop has patched areas; historic wrought-iron gate under the stoop; limestone bulkhead at areaway with non-historic ironwork and gate; security grilles at basement windows; first-story rustication; entryway featuring bracketed hood with carved frieze, transom, and historic doors; non-historic light fixtures; carved panels below molded, continuous first-story sill; crown molding above first story; upper stories feature geometrical panels and molded bands; non-historic sash; bracketed, pressed-metal roof cornice with decorative frieze.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981-1985.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1330)

427, 429, 431, 433 West 147th Street

Borough of Manhattan Tax Map Block/Lot: 2062/23, 122, 22 (now 21 in part), 21

Date: 1899-1900 (NB 493-1899)

Architect: Frederick Browne

Original Owner/Developer: Mary Cahill

Type: Row houses and lot

Style/Ornament: Romanesque Revival

Material: Limestone

Number of Stories: 3 and basement



History

Built as a row of four Romanesque Revival style houses, one of which has been demolished, these buildings were designed by Frederick Browne and developed in 1899-1900 by Mary Cahill. Projected to cost \$13,000 each, construction began in May 1899 and was completed in February of the following year. The houses are distinguished by their rock-faced limestone facades, elaborately-carved detailing, and prominent, pressed-metal cornices. No. 431 was demolished in 1971, and its lot later merged with the adjacent lot at No. 433, for which it serves as a landscaped side yard.

Description

427 West 147th Street: Curved bay; rock-faced limestone facade; limestone stoop with flared base, solid sidewalls, and carved newel post; historic wrought-iron gate under the stoop; limestone bulkhead wall at areaway; security grilles at basement windows; smooth water table; entryway featuring bracketed hood, transom, and historic double doors; non-historic light fixtures; smooth window lintels in a continuous fascia; elaborately-carved panels; molded bands; non-historic sash; bracketed, pressed-metal cornice with dentils and decorative frieze.

429 West 147th Street: Rock-faced limestone facade; two-story oriel with elaborately-carved base; limestone stoop with flared base, solid sidewalls, carved newel post, and non-historic wrought-iron gate; historic wrought-iron gate under the stoop; limestone bulkhead; non-historic wrought-iron fence and gate at the areaway; smooth water table; security grilles at basement, entryway, and first-story windows; stained-glass transoms above the first-story windows; main entryway and first-story fenestration featuring radiating arches, foliated keystones, and curved transoms; historic doors; non-historic light fixtures; elaborately-carved panels; molded bands; historic wood sash; bracketed, pressed-metal cornice with dentils and decorative frieze. Exposed west party wall: Brick with cement stucco coating.

431 West 147th Street: Landscaped lot (original building demolished) featuring non-historic wrought-iron and wood gate and non-historic light fixtures.

433 West 147th Street: Similar to 427 West 147th Street; non-historic wrought-iron gate at areaway and stoop; historic wrought-iron gate under the stoop; historic doors and wood sash; non-historic light fixtures. Exposed east party wall: Brick, repointed.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981-1985.

New York City, Department of Buildings, Borough of Manhattan, DEMO 9-1971.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1330)

435 and 437 West 147th Street

Borough of Manhattan Tax Map Block/Lot: 2062/120,20

Date: 1892-93 (NB 275-1892)

Architect: F.S. Schlesinger

Original Owner/Developer: Jno. G. Moore

Type: Row houses

Style/Ornament: Renaissance/Romanesque Revival

Material: Brick and brownstone

Number of Stories: 4 and basement



History

This pair of hybrid style row houses was designed by F. S. Schlesinger and developed in 1892-93 by Jno. G. Moore. Projected to cost \$6,500 each, construction began in September 1892 and was completed in March of the following year. The pair is distinguished by its rock-faced brownstone ashlar base, second-story oriels, and prominent cornices. The houses remain remarkably intact.

Description

435 West 147th Street: Rock-faced brownstone ashlar facing at the basement and first story; basement facade is painted; brownstone stoop, resurfaced and painted, with historic cast-iron railing; historic wrought-iron gate under the stoop; brownstone areaway bulkhead; security grilles at the basement and first-story windows; historic doors with transom; non-historic light fixtures; smooth fascia above entryway and first-story window; brick upper stories; angled, second-story oriel with paneled base and crown molding; splayed, third-story window lintels; paired fourth-story fenestration below curved transom and radiating brownstone arch with keystone; historic wood sash; bracketed, pressed-metal roof cornice with decorative frieze.

437 West 147th Street: Mirror image of 435 West 147th Street with similar detailing; basement facade and stoop are painted; historic wrought-iron gate under the stoop; security grille at basement window; historic doors and transom; non-historic light fixtures; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981-1985.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1330)

439 West 147th Street and 441 West 147th Street (a/k/a 401 Convent Avenue)
Borough of Manhattan Tax Map Block/Lot: 2062/19, 18

Date: 1891-92 (NB 648-1891)
Architect: Paul T. Higgs
Original Owner/Developer: E.P. Johnson
Type: Row houses
Style/Ornament: Romanesque Revival
Material: Limestone and brick
Number of Stories: 3 and basement



History

This pair of Romanesque Revival style row houses was designed by Paul T. Higgs and developed in 1891-92 by E.P. Johnson. Projected to cost \$15,000 each, construction began in June 1891 and was completed in July of the following year. Higgs also designed the two-story stable, located behind No. 439, and accessed by way of Convent Avenue, which was constructed concurrently with the residences. It has since been converted to a house. Nos. 439 and 441 are distinguished by their rock-faced limestone ashlar facades, shared portico supported by large brackets and central column, and prominent cornices. The pair remains remarkably intact.

Description

439 West 147th Street: Curved bays; rock-faced limestone ashlar; limestone stoop with flared base and solid sidewalls; historic wrought-iron gate under the stoop; limestone bulkhead and non-historic ironwork at the areaway; security grilles at basement windows; entry portico featuring parapet, large bracket and column with foliate capital; non-historic door set within the historic wood enframent including a transom; non-historic light fixtures; window lintels in continuous smooth fascia; foliated panels; molded bands; non-historic sash; bracketed, pressed-metal roof cornice with decorated frieze.

441 West 147th Street (a/k/a 401 Convent Avenue): Mirror image of 439 West 147th Street with similar detailing; historic wrought-iron gate under the stoop; non-historic ironwork on bulkhead wall; security grilles at basement windows; non-historic door set within the historic wood enframent including a transom; non-historic light fixtures; non-historic sash. Convent Avenue facade: Brick, repointed; five bays; limestone bulkhead and non-historic ironwork at the areaway; angled bay; smooth lintels; projecting chimneys; non-historic sash; bracketed, pressed-metal roof cornice with decorative frieze; brick chimney stacks. Rear elevation: Brick, painted; angled bay; non-historic sash; pressed-metal crown molding. Site feature: Historic wrought-iron fence and gates.

Former stable (a/k/a 401A Convent Avenue): Brick; two stories and basement; concrete retaining wall and non-historic wrought-iron railing; security grilles at the basement windows; projecting entryway with non-historic door and hipped roof; paired first-story and basement fenestration; security grilles at basement windows; non-historic sash; decorative brick roof parapet; exposed HVAC. South elevation: Brick; two bays; security grilles at the basement windows; non-historic sash.

Significant References

Landmarks Preservation Commission, Slide files.

LPC, Urban Cultural Resources Survey, photographic record, 1981-1985.

New York City, Department of Buildings, Borough of Manhattan, NB 896-1891.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls D-1128 and E-1330)

WEST 147TH STREET (NORTH SIDE)
Between Convent Avenue and Amsterdam Avenue

451-453 West 147th Street
See: 400-406 Convent Avenue

WEST 148TH STREET (SOUTH SIDE)
Between St. Nicholas Avenue and Convent Avenue

400 West 148th Street
See: 755 St. Nicholas Avenue

402-410 West 148th Street and 412-420 West 148th Street
Borough of Manhattan Tax Map Block/Lot: 2062/37 and 41

Building Names: Holly Arms and Montauk Arms
Date: 1907-08 (NB 590-1907)
Architect: Neville & Bagge
Original Owner/Developer: Emanuel Krulewitch
Type: Apartment houses
Style/Ornament: Renaissance Revival
Material: Brick and limestone
Number of Stories: 6 and basement



History

These two Renaissance Revival style apartment houses were designed by Neville & Bagge and built in 1907-08 by owner Emanuel Krulewitch. Planned with apartments for 25 families each, the combined projected cost for the buildings was \$160,000. Construction began in August 1907 and was completed in May of the following year. The buildings are distinguished by their limestone bases, courtyard entryways, and prominent cornices. They remain remarkably intact.

Description

402-410 West 148th Street: Nine bays with light court; brick basement facade with secondary entryways and altered windows; historic cast-iron railings at the areaways; angled bays; limestone facade at the first story with molded bands and crown molding; main entryway in courtyard has masonry steps, iron railing, non-historic ramp, molded surround, and non-historic doors; non-historic light fixtures; upper part of facade features limestone bands, molded window surrounds; keystones, and historic wrought-iron fire escapes; non-historic sash; bracketed, pressed-metal roof cornice with decorated frieze; light court has brick roof parapet. East elevation: Brick; non-historic sash.

412-420 West 148th Street: Similar to 402-410 West 148th Street; non-historic doors and light fixtures; non-historic sash. West elevation: Brick, repointed; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1982.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls E-1228 and E-1233)

422 West 148th Street

See: 419 Convent Avenue

WEST 148TH STREET (SOUTH SIDE)
Between Convent Avenue and Amsterdam Avenue

450 West 148th Street

See: 418 Convent Avenue

WEST 148TH STREET (NORTH SIDE)
Between St. Nicholas Avenue and Convent Avenue

401 West 148th Street

See: 757 St. Nicholas Avenue

403 West 148th Street

Borough of Manhattan Tax Map Block/Lot: 2063/28

Date: 1894-95 (NB 607-1894)

Architect: Frederick P. Dinkelberg

Original Owner/Developer: William Broadbelt

Type: Row houses

Style/Ornament: Renaissance Revival

Material: Brick, brownstone, and limestone

Number of Stories: 3 and basement

See entry for 757 to 775 St. Nicholas Avenue for History, Description, and References.

405, 407, 409, 411 West 148th Street

Borough of Manhattan Tax Map Block/Lot: 2063/127, 27, 26, 25

Date: 1894-96 (NB 62-1894)

Architect: Christian Steinmetz

Original Owner/Developer: Susan Orcutt

Type: Row houses

Style/Ornament: Romanesque Revival

Material: Limestone

Number of Stories: 3 and basement



History

These four Romanesque Revival style row houses were designed by Christian Steinmetz and developed in 1894-96 by Susan Orcutt. Projected to cost \$14,000 each, construction began in January 1894 and was completed in February 1896. The row, arranged in an a-b-b-a pattern, is distinguished by its rock-faced limestone ashlar, two-story oriels, and prominent cornices. Except for the removal of the original roof balustrades, the buildings remain remarkably intact.

Description

405 West 148th Street: Three bays; foundation, stoop, and areaway bulkhead are painted; rusticated brownstone foundation below a limestone upper facade; brownstone stoop with solid sidewalls and carved newels; historic wrought-iron gate under the stoop; brownstone areaway bulkhead; historic wrought-iron gate under stoop; security grilles at the basement and first-story windows; molded bands and labels at the first story; historic doors and transom; non-historic light fixtures; upper facade features angled, two-story oriel with carved base, rock-faced ashlar, and carved panels; non-historic sash; bracketed pressed-metal roof cornice with an elaborate frieze.

407 West 148th Street: Three bays; rock-faced brownstone foundation, painted, with smooth water table below a rock-faced limestone upper facade with carved panels; brownstone stoop, painted, with solid sidewalls and carved newels; brownstone areaway bulkhead with non-historic gate; historic wrought-iron gate under stoop; security grilles at basement and first-story windows; historic doors and transom; non-historic light fixtures; first-story has a continuous sill with a carved base, a molded band, and transoms above the windows; two-story, curved oriel with a carved base and molded bands; non-historic sash; bracketed pressed-metal roof cornice with an elaborate frieze.

409 West 148th Street: Similar to 407 West 148th Street; basement facade, stoop, and areaway bulkhead are painted; security grilles at basement and first-story windows; historic wrought-iron gate under stoop; non-historic railing at the areaway; historic doors; non-historic light fixtures; non-historic sash.

411 West 148th Street: Similar to 405 West 148th Street; basement facade, stoop, and areaway bulkhead are painted; security grilles at basement and first story; historic wrought-iron gate under stoop; non-historic railing at the areaway; historic doors; non-historic light fixtures; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York Public Library, *Photographic Views of New York City*, fiche 0661.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1229)

413, 415, 417, 419, 421 West 148th Street

Borough of Manhattan Tax Map Block/Lot: 2063/ 24, 123, 23, 22, 21

Date: 1893-94 (NB 65-1893)

Architect: A.B. Ogden & Son

Original Owner/Developer: Annie C. Doyle

Type: Row houses

Style/Ornament: Renaissance Revival

Material: Brownstone and brick

Number of Stories: 3 and basement



History

These five Renaissance Revival style row houses were designed by A.B. Ogden & Son and developed in 1893-94 by Annie C. Doyle. Projected to cost between \$15,000 to \$20,000 each, construction began in April 1893 and was completed in January of the following year. The buildings all originally had tile-covered mansards, which remain only at Nos. 413 and 419. In addition, the cornices were removed from Nos. 415 and 421 between 1981 and 1983.

Description

413 West 148th Street: Brownstone facade; basement facade, stoop, and areaway bulkhead are painted; brownstone stoop with flared base, carved newels, solid sidewalls, and non-historic statuary; brownstone bulkhead at the areaway; historic wrought-iron gate under stoop; security grilles at basement and first-story windows, and the entryway; entryway with carved label and historic doors; non-historic light fixtures; first-story has stained-glass window transoms and surmounting fascia featuring wreaths; second-story oriel with carved base and crown molding; third-story features wide architrave; non-historic sash; bracketed pressed-metal roof cornice with surmounting tile-covered mansard.

415 West 148th Street: Brick facade above brownstone-clad basement and first-story; basement and first-story facades, stoop, and areaway bulkhead are painted; brownstone stoop with flared base, carved newels, and solid sidewalls; brownstone bulkhead and non-historic gate at the areaway; historic wrought-iron gate under stoop; security grilles at the basement and first-story windows; entryway with carved label, historic double doors, and transom; non-historic light fixtures; first-story has stained-glass window transoms and surmounting fascia featuring wreaths; second- and third-story fenestration grouped within wide architrave; paneled spandrel; non-historic sash; roof cornice and mansard removed and replaced with cement-stucco parapet.

417 West 148th Street: Brownstone facade, resurfaced and painted; brownstone stoop, painted, with flared base, carved newels, and solid sidewalls; brownstone areaway bulkhead, painted; non-historic iron railing at the areaway; historic wrought-iron gate under stoop; security grilles at basement and first-story windows; entryway with molded surround, historic double doors, and transom; wide architrave molding surrounds first-story window; second-story oriel with carved base and crown molding; third-story fenestration had wide architrave moldings; non-historic sash; pressed-metal roof cornice; mansard removed.

419 West 148th Street: Brick facade above brownstone-clad basement and first-story; brownstone stoop with flared base, carved newels, and solid sidewalls; non-historic wrought-iron fence at areaway; historic wrought-iron gate under stoop; security grilles at basement and first-story windows; entryway with molded surround, historic doors, and transom; non-historic light fixtures; first-story has stained-glass window transoms and surmounting fascia featuring wreaths; brownstone lintels above second-story fenestration; grouped third-story windows with molded sill, keyed enframement, Ionic columns, molded lintels, and surmounting sunburst; historic wood sash and non-historic sash; bracketed pressed-metal roof cornice and surmounting mansard.

421 West 148th Street: Brick facade above a brownstone base and first story; basement facade and stoop are painted; brownstone stoop with flared base and non-historic wrought-iron railings; non-historic wrought-iron fence and gate at areaway; historic wrought-iron gate under stoop; security grilles at basement and first-story windows; entryway with molded surround, non-historic door and transom; non-historic light fixtures; first-story has surmounting fascia featuring wreaths; brownstone-clad oriel at the second-story with carved base and crown molding; grouped third-story windows with molded sill, keyed enframement, Ionic columns, molded lintels, and surmounting sunburst; non-historic sash; roof cornice and mansard removed and replaced with cement-stucco parapet. West elevation: Brick, repointed; brick-sealed fenestration.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1229)

423 West 148th Street

See: 421 Convent Avenue

WEST 148TH STREET (NORTH SIDE)
Between Convent Avenue and Amsterdam Avenue

451 West 148th Street

See: 420 Convent Avenue

453, 455, 457, 459 West 148th Street

Borough of Manhattan Tax Map Block/Lot: 2063/11, 110, 10, 9

Date: 1897 (NB 532-1897)

Architect: John P. Leo

Original Owner/Developer: Charlotte Beyer

Type: Row houses

Style/Ornament: Romanesque Revival

Material: Limestone

Number of Stories: 3 and basement



History

These four Romanesque Revival style row houses were designed by John P. Leo and developed in 1897 by Charlotte Beyer. Projected to cost \$13,000 each, construction began in June 1897 and was completed in November of that year. The stoop at No. 459 was removed by 1938; otherwise, the row remains remarkably intact.

Description

453 West 148th Street: Three bays, angled; limestone stoop with solid sidewalls; limestone bulkhead at areaway; non-historic door under the stoop; security grilles at the basement and first-story windows; historic doors and transom; non-historic light fixtures; first story features molded sills in a continuous band, carved panels, and crown molding; second story features bracketed sills and window hoods; third story features molded sills and carved architraves; non-historic sash; bracketed, pressed-metal roof cornice with decorative frieze. East elevation: Brick and cement stucco; rooftop addition at rear; lot-line windows; non-historic sash.

455 West 148th Street: Limestone stoop with solid sidewalls; limestone bulkhead at areaway; non-historic wrought-iron gates at stoop and areaway; historic wrought-iron gate under stoop; security grilles at basement and first-story windows; historic doors and transom; first story features paired sash with molded sills in a continuous band, carved panels, and crown molding; second story features continuous, bracketed sills and window hoods; grouped third-story fenestration with bracketed sill, Tuscan column, and carved architrave; historic and non-historic sash; bracketed, pressed-metal roof cornice with decorative frieze.

457 West 148th Street: Similar to 455 West 148th Street; non-historic door under the stoop; non-historic wrought-iron fence and gates at areaway and stoop; security grilles at basement and first-story windows, and the entryway; historic doors and transom; non-historic sash; stained-glass transoms above the first-story windows.

459 West 148th Street: Similar to 455 West 148th Street; stoop removed; non-historic wrought-iron fence and gate; security grilles at the basement windows; original first-story doors and transom intact with wrought-iron balcony; non-historic light fixtures; non-historic sash; stained-glass transoms above the first-story windows.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1982.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1228)

WEST 149TH STREET (SOUTH SIDE)
Between St. Nicholas Avenue and Convent Avenue

400 West 149th Street

See: 775 St. Nicholas Avenue

404, 406, 408, 410, 412, 414, 416 West 149th Street

Borough of Manhattan Tax Map Block/Lot: 2063/37, 38, 39, 139, 40, 41, 42

Date: 1893-94 (NB 707-1893)

Architect: Christian Steinmetz

Original Owner/Developer: Susan Orcutt

Type: Row houses

Style/Ornament: Romanesque Revival and Renaissance Revival

Material: Brownstone and limestone

Number of Stories: 3 and basement



History

These seven, three-story and basement row houses were designed by Christian Steinmetz and developed in 1893-94 by Susan Orcutt. Projected to cost \$14,000 each, construction began in June 1893 and was completed in July of the following year. The row is distinguished by paired and grouped brownstone and limestone facades, high stoops, and one- and two-story oriels. Except for the removal of an oriel at No. 416, which occurred between 1938 and 1981, the row remains remarkably intact.

Description

404 West 149th Street: Brownstone facade, painted; brownstone stoop with solid sidewalls and carved newels; historic wrought-iron gate under stoop; brownstone bulkhead and non-historic gate at the areaway; security grilles at basement windows; historic double doors with transom; non-historic light fixtures; first-story windows sills in a continuous band; molded labels at the first story; angled, second-story oriel with supporting brackets, molded bands, and brownstone parapet; molded band above the third story; non-historic sash; bracketed, pressed-metal roof cornice with decorative frieze. East elevation: Brick, repointed; lot-line windows with non-historic sash; chimneys; visible deck at the rear.

406 West 149th Street: Brownstone facade, painted; brownstone stoop with solid sidewalls and carved newels; historic wrought-iron gate under stoop; brownstone bulkhead and non-historic gate at the areaway; security grilles at basement and first-story windows; entryway featuring historic doors, transom, and projecting hood; non-historic light fixtures; first-story windows sills in a continuous band; molded labels over the first-story windows; curved, second-story oriel with sloping roof; second-story window sills in a continuous band; carved panels; arched, third-story fenestration with prominent keystones; non-historic sash; bracketed, pressed-metal roof cornice with decorative frieze.

408 West 149th Street: Brownstone facade; brownstone stoop, painted, with solid sidewalls and newels; brownstone bulkhead, painted, and non-historic wrought ironwork at areaway; security grilles at basement windows; entryway featuring non-historic doors, transom, and foliated hood; non-historic light fixtures; first-story fenestration features sills and lintels in continuous molded bands; crown-molding above the first story; second-story features festoons, window sills in a continuous molded band, and molded window surrounds; third story features carved panels, projecting window sills, and molded window surrounds; historic wood sash; bracketed, pressed-metal roof cornice and frieze decorated with sunbursts.

410 West 149th Street: Rock-faced limestone facade; rock-faced brownstone basement and stoop, resurfaced, with solid sidewalls and carved newels; historic wrought-iron gate under stoop; brownstone bulkhead with non-historic wrought ironwork and gate at areaway; security grilles at basement windows; entryway features historic double doors and transom recessed behind curved arch, bracketed hood, and foliated keystone; first-story fenestration features sills and lintels in continuous molded bands; arched, stained-glass transoms, and foliated keystones; second-story oriel with curved base and roof, window sills in a continuous molded band, and crown molding; arched, third-story windows with sills in a bracketed, continuous band and label moldings; historic wood sash; paneled, limestone roof gable and parapet.

412 West 149th Street: Limestone facade; basement facade, stoop, and areaway bulkhead are painted; brownstone ashlar basement and stoop with solid sidewalls and carved newels; non-historic tube railing on stoop; historic wrought-iron gate under stoop; brownstone bulkhead with non-historic wrought-ironwork and gate at areaway; security grilles at basement and first-story windows; entryway featuring historic double doors, transom, and bracketed hood; non-historic light fixtures; first story featuring piers with carved caps, window sills in a continuous molded band, and crown molding; upper facade has two-story, angled oriel, banded piers with carved caps, window sills in continuous molded bands, and crown molding above the second story; non-historic sash; bracketed, pressed-metal roof cornice with decorative frieze.

414 West 149th Street: Resurfaced facade, painted; brownstone stoop with solid sidewalls and carved newels, painted; historic wrought-iron gate under stoop; brownstone bulkhead, painted, with non-historic wrought ironwork and gate at areaway; security grilles at basement windows; entryway featuring historic double doors, transom, and bracketed hood; first-story piers topped by carved caps; curved oriel at the second story; second- and third stories have window sills in continuous bands and crown moldings; non-historic sash; paneled roof gable and parapet.

416 West 149th Street: Brownstone facade, painted; brownstone stoop with solid sidewalls and carved newels, painted; non-historic tube railings on stoop; non-historic wrought-iron gate under the stoop; brownstone bulkhead, painted, and non-historic wrought-iron gate at the areaway; security grilles at basement and first-story windows; non-historic door and transom; non-historic light fixtures; first-story windows sills in a continuous band and piers with carved caps; second-story oriel removed and replaced with flat, cement stucco surface, painted, and grouped sash; non-historic sash; bracketed, pressed-metal roof cornice with a decorative frieze.

West elevation: Brick, repointed.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1981, 1983.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Rolls E-1229 and E-1230)

418-420 West 149th Street

See: 433-435 Convent Avenue

WEST 149TH STREET (SOUTH SIDE)
Between Convent Avenue and Amsterdam Avenue

450 West 149th Street

See: 436 Convent Avenue

452-456 West 149th Street

Borough of Manhattan Tax Map Block/Lot: 2063/54

Building Name: The Savoy

Date: 1910 (NB 118-1910)

Architect: John Hauser

Original Owner/Developer: Adolf Doctor and Albert Kraus

Type: Apartment house

Style/Ornament: Northern Renaissance Revival

Material: Brick, limestone & terra cotta

Number of Stories: 6



History

This six-story, Northern Renaissance Revival style apartment house was designed by John Hauser and developed in 1910 by Adolf Doctor and Albert Kraus. Planned with apartments for thirty families, it was projected to cost \$100,000. Construction began in March 1910 and was completed in September of that year. The building is distinguished by its heavy, Renaissance inspired ornament, its projecting bays, and picturesque roofline. Although the roof cornice and parapet have been altered, the building remains largely intact.

Description

Seven bays, including three angled bays; brick basement with secondary entryways; graystone water table; rusticated limestone first story topped by projecting band; first-story window sills in a continuous molding; granite steps with solid sidewalls leading to a projecting limestone entryway, painted, containing paneled piers, molded architrave, bracketed hood, and non-historic door; non-historic light fixtures; historic, cast-iron tube railings and granite posts at the areaways; second-story features keyed window enframements at the projecting bays with molded surrounds and scrolled keystones; upper-story fenestration has bracketed sills and splayed lintels with either scrolled or flat keystones; crown moldings above second and fifth stories; historic, wrought-iron fire escapes; non-historic sash; bracketed roof cornice, modified in part, with paneled, brick frieze; altered mansard; open parapets with paneled finials atop the projecting bays. East elevation: Brick with patched, painted, and repointed sections; non-historic sash.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1982.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1230)

460-464 West 149th Street

Borough of Manhattan Tax Map Block/Lot: 2063/57

Building Name: The Tyrol

Date: 1910-11 (NB 544-1910)

Architect: Neville & Bagge

Original Owner/Developer: Fluri Construction Company

Type: Apartment house

Style/Ornament: Northern Renaissance Revival

Material: Limestone, brick, and terra cotta

Number of Stories: 6



History

This six-story, Northern Renaissance Revival style apartment house was designed by Neville & Bagge and developed in 1910-11 by the Fluri Construction Company. Planned with apartments for 37 families, its projected cost was \$125,000. Construction began in August 1910 and was completed in May of the following year. The building is distinguished by its rusticated limestone base, its courtyard entryway, and recessed bays. The building remains remarkably intact.

Description

Seven bays, including recessed courtyard and recessed bays; chamfered corners; historic cast-iron tube railings and limestone posts at the areaways; limestone basement, painted, with secondary entryways; rusticated limestone first-story featuring arched fenestration, open arches, and foliated keystones; upper stories feature molded window sills, splayed lintels with scrolled keystones, non-historic sash, and historic, wrought-iron fire escapes; bracketed, pressed-metal cornice, decorated with dentils, above the fifth story; sixth story features brick piers with paneled, terra-cotta pilasters with cartouche decorations; denticulated, pressed-metal moldings above the sixth story; brick roof parapet with terra-cotta panels and finials. Recessed light court: Brick, repointed; segmentally-arched main entryway with architrave molding and prominent keystone, painted; non-historic door; non-historic sash; paneled roof parapets. West elevation: Brick, repointed.

Significant References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, 1982.

New York City Department of Finance, Real Property Assessment Bureau, Laser Videodisc and Computer Assisted Mass Appraisal System (CAMA), 1988.

New York City Department of Taxes, photographic record, c. 1938 (Roll E-1230)

ARCHITECTS' APPENDIX

EDWARD E. ASHLEY (dates undetermined)

- 745 St. Nicholas Avenue (1905-06)
- 747 - 751 St. Nicholas Avenue (3 rowhouses) (1890)
- 407 West 145th Street (1897)
- 409-411 West 145th Street (1899-1900)

According to city directories, Edward E. Ashley was active in the real estate business in New York City beginning in 1895. Apparently working as an architect as well, buildings were constructed according to his design between 1895 and 1905. With the exception of a single Renaissance Revival style loft building at 40 Hudson Street in the Tribeca West Historic District, Ashley concentrated on residential development, executed in a variety of historical revival styles, on St. Nicholas Avenue between West 145th and West 150th Streets. The rowhouses and apartment houses in the Hamilton Heights/Sugar Hill Historic District, which were executed in neo-Classical and Renaissance, Romanesque and Colonial Revival styles, reflect the full scope of Ashley's designs.

Landmarks Preservation Commission, *Tribeca West Historic District Designation Report* (LP-1713) (New York, 1991); Research Files.
Trow's New York City Directory (New York, 1895-1910).
James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 4.

MITCHELL BERNSTEIN (dates undetermined)

- 755 St. Nicholas Avenue (1912-13)

Little is known about Mitchell Bernstein. He is listed in New York City directories as early as 1899, and is noted as head draftsman for his brother Michael Bernstein between 1899 and 1901. The firm of Bernstein & Bernstein (1903-1911) designed residential, retail and religious buildings throughout the city, many of which are included in the Greenwich Village Historic District. Directory listings indicate Michael and Mitchell Bernstein had independent practices from 1912, until 1940 and 1937, respectively. Within the Hamilton Heights/Sugar Hill Historic District, Mitchell designed a five story Colonial Revival style tenement with stores for the St. Nicholas Holdings Company.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 25.

Landmarks Preservation Commission. Research Files.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 7

JOHN BOESE (dates undetermined)

Mount Zion Lutheran Church Parish House, 421-423 West 145th Street (1908-09)

Little is known about the life and career of John Boese. Between 1892 and 1898, he maintained an office alternatively in Manhattan or Queens, settling permanently in Manhattan in 1900 where he continued in practice until at least 1935. Boese specialized in designing churches, several of which were built in Brooklyn, Manhattan, and New Jersey. The neo-Gothic Parish House, was built for the German Evangelical Lutheran Church of St. Matthew, as a companion to the existing church designed by Joseph Wolf.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 16.

Landmarks Preservation Commission, Research Files.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 8.

FREDERICK C. BROWNE (dates undetermined)

427 - 433 West 147th Street (3 rowhouses) (1899)

Frederick C. Browne's career as an architect in New York City began in the 1890s. His early works were residential, as exemplified by the Romanesque Revival style rowhouses on West 147th Street. He also designed offices, such as the Mercantile Building at 34 East 10th Street and a Beaux-Arts style office building at 366 Broadway, now part of the Tribeca East Historic District. His Beaux-Arts style hotels, the Hargrave and Colonial are included in the Upper West Side/Central Park West Historic District. In partnership with Randolph H. Almirot, he designed an apartment building at 31 West 11th Street (1910) part of the Greenwich Village Historic District, and a store and loft building at 30-32 West 24th Street (1910-11) in the Ladies Mile Historic District. Their partnership lasted from 1910 to 1916, after which Browne worked independently through 1925.

"Building for Sohmer Piano Co.," *American Architect* 124 (Oct. 24, 1923).

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 18.

Landmarks Preservation Commission, *Greenwich Village Historic District Designation Report* (LP-0489) (New York, 1969), 94; "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609) (New York, 1989), 949; "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647) (New York, 1990); *Tribeca East Historic District Designation Report* (LP-1711) (New York, 1992).

Trow's New York City Directory (New York, 1895-1925).

James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 10.

THEODORE MINOT CLARK (1845-1909)

729, 731 St. Nicholas Avenue (1885-1886)

Theodore Minot Clark was born in Boston and graduated from Harvard University at the age of twenty. He trained in the office of Henry Hobson Richardson after which he opened his own practice. Clark closed the practice in 1880 to accept a position as Professor of Architecture at the Massachusetts Institute of Technology. In 1888, he left MIT and became the editor of *American Architect and Building News* to which he also contributed articles. Between 1874 and 1900, Clark's designs for a variety of buildings, from workmen's cottages to a competition entry for a new New York City Hall appeared in the periodical. His New York designs include the "Randolph" Apartment House (1886), and the Lawrence Building (1884) at Leonard Street and West Broadway (demolished). However, he is most well-known in the city for the residences he designed in the area of St. Nicholas Avenue, including the Nathan Hobart house on the corner of St. Nicholas Avenue and 146th Street (demolished) and the Romanesque Revival style rowhouses for William Thompson at 729 and 731 St. Nicholas Avenue, which are in the Hamilton Heights/Sugar Hill Historic District.

Clark, T.M. "Competitive Design for the New York City Hall," *American Architect and Building News*, 55 (January 30, 1897), pl. 1101.

...."The 'Randolph' Apartment House, New York, N.Y.," *American Architect and Building News* 19 (January 23, 1886), pl.526

.... "The Lawrence Building, Corner of West Broadway and Leonard St.," *American Architect and Building News* 16 (October 4, 1884), 162, pl. 458.

Dennis Steadman Francis, *Architects in Practice New York City, 1840-1900* (New York, 1979), 21.

Robert A.M. Stern, Thomas Mellins and David Fishman. *New York 1880: Architecture and Urbanism in the Gilded Age* (New York, 1999), 836, 840.

Henry F. Withey and Elsie Rathburn Withey. *Biographical Dictionary of American Architects*

(Deceased) (Los Angeles, 1970), 122.

FREDERICK PHILIP DINKELBERG (1861-1935)

- 757 - 775 St. Nicholas Avenue, 403 West 148th Street (11 rowhouses) (1894-1895)
- 401 - 409 West 147th Street, 741-743 St. Nicholas Avenue (5 rowhouses and
an apartment house) (1896)
- 710 - 716 St. Nicholas Avenue (4 rowhouses) (1895-96)

Frederick P. Dinkelberg, was born in Lancaster, Pennsylvania and studied architecture at the Pennsylvania Academy of Fine Arts in Philadelphia. He established an office in New York City in 1882 and is listed in city directories through 1899. He worked independently except for a brief period between 1887 and 1889 when he was in partnership with George Edward Harding. The Renaissance and Classical Revival style rowhouses he designed in the Hamilton Heights/Sugar Hill Historic District were built around the time he opened an office in Philadelphia (1896). Dinkelberg later moved to Chicago where he joined the office of D. H. Burnham. Among the projects on which he collaborated was the Flatiron Building (1901-1903), the Wanamaker buildings in New York and Philadelphia, and several buildings for the 1893 Chicago World's Columbian Exposition. Dinkelberg was a member of the Chicago Chapter of the American Institute of Architects, the Art Institute of Chicago and was a writer and authority on modern design.

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

Frederick Philip Dinkelberg obituaries, *New York Herald* (February 11, 1935); *New York Times* (February 11, 1935).

Henry F. Withey and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 174.

HENRI FOUCHAUX (1856-1901)

- 381 - 391 Convent Avenue (6 rowhouses) (1893)
- 411 - 419 Convent Avenue (5 rowhouses) (1896-97)
- 402 - 404 W. 147th Street (2 rowhouses) (1898-1900)
- 406 - 410 W. 147th Street (3 rowhouses) (1898)
- 733 - 739 St. Nicholas Avenue (4 rowhouses) (1899-1900)
- 746 St. Nicholas Avenue (1901-02)
- 772-778 St. Nicholas Avenue (1904-05)

Henri Fouchaux was born to French parents in Coytesville, New York. He began his architectural career in New York City as a superintendent for the firm of Schickel & Ditmars. There he participated in the work on St. Joseph's Hospital (1882) in the Bronx. Fouchaux was extremely successful in his own architectural practice which he established by 1886. He designed numerous houses and apartment buildings in a variety of styles in what are now the Hamilton Heights, Jumel Terrace, and Upper West Side/Central Park Historic Districts. These are now joined by the residences in the Hamilton Heights/Sugar Hill Historic District. By 1893 he also designed the Institution for the Instruction of the Deaf and Dumb at 163rd Street and Riverside Drive. Examples of his commercial buildings are found in the Tribeca West and NoHo Historic Districts.

"Henri Fouchaux," *American Art Annual*, v.4, 109.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 31.

Moses King, *King's Handbook of New York City*. 2nd ed. (Boston, 1893), 298, 477.

Landmarks Preservation Commission, Research Files; "Architects' Appendix," *Ladies Mile Historic District* (LP-1609) (New York, 1989); "Architects' Appendix," *Upper West Side - Central Park West Historic District* (LP-1647) (New York, 1990); *NoHo Historic District Designation Report* (LP-2039) (New York, 1999).

James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989); 26.

Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 216.

GROSS & KLEINBERGER

Samuel Gross (dates undetermined)

Joseph Kleinberger (dates undetermined)

436 Convent Avenue (1909-10)

The firm Gross & Kleinberger existed from 1907 to 1922. Prior to their partnership Samuel Gross had an individual practice. Joseph Kleinberger, is not found in city directories until the time of the partnership and continued in solo practice in the city from 1922 to 1925. In addition to the Colonial Revival style apartment house, named Convent Court, at 436 Convent Avenue, the firm was responsible for several apartment buildings on Broadway between 150th and 163rd Streets known as Kensington Court, Rosbert Hall, The Briarcliff, and Carolyn Court, and at 468-474 Convent Avenue, 19-21 Ft. Washington Avenue and 460 West 147th Street. They also designed a factory at 617-621 West 130th Street.

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York, 1990), 290-293.
 Landmarks Preservation Commission, Research Files, Architects' Index.
 James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 31, 43.

JOHN HAUSER (dates undetermined)

- 408 - 418 Convent Avenue (6 rowhouses) (1896)
- 420 - 430 Convent Avenue (6 rowhouses) (1897)
- 420, 424 West 146th Street (2 apartment buildings) (1905-06)
- 452-456 West 149th Street, The Savoy (1910)

John Hauser is listed in New York City directories from 1892-1922, as a specialist in private houses and flats. Like many of his contemporaries, he designed in a variety of revival styles. The Hamilton Heights/Sugar Hill Historic District includes Romanesque Revival style rowhouses, a Renaissance Revival and two Northern Renaissance Revival style apartment houses. Other rowhouses and apartment buildings by Hauser are located in the Morris Avenue and Hamilton Heights Historic Districts.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 38.
 James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 33.
 Landmarks Preservation Commission. *Morris Avenue Historic District Designation Report* (LP-1392) (New York, 1986), 3.

PAUL FRANKLYN HIGGS (dates undetermined)

- 439, 441 West 147th Street (2 rowhouses) (1891-92)
- 412 - 420 West 147th Street (5 rowhouses) (1891-92)
- 760 - 766 St. Nicholas Avenue (4 rowhouses) (1895)

Paul F. Higgs began his architectural career in partnership with Frank A. Rooke in 1888. He began an independent practice in 1890 continuing until 1899 when he briefly formed a partnership with James J.F. Gavigan. Higgs returned to independent practice in 1900. He designed in various historical revival styles and his work has already been recognized as contributing to the Park Slope and Hamilton Heights Historic Districts. He is credited with revising Lansing C. Holden's

original design of the Antioch Baptist Church in Brooklyn, which is a designated New York City Landmark. In the Hamilton Heights/Sugar Hill Historic District, are 11 rowhouses executed in the Romanesque, Renaissance, and Classical Revival styles.

Andrew S. Dolkart, *Guide to New York City Landmarks* (New York, 1998), 199-200.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 39.

Landmarks Preservation Commission, *Park Slope Historic District Designation Report* (LP-0709) (New York, 1973), 130; *Hamilton Heights Historic District Designation Report* (LP-0872) (New York, 1974), 11; *Antioch (formerly Greene Avenue) Baptist Church and Church House* (LP-1790) (New York, 1990), 5, 12-13, fn.13.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 35.

HIGGS & ROOKE

Paul F. Higgs (dates undetermined)

Frank A. Rooke (dates undetermined)

- 422 - 428 West 147th Street (4 rowhouses) (1890)
- 430 West 147th Street (rowhouse) (1890)

Frank A. Rooke was established as an architect in New York by 1887. From 1888 to 1890, Rooke was in partnership with Paul F. Higgs. In addition to the Romanesque and Renaissance Revival style houses included in the Hamilton Heights/Sugar Hill Historic District, the partners' work is also represented in the Upper West Side/Central Park West and Park Slope Historic Districts.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 39.

Landmarks Preservation Commission, Research Files.

WALTER H.C. HORUM (dates undetermined)

409 - 413 West 146th Street (3 rowhouses) (1893)

Walter H.C. Horum practiced as an architect in New York City between 1886 and 1918 with offices in upper Manhattan. Most of his career was spent in independent practice, although between 1888 and 1892, he practiced in partnership with his brother Louis A. Horum in the firm Horum Brothers. In addition to the Renaissance Revival style rowhouses on West 146th Street, Horum was responsible for the design of the Romanesque Revival style rowhouses at 425-49 and 441-451 West 162nd Street in the Jumel Terrace Historic District.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 41.

Landmarks Preservation Commission, Research Files.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 37.

JARDINE, KENT & JARDINE

John Jardine (1838-1920)

William W. Kent (1860?-1955)

George E. Jardine (?-1903)

421- 425 West 147th Street (3 rowhouses) (1895)

The firm of Jardine, Kent & Jardine was founded in 1894 after the death of David Jardine with whom John Jardine had had a successful partnership beginning in 1865. Jardine, Kent & Jardine specialized in residential design, including the Renaissance Revival style rowhouses on West 147th Street in the Hamilton Heights/Sugar Hill Historic District, continuing the rowhouse formulas established by John and David Jardine in the 1870s to which they added more contemporary stylistic expression over the years. Among the firm's non-residential work is an office built for the Equitable Life Assurance Company at 252 West 138th Street (later the Coachman's Union League Society of New York City and now the Victory Tabernacle Seventh Day Christian Church) and the Dodd, Mead & Company building on Fifth Avenue.

Andrew S. Dolkart and Gretchen S. Sorin, *Touring Historic Harlem: Four Walks in Northern Manhattan* (New York, 1997), 80.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 44.

Landmarks Preservation Commission, Research Files.

Norvel White and Elliot Willensky, *AIA Guide to New York City* (New York, 1978), 283.

ARTHUR BATES JENNINGS (1849-1927)

718 - 730 St. Nicholas Avenue (7 rowhouses) (1889-90)

Arthur Bates Jennings, a Fellow of the American Institute of Architects, was born in North Brookfield, Massachusetts and spent the early years of his career in the office of George B. Post and Russell Sturgis. By 1876, he had established an independent practice in New York City. He designed churches, institutional buildings, and residences and his works included the Webb Institute of Naval Architecture in the Bronx and the Hanover Fire Insurance Company Building in Manhattan. In the Hamilton Heights/Sugar Hill Historic District, Jennings designed seven Romanesque Revival style rowhouses for George Daiker.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 44.

Moses King, *King's Handbook of New York City*. 2nd ed. (Boston, 1893), 292-3, 647-9.

Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834) (New York, 1993), 174, 311.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 40.

Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 325.

JOHN P. LEO (1858-1923)

- 407 West 146th Street (1900-01)
- 415 - 421 West 146th Street (4 rowhouses) (1889-90)
- 423 - 435 West 146th Street (7 rowhouses) (1899-1900)
- 411 - 419 West 147th Street (5 rowhouses) (1890-91)
- 453 - 459 West 148th Street (4 rowhouses) (1897)
- 768-770 St. Nicholas Avenue, The Purling (1901-02)

John P. Leo was an architect, builder and public servant, specializing in the design of private residences and public buildings. Examples of his work are found throughout Harlem, the Upper West Side, the Expanded Carnegie Hill Historic District and Hamilton Heights Historic District Extension. In 1888 Leo won the competition to design the medieval style Twenty-second Regiment Armory, located on Ninth (now Columbus) Avenue, between 67th and 68th Streets. Throughout his life, Leo was extremely active in public affairs, serving as the commander of Company I in the Twenty-second Regiment (c.1888), the President of the Employers and Builder's League (c.1895-1901), the Chairman of the Board of Standards and Appeals (1918), and as the New York City Street Cleaning Commissioner (1920s). During his later years Leo

lived and worked in the Hamilton Heights area, with a residence at 529 West 142nd Street, and an architectural office from 1902 to 1913 at The Purling (768-770 St. Nicholas Avenue) an apartment house he designed in the French Renaissance Revival style. In addition to The Purling, Leo's designs in the Hamilton Heights/Sugar Hill Historic District include a Renaissance Revival style apartment house (407 West 146th Street) and rowhouses in the Queen Anne, Renaissance Revival, Romanesque Revival, and neo-Grec styles.

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

Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report*, (LP-1834) (NY, 1993), 314-315; *Hamilton Heights Historic District Extension Designation Report*, (LP-2044) (NY, 2000), 84-85.

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

PATRICK H. LYNCH (dates undetermined)

369-373 Convent Avenue (1898)

Little is known about the career of Patrick H. Lynch. He was a builder responsible for the design and construction of at least 31 residential buildings in Manhattan north of 118th Street between 1889 and 1905. One of the properties was the apartment house at 369-373 Convent Avenue designed in the Classical Revival style. At the time this building was executed, Lynch lived on West 138th Street and had an office at 1640 Amsterdam Avenue.

Landmarks Preservation Commission, Research Files and Architect's Index.

Trow's General Directory of the Boroughs of Manhattan and the Bronx, City of New York. (New York, 1899), 805.

NEVILLE & BAGGE

Thomas P. Neville (dates undetermined)

George A. Bagge (dates undetermined)

413 - 419 West 145 th Street (4 rowhouses) (1893)	
402 - 418 West 146 th Street (9 rowhouses) (1893)	
402-410, 412-420 West 148 th Street, Holly Arms and Montauk Arms (1907-08)	
433-435 Convent Avenue at 149 th Street, Emsworth Hall (now Garrison Apartments), (1909-10)	
460-464 West 149 th Street, The Tyrol (1910-11)	

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

Neville & Bagge's work includes numerous apartment buildings in the Riverside Drive-West End, Mott Haven East, and Clay Avenue Historic Districts, as well as the Regina Angelorum (1907) a convent and home for working girls connected to Saint Cecilia's Church (R.C.) on East 106th Street (both designated New York City Landmarks), and the Edwin and Elizabeth Shuttleworth House in the Tremont section of the Bronx (1986, a designated New York City Landmark). Along Broadway, between West 140th and 150th Streets, the firm designed eight apartment buildings, including Ellerslie Courts (1907-08, No. 3441-59), 3481-83 Broadway (1905), The Sarsfield (1911, No. 3489-95), The Saguenay, (1906-08, No. 3488-96), The Castleton (1906, No. 3480-86), Washington Court (1906-08, No. 3504-18), The Mecklenberg (1906, No. 3551-59) and the Rudsona (1907, No. 3542). Of 242 multiple dwellings on Morningside Heights, the firm of Neville & Bagge was responsible for 38 designs. The firm also designed four apartment buildings and thirteen rowhouses in the Hamilton Heights Historic District Extension.

The firm's designs in the Hamilton Heights/Sugar Hill Historic District include rowhouses executed in the Romanesque and Renaissance Revival styles, as well as apartment buildings in the French Renaissance Revival, Renaissance Revival and Northern Renaissance Revival styles.

Andrew S. Dolkart, *Morningside Heights* (NY: Columbia University Press, 1999).

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: 1990), 285-289.

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

Landmarks Preservation Commission, "Architect's Appendix" *Hamilton Heights Historic District*

Extension, (LP-2044) (New York, 2000), 85-86; *Edwin and Elizabeth Shuttleworth House aka 1857 Anthony Avenue House* (LP-1436) (New York, 1986), 3; Research Files. Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York : Rizzoli Books, 1983), 303-304.

A.B. OGDEN & SON

Alfred B. Ogden (dates undetermined)
Samuel B. Ogden (dates undetermined)

413 - 421 West 148th Street (5 rowhouses) (1893-94)
421 - 431 Convent Avenue (6 rowhouses) (1893-95)

Alfred B. Ogden established an independent architectural practice in New York City in 1874. In 1885, he invited his son, Samuel B. Ogden, to join his firm and changed the name to A.B. Ogden & Son. The father and son team specialized in rowhouse, apartment and industrial design, and examples of their work can be found in the Upper West Side/Central Park West, Greenwich Village and Expanded Carnegie Hill Historic Districts. In the Hamilton Heights/Sugar Hill Historic District, they designed rowhouses in Renaissance and Classical Revival styles.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 58.

Landmarks Preservation Commission, Research Files; "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609) (New York, 1989); "Architects' Appendix," *Upper West Side /Central Park West Historic District Designation Report* (LP-1647) (New York, 1990); "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report* (LP-1834) (New York, 1993), 321.

GEORGE FREDERICK PELHAM (1866-1937)

- 742-744 St. Nicholas Avenue (1899-1900)
- 281-283 Edgecombe Avenue (1909)
- 287, 289-291 Edgecombe Avenue (1908-09)
- 323-325, 327-329 Edgecombe Avenue (1905-06)

George F. Pelham established his architectural firm during the early 1890s. The son of Canadian architect George Brown Pelham (1831-1889), his career lasted forty-three years, and he designed apartment houses throughout New York City in various styles, from neo-classical to Art Deco. According to Henry and Elsie Withey, he was “credited with having designed more buildings of that type in Manhattan than any architect before him.” In the Hamilton Heights/Sugar Hill Historic District, he designed Renaissance and Classical Revival style apartment houses on St. Nicholas and Edgecombe Avenues.

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

Landmarks Preservation Commission, *Hamilton Heights Historic District Extension Designation Report*, (LP-2044) (New York, 2000), 88.

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

HUGH M. REYNOLDS (dates undetermined)

- 713 - 721 St. Nicholas Avenue (5 rowhouses) (1890-91)

Hugh M. Reynolds is listed in New York City directories of the late nineteenth century as a builder and mason working in Manhattan. At the time he built the rowhouses on St. Nicholas Avenue, executed in the Romanesque Revival style, Reynolds was living at (and possibly working out of) 222 Edgecombe Avenue.

Trow's New York City Directory (New York, 1885, 1889, 1890, 1893).

Trow's General Directory of the Boroughs of Manhattan and the Bronx, City of New York (New York, 1899).

FREDERICK S. SCHLESINGER (dates undetermined)

435, 437 West 147th Street (2 rowhouses) (1892-93)

Little is known about the life and career of Frederick S. Schlesinger other than he had an architectural practice in New York City between 1891 and 1918. On West 147th Street, he designed two Italianate style rowhouses for developer J. G. Moore.

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

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 68.

SCHWARTZ & GROSS

Simon I. Schwartz (1877?-1956)

Arthur Gross (1877-1950)

707-711 St. Nicholas Avenue (1905-06)

Graduates of the Hebrew Technical Institute, Simon I. Schwartz and Arthur Gross were partners for nearly four decades. Schwartz, who began his career as a draftsman in the office of Henry Andersen, first teamed with Gross in 1903. Their partnership, which proved to be extremely successful, specialized in luxury apartment buildings, including the Beaux-Arts style Colosseum at 435 Riverside Drive (1910), the Gothic-inspired 1185 Park Avenue (1929, located in the Expanded Carnegie Hill Historic District), and 55 Central Park West (1929, located in the Upper West Side/Central Park West Historic District), whose elevations display the influence of the Art Deco style. Much of the firm's output has survived, particularly in the Upper West Side/Central Park West and Riverside Drive-West End Historic Districts, and Hamilton Heights Historic District and Extension. In the Hamilton Heights/Sugar Hill Historic District, Schwartz & Gross were the designers of apartment houses in Colonial Revival and Beaux-Arts styles.

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

Landmarks Preservation Commission, *Hamilton Heights Historic District Extension Designation Report* (LP-2044) (New York, 2000), 89; Research Files.

SCHWARTZ, GROSS & MARCUS

Simon I. Schwartz (1877?-1956)
Arthur Gross (1877-1950)
Bertram N. Marcus (dates undetermined)

450-452 West 147th Street, The Paul Revere (1909-10)

The Beaux-Arts style apartment house at 450-452 West 147th Street in the Hamilton Heights/Sugar Hill Historic District was designed by Schwartz, Gross & Marcus. Records are inconclusive regarding the working relationship of Bertram N. Marcus with Schwartz & Gross. Directories list the firm of Schwartz & Gross and Bertram N. Marcus individually at the same address between 1906 and 1922; but, there are no entries for the firm denoted on the new building application for this site. New York City directories list Marcus as a practicing architect until 1940.

R.L. Polk & Co. (Trow's) *General Directory of New York City, Embracing the Boroughs of Manhattan and the Bronx*, v. 134. (New York, 1925), 1312.
James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 50, 69.

CHRISTIAN STEINMETZ (dates undetermined)

404 - 416 West 149th Street (7 rowhouses) (1893-94)
405 - 411 West 148th Street (4 rowhouses) (1894-96)

Little is known about architect Christian Steinmetz, whose practice was established in New York City by 1897. At the turn of the century, he was associated with architect William H. Boylan. In the Upper West Side/Central Park West Historic District, Steinmetz designed a row of Queen Anne style houses. In the Hamilton Heights/Sugar Hill Historic District, he designed rowhouses in the Romanesque and Renaissance Revival styles for Susan Orcutt on West 148th and 149th Streets.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 72.

Landmarks Preservation Commission, "Architects' Appendix," *Upper West Side/Central Park West Designation Report (LP-1647)* (New York, 1990).

GEORGE W. SWILLER (1898-?)

753 St. Nicholas Avenue (1936)

George W. Swiller was a draftsman for the firms of Graham, Anderson, Probst & White and Warren & Wetmore prior to his graduation from Cooper Union in 1918. He established his own firm in 1920. His early practice included Art Deco style buildings in the Bronx where his office was located; later he designed industrial and hospital buildings as well as several projects for airlines, such as the Icelandic Airlines terminal building at Kennedy Airport. In 1936 he designed a single story taxpayer building on St. Nicholas Avenue for Frank Nachmias.

American Architects Directory (1956).

American Architects Directory (1962), 690.

Landmarks Preservation Commission, *Tribeca North Historic District Designation Report (LP-1714)* (New York, 1992); Research Files.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 76.

THOM & WILSON

Arthur M. Thom (dates undetermined)

James W. Wilson (dates undetermined)

732 - 740 St. Nicholas Avenue (5 rowhouses) (1887-88)

Little is know about the backgrounds of the partners in the firm of Thom & Wilson. In addition to several buildings located within the Greenwich Village Historic District, the architects Arthur M. Thom and James W. Wilson designed the Harlem Courthouse, (a designated New York City Landmark). Erected in 1891-93, the Courthouse reflects the Romanesque Revival style with Gothic Revival detailing. The firm was also responsible for a row of neo-Grec style brownstone-fronted houses located in the Metropolitan Museum Historic District and numerous rows of neo-Grec and Renaissance Revival style houses and flats in the Riverside-West End and Upper West Side/Central Park West Historic Districts. The rowhouses they designed for developer George Daiker on St. Nicholas Avenue are in the High Victorian Romanesque style. Collaborating with a third architect under the firm name of Thom, Wilson & Schaarschmidt, the firm designed the Criminal Courts Building, erected on Centre Street in 1890-1894 (demolished).

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

Landmarks Preservation Commission, *Metropolitan Museum Historic District Designation Report* (LP-0955) (New York, 1977); "Architect's Appendix," *Riverside-West End Historic District Designation Report* (LP-1626) (New York, 1989); "Architect's Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647) (New York, 1990).

THEODORE E. THOMSON (dates undetermined)

701-703 St. Nicholas Avenue (1896)

Little is known of Theodore E. Thomson. He was established as an architect in New York City by 1874 and for a time had an office in Brooklyn. Much of his practice was devoted to the design of residential buildings in Manhattan. He is represented in the Carnegie Hill Historic District (and Extension), Riverside-West End and Upper West Side/Central Park West Historic Districts. In Hamilton Heights/Sugar Hill Historic District, he was responsible for the design of a Romanesque Revival style apartment house with ground floor stores built for Fred H. Walker at the northwest corner of 145th Street and St. Nicholas Avenue.

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

Landmarks Preservation Commission, "Architects' Appendix," *Riverside-West End Historic District Designation Report* (LP-1626) (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647) (New York, 1990).

LORENZ F.J. WEIHER, JR. (dates undetermined)

723-727 St. Nicholas Avenue (1906-07)

Lorenz F.J. Weiher, Jr. established his practice in New York City in 1895 and continued until at least 1925. Most of his work consists of residential buildings in upper Manhattan, including the Colonial Revival style apartment building for George Doctor in the Hamilton Heights/Sugar Hill Historic District.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 81.

Landmarks Preservation Commission, Research Files.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 83.

JOSEPH WOLF (1856-1914)

Mount Zion Lutheran Church, 425-431 West 145th Street (1888)

Born in New York City, Joseph Wolf was first established as an architect in 1882-83, having previously trained with Richard Morris Hunt. Wolf collaborated with Theodore Weston and A.L. Tuckerman on the North Wing of the Metropolitan Museum of Art (1889-94) which faces Central Park at the west side of the complex. His work is also represented in the Tribeca West Historic District by a Renaissance Revival style warehouse and store and office building on Greenwich Street at Franklin Street. On West 145th Street, Wolf designed what is now known as the Mt. Zion Lutheran Church in the Gothic Revival style for Roderick Terry Sessee. A Fellow of the American Institute of Architects, Wolf continued to practice until his death.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 63.

Landmarks Preservation Commission, "Architect's Appendix," *Tribeca West Historic District Designation Report* (LP-1713) (New York, 1991), 423-424; Research Files.

Trow's New York City Directory (New York, 1880-1917).

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 86.

"Joseph Wolf," *American Art Annual*, ed. F.N. Levy (New York, 1900), vol. 3, 136.

Joseph Wolf obituary, *AIA Journal*, 2 (October, 1914), 565.

FRANK MARION WRIGHT (dates undetermined)

400-406 Convent Avenue (1910)

Frank M. Wright's practice in New York City was established by 1901 and continued until at least 1925. He designed a neo-Gothic style apartment house on Convent Avenue for the Iona Construction Company in 1910.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 86.

FINDINGS AND DESIGNATION

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

The Commission further finds that among its special qualities the Hamilton Heights/Sugar Hill Historic District contains a rich collection of row houses and apartment buildings dating from the late 1880s to the 1910s when this part of the city developed its present residential character; that speculative developers commissioned leading architects, including T. M. Clark, A. B. Jennings, and Frederick P. Dinkelberg, to design and construct these structures in various fashionable styles, including neo-Grec, Romanesque Revival, and Renaissance Revival; that the district is representative of the development of northern Manhattan which was spurred by the introduction of rapid transit in the 1880s; that between 1896 and 1913 twenty-three multiple dwellings were built throughout the district; that these multiple dwellings were designed by such residential specialists as Henri Fouchaux, Schwartz & Gross, and Neville & Bagge; that taken as a whole the Sugar Hill Historic District displays three decades of stylistic change and physical development, representative of changing living patterns of city residents; that the neighborhood achieved its greatest fame during the 1930s and 1940s when a significant number of black professionals, active in law, business, literature, music and art, lived here; and that the intact cohesive streetscapes and sympathetic interrelationships of the building materials, styles, and architectural elements, both in the rowhouses and larger buildings, provide the Hamilton Heights/Sugar Hill Historic District with a special sense of place.

Accordingly, pursuant to Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district, the Hamilton Heights/Sugar Hill Historic District, Borough of Manhattan, consisting of the property bounded by a line beginning at a point beginning at the center of the intersection of St. Nicholas Avenue and West 145th Street, then extending westerly along a line in the middle of the roadbed of West 145th Street to a point along a line extending southerly from the eastern curbline of Convent Avenue, extending northerly along said line along the eastern curbline of Convent Avenue to a point on a line extending easterly from the southern property line of 450-452 West 147th Street (aka 388-398 Convent Avenue), then extending westerly along said line and the southern property line of 450 West 147th Street, northerly along the western property line of 450 West 147th Street and northerly across West 147th Street, to the northern curbline of West 147th Street, westerly along the northern curbline of West 147th Street to a point on a line extending southerly from the western property line of 400-406 Convent Avenue (aka 451-453 West 147th Street), along said line and the western property line of 400 Convent Avenue, then easterly along part of the northern property line of 400 Convent Avenue, northerly along the western property lines of 408 Convent Avenue through 418 Convent Avenue (aka 450 West 148th Street), and northerly across West 148th Street to the northern curbline of West 148th Street, westerly along the

northern curbline of West 148th Street to a point on a line extending southerly along the western property line of 459 West 148th Street, northerly along said line and the western property line of 459 West 148th Street, westerly along part of the southern property line of 452-456 West 149th Street and the southern property line of 460-464 West 149th Street, northerly along the western property line of 460-464 West 149th Street, to the southern curbline of West 149th Street, then extending easterly along the southern curbline of West 149th Street and along a line extending easterly to the eastern curbline of St. Nicholas Avenue, then northerly along the eastern curbline of St. Nicholas Avenue to a point on a line extending westerly from the northern property line of 772-778 St. Nicholas Avenue (aka 333 Edgecombe Avenue), northerly along said line, easterly along the northern property line of 772-778 St. Nicholas Avenue, southerly along part of the eastern property line of 772-778 St. Nicholas Avenue, easterly along part of the northern property line of 333 Edgecombe Avenue, southerly along the western curbline of Edgecombe Avenue to a point on a line extending easterly from the southern property line of 323-325 Edgecombe Avenue, along said line and the southern property line of 323-325 Edgecombe Avenue, northerly along part of the western property line of 323-325 Edgecombe Avenue and westerly along the southern property line of 760 St. Nicholas Avenue, across St. Nicholas Avenue to the western curbline of St. Nicholas Avenue, southerly along the western curbline of St. Nicholas Avenue to a point on a line extending westerly from part of the northern property line of 746 St. Nicholas Avenue (aka 313-317 Edgecombe Avenue), easterly along said line across St. Nicholas Avenue and along the northern property line of 746 St. Nicholas Avenue, northerly along part of the western property line of 313-317 Edgecombe Avenue, then easterly along the northern property line of 313-317 Edgecombe Avenue, southerly along the western curbline of Edgecombe Avenue to a point on a line extending easterly from the southern property line of 281-283 Edgecombe Avenue, along said line and the southern property line of 281-283 Edgecombe Avenue, along the eastern property lines of 716 St. Nicholas Avenue through 710 St. Nicholas Avenue, westerly along the southern property line of 710 St. Nicholas Avenue, to a point in the middle of the roadbed of St. Nicholas Avenue, then extending southerly on a line to the point of beginning.

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