
HAMILTON HEIGHTS
HISTORIC DISTRICT
DESIGNATION REPORT

1974

City of New York
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ACKNOWLEDGMENTS

The Commission wishes to acknowledge with particular appreciation the cooperation of the following people, most of whom live in the District, who have furnished us with invaluable information: Alston Harris, an employee of City College, whose contribution to the beautification of Convent Avenue was recognized by a Mollie Parnis Award in 1974; Mrs. Lenon Holder Hoyte, the founder and curator of the museum known as Aunt Len's Doll and Toy House on Hamilton Terrace; Mrs. Vinia Quinones, Chairman of Community Planning Board No. 9; Mrs. Felicidad Sawyer, President of the Hamilton Terrace Block Association; and Roy L. Thomas, a retired employee of the City.

Grateful acknowledgment is made to many individuals in various City agencies who made available conveyances of property, tax assessment records, building plans and applications, and to other public and private repositories of information.

Though many individuals have been associated with different phases of this report, final responsibility for the facts and opinions expressed rests with the Commission as a whole.

LANDMARKS PRESERVATION COMMISSION
November 26, 1974

HAMILTON HEIGHTS HISTORIC DISTRICT, Borough of Manhattan.

BOUNDARIES

The property bounded by the northern property lines of 475 through 453 West 144th Street, the western property lines of 348 through 356 Convent Avenue, West 145th Street, the eastern property line of 351 Convent Avenue, part of the northern property line of 425 West 144th Street, the northern property lines of 423 through 413 West 144th Street, the eastern property line of 413 West 144th Street, Hamilton Terrace, the northern, eastern, and part of the southern property lines of 51 Hamilton Terrace, the eastern property lines of 49 through 39 Hamilton Terrace, part of the southern property line of 39 Hamilton Terrace, the eastern property lines of 37 through 33 Hamilton Terrace, part of the northern, the eastern, and part of the southern property lines of 31 Hamilton Terrace, the eastern property lines of 29 through 21 Hamilton Terrace, parts of the successive northern and eastern property lines of 19-13 Hamilton Terrace, the northern property line of 409 West 141st Street, St. Nicholas Avenue, West 141st Street, the eastern property line of 452 West 141st Street, the eastern property line of 453 West 140th Street, West 140th Street, the western property line of 475 West 140th Street, part of the southern, and the western property lines of 474 West 141st Street, West 141st Street, the western property line of 475 West 141st Street, part of the southern, and the western property lines of 476 West 142nd Street, West 142nd Street, Convent Avenue, the northern property line of 287 Convent Avenue, the western property lines of 4 through 36 Hamilton Terrace, part of the western property line of 38 Hamilton Terrace, the southern property line of 311 Convent Avenue, Convent Avenue, West 143rd Street, the western property line of 475 West 143rd Street, the western property line of 474 West 144th Street, West 144th Street, and the western property line of 475 West 144th Street.

TESTIMONY AT PUBLIC HEARINGS

On October 3, 1974, the Landmarks Preservation Commission held a public hearing on the proposed designation of this Historic District (Item No. 5). The hearing had been duly advertised in accordance with the provisions of law. Five persons spoke in favor of the proposed designation, and no one spoke against it. The witnesses favoring designation clearly indicated that there is great support for this Historic District from the property owners and the residents of Hamilton Heights. In 1966, the Commission had held a public hearing on the proposed designation of a Hamilton Heights District.

HAMILTON HEIGHTS HISTORIC DISTRICT

HISTORIC INTRODUCTION

The land on which the Historic District is located was part of the Common Land of Harlem and known as Jochem Pietersen's Hills. Jochem Pietersen Kuyter was a Dane who, in 1639, was granted a 400 acre farm on the flat lands at the foot of these hills. In the mid-1650s both Pietersen and his wife were killed by Indians who claimed all of the lands north of 130th Street to Spuyten Duyvel. The Indian claims were finally settled in 1715 when a special tax was raised by the freeholders of Harlem to pay for the land.

During the 18th century, northern Manhattan attracted wealthy merchants of New York City who built country seats there because of the beautiful views it offered. The area in the Historic District north of 142nd Street was within the estate of John Maunsell, a general in the British Army who was granted the property about 1763 because of the part he played in the storming of Havana, Cuba, in 1762. Maunsell left this country in 1775, ostensibly to report to the British Government on conditions in the New York colony. But, in his personal correspondence, Maunsell states that the real reason he left New York was to avoid taking up arms against the Americans, many of whom were his personal friends. He returned briefly in 1775 to bring his wife Elizabeth Stillwell, an American, back to Britain. Maunsell returned to New York in 1784, where he died in 1795.

During the Revolution, a number of redoubts and breastworks were built just north of the Historic District. Three redoubts flanked Amsterdam Avenue between 146th and 149th Streets, and three others flanked Broadway between 145th and 149th Streets. They were interconnected by a maze of breastworks that stretched from the Hudson River to St. Nicholas Avenue just north of 146th Street. The District is located within the area where the Battle of Harlem Heights was fought in 1776. The battle raged between 130th and 155th Streets and proved to be a victory for the Americans. The importance of the victory lay not so much in its strategic value, but in the invigorating effect that it had on the morale of the American forces who, until that time, had fared badly in their encounters with the British.

At the beginning of the 19th century the area comprised by the Historic District became part of the property of Alexander Hamilton, who built his country seat, The Grange, in 1801 near the southeast corner of 143rd Street and Amsterdam Avenue. He named "The Grange" after the ancestral seat of his grandfather in Scotland, and moved his family there in the spring of 1802. The house was moved to its present location in 1889.

Hamilton was born in the West Indies in 1757, but left the islands in 1772 to further his education. In 1774 he entered Columbia, then King's College and became noted as an orator and a pamphleteer. His strong respect for central authority limited him to denouncing the excesses of Parliament while affirming his allegiance to the King, an aspect of his conservative political philosophy which remained constant throughout his life. The main thrust of his service during the Revolutionary War was administrative rather than military. Serving for four years as Washington's secretary he re-organized the Continental Army, drew up a system of regulations for it, and conducted all the correspondence with Congress.

As a result of a reprimand from Washington, he resigned in 1781. He returned to New York, served in Congress in 1782-83 and settled down to a legal practice in the City, aided, no doubt, by the connections of his wife Elizabeth the daughter of Philip Schuyler, a member of one of the most distinguished New York families. Convinced of the weakness of the central government set up by the Articles of Confederation, he began agitating to make it stronger. In 1787 he was elected to the New York Legislature and was a member of the State's delegation to the Second Constitutional Convention in Philadelphia. Although the constitution that was drafted there fell short of his desires, he devoted a great deal of energy to its ratification, serving as co-author with James Madison and John Jay of the Federalist Papers, a detailed explanation of the new constitution

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and its virtues. These efforts guaranteed him a post in the new government.

As the first Secretary of the Treasury, a post to which he was named by President Washington, he demonstrated the same talents that had marked his tenure as Washington's secretary. He convinced Congress to assume the entire war debt, to impose severe taxes in order to cover it, and to establish the first Bank of the United States. His attempts to influence the foreign policy, however, brought him into conflict with Thomas Jefferson, then Secretary of State. In 1795, financial pressures caused Hamilton to resign from the Cabinet. His service as Inspector General of the Army in 1798-1800 was his last public office.

Although out of public office, Hamilton continued to try to influence policy through his personal contacts in the Cabinet of President Adams, and this led to a falling out between the two. In 1801, after the deadlocked election of the previous year, he overcame his dislike of Jefferson and supported him over Aaron Burr, whom he considered ambitious and ruthless. In 1804, Hamilton involved himself in politics one final time, vigorously and successfully opposing Burr's candidacy for governor of New York. The long history of animosity between the two men culminated in some statements attributed to Hamilton by Dr. Charles Cooper which Burr considered libelous; Burr demanded satisfaction, and a duel was fought on July 11, 1804, in Weehawken, New Jersey. Hamilton was shot in the duel and died the next day. He is buried in Trinity Church Graveyard.

Hamilton's life at "The Grange" encompassed the least political period of his life. Jefferson was President, and Hamilton had no influence in the Cabinet. He once again retired to his private law practice, enjoying what he called the "life of a common citizen and good paterfamilias." He left his wife and seven children, to whom he had written in 1803, the year before he died, "You see that I do not forget the Grange...nor anyone who inhabits it."

The District remained largely rural until 1879, when Upper Manhattan began to develop as an urban area, as a result of the extension of rapid transit north of 125th Street along Eight Avenue. The "Great West Side Movement" is generally considered to have begun in 1879, but in 1880 the development of the West Side was still largely restricted to individual entrepreneurs. Slowly, however, in the early 1880s speculative builders were attracted to the West Side. The demand for residential dwellings there had burgeoned as a result of the overflow from the East Side, where land values had increased spectacularly. Two large sales of former estates, known as the Carman sale and the Jumel sale, also speeded the opening of the area to development. All of the row houses, and low-rise apartment houses within the District were built within a twenty-year period between 1886 and 1906, as a prime residential neighborhood. Following the completion of the College of the City of New York in 1907, many staff members and professors resided in the Historic District.

The evolution of Black Harlem began after the building boom in Harlem and upper Manhattan came to a halt in 1907, when a financial panic left many newly constructed residences vacant. Phillip A. Payton, a realtor with offices on West 133rd Street, persuaded many owners to sell or rent their vacant properties to Black families who were living in Manhattan's West 50s, a section of Hell's Kitchen known as San Juan Hill. Demographic changes in Harlem were speeded by World War I when many Blacks from the South and from the West Indies migrated north looking for industrial jobs. This migration continued after the war due to economic opportunities in the North. Another important influence in the movement of Black families from other areas of the City into Harlem was St. Philip's P. E. Church. The church, which had moved to West 134th Street in 1911, bought property in the area and rented it to Black families.

Affluent Black families began moving into the Historic District and the surrounding area in the early 1930s, during the Depression. Many of these first families to move into the District still live in Hamilton Heights.

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The pride of the residents in their District is expressed not only in the generally excellent maintenance of the individual houses, but in the streets as well. A Mollie Parnis Award was granted this year in recognition of the work of beautification along Convent Avenue, an activity which is now being extended to Hamilton Terrace. The Block Associations have been instrumental in promoting a sense of community pride and unity of action throughout the District.

The Hamilton Heights Historic District continues to have a wide appeal as a fine residential neighborhood and counts among its citizens many people who are active in the political, legal, medical and artistic life of the City.

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ARCHITECTURAL INTRODUCTION

Hamilton Heights is a quiet residential community of outstanding architectural quality which retains much of its late 19th and early 20th century atmosphere. As one enters the District on Convent Avenue at 140th Street after passing through the gateway of the City College campus, one is immediately aware of an area which constitutes a separate, self-contained entity within the larger fabric of the City. Convent Avenue, which is the spine of the District, was originally a dead-end street terminating at 145th Street. Hamilton Terrace, to the east of Convent Avenue, is still a dead-end street, terminating at St. Nicholas Park at its south end and at 144th Street at the north. In addition, the eastern end of 144th Street terminates at Hamilton Terrace. Thus, the unusual street pattern creates an impression of a protected enclave--an oasis within the City.

Until the early 1880s, the area that was comprised by the Historic District was a quiet, rural retreat which was almost completely undeveloped. Hamilton Grange still stood at its original location, between Amsterdam and Convent Avenues, on the south side of 143rd Street. The Colored Orphan Asylum occupied most of the block between 143rd and 144th Streets bounded by the present Hamilton Place and Broadway. To the south of the Historic District, the Convent of the Sacred Heart--which gave its name to Convent Avenue--still occupied a large tract in 1879, then bounded roughly by the present 126th and 137th Streets on the south and north and by St. Nicholas Terrace and Convent Avenue on the east and west, part of which is now the site of the South Campus of City College.

Hamilton Heights today is still an exclusively residential neighborhood. Its pleasant tree-shaded avenues are lined with row upon row of three- and four-story houses, for the most part set behind raised stone terraces which separate the front yards from the street. The few apartment houses within the boundaries of the Historic District are in scale with the row houses. In some cases, opposite sides of the same street were planned by the same architects and/or developers, contributing to the unusually harmonious quality and special character of this District. The three churches within the District--St. Luke's on Convent Avenue and 141st Street, the Convent Avenue Baptist Church at 145th Street, and St. James' Presbyterian Church on St. Nicholas Avenue and 141st Street--are all corner buildings and serve not only to delineate its boundaries but add a picturesque verticality to this generally low-rise District.

The development of the area was largely concentrated between 1886 and 1906, with only a few buildings erected at a later date. Construction began near the northern end of the District, when row houses were built along the north side of 144th Street, between Convent Avenue and Amsterdam Avenue and along the west side of Convent Avenue between 144th and 145th Streets. This was no doubt influenced by the easy access to public transportation; the "E" station was at 145th Street and Eighth Avenue. The last of the early houses in the District were built in 1905-06 on the north side of 140th Street between Convent and Amsterdam Avenues, with only a very few buildings erected at a later date.

To summarize the actual physical development of the District and the architectural styles of the twenty years between 1886 and 1906, the contributions of several architects--notably William E. Howbray, Adolph Hoak, William Ström, Robert Kelly, Henri Foucheaux, and Neville & Barge--will be discussed.

William E. Howbray, an architect who later designed a splendid row of turn-of-the-century residences in the Riverside-West 105th Street Historic District, was largely responsible for the planning and development of West 144th Street between Convent and Amsterdam Avenues. The open

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appearance of this street and the handsome rows of houses--set well back along both sides of the street behind raised terraces which separate the front yards from the sidewalk--make this one of the most architecturally notable in the District. The overall design of these houses was carefully adapted to conform to the upward slope of the street from Convent Avenue to Amsterdam. As a group, these residences are the most picturesque in the District, displaying a variety of building materials, colors, textures, and rooflines which adds immensely to its visual impact. The influence of Dutch and Flemish architectural traditions is immediately evident in the gabled roofs, but the Romanesque, Gothic, and Tudor styles were the predominant inspiration for the architect.

Mowbray's eight residences at Nos. 453-467 on the north side of the street, built between 1886 and 1890, are among the earliest houses in the District, sharing this distinction with two houses of an original group of four, which originally extended from the corner mansion at the intersection of West 144th Street to No. 346 Convent Avenue. These houses are more French Renaissance in character, demonstrating the versatility of the architects of this period, who drew upon the most varied architectural traditions for their designs. The development of the entire south side of this section of 144th Street, in contrast to the north side, was financed by William De Forest, Jr., a silk importer who played an important part in the development of the Hamilton estate. He lived in one of a four-house Romanesque Revival row of 1887-89 toward Amsterdam Avenue (Nos. 463-474), designed by Harvey L. Page. The eight row houses at Nos. 452-466 were designed by Mowbray and erected for De Forest in 1890, complementing Mowbray's houses on the north side of this street.

The blockfronts facing each other on Convent Avenue, between 143rd and 144th Streets, provide another architectural highlight within this interesting District. The fifteen-house row on the east side--the longest in the District--was erected between 1887 and 1890 for Jacob D. Butler, a realtor who lived on Convent Avenue below the District. The architect was Adolph Hoak. Again, a variety of styles is represented by these houses, which include the Flemish, Tudor, and Romanesque Revivals. Attention focuses immediately upon the diversity of the rooflines silhouetted against the sky, a factor which contributes to the picturesque charm of these houses. The long row is very cleverly planned, with an alternation of materials, styles and decorative detail. The late Romanesque Revival mansion at No. 339, which terminates the row, is without doubt one of the finest examples of this style in the City. On the west side of the street, the blockfront is divided into two rows designed in differing styles, yet harmonizing with each other. Nos. 320-323, erected in 1890 and designed by Horace B. Hartwell, are late Romanesque Revival in style. The adjoining row, comprising Nos. 330-336, built for William H. De Forest, Jr., is quite different in design. Robert Dry, his architect, who used brick with brownstone to simulate half-timbering, made the most of the English medieval and Tudor traditions to provide a picturesque group of houses, terminating in a large mansion at No. 336. It complements the splendid turreted Romanesque Revival mansion opposite on the east side of the street.

Hamilton Terrace, a long sloping street, provides a charming enclave within the Historic District. The vista looking southward is dominated by the massive Gothic-style tower of City College rising above the grassy slope and tree tops of St. Nicholas Park. The street is lined on both sides by long rows of houses which again display a fascinating variety. Despite this variety, however, there are certain unifying elements, including the roof cornices and the retention of most stoops. The gables and cornices reflect the rising slope of the street toward 144th Street. Town houses on the east side are enframed at each end by low apartment houses, those at the north being outside the Historic District. On the west side, the southern end is dominated by the high apse of St. Luke's Church.

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The row houses on Hamilton Terrace were erected in the late 1890s and generally reflect a later phase in the stylistic development of the period. The modest three-story brick houses, adjacent to the corner of 141st Street, were built in 1895 for Alice Davies. They were designed by the architect Andrew Spence, who had his office on 125th Street, and was involved in The Mount Morris Park Historic District. These houses on Hamilton Terrace are good examples of the vernacular architecture of the period. The two long rows of residences which occupy the remainder of the east side, flanked by apartment houses, date from 1897-99. Nos. 21-37 and 39-49 were built for William Stron, an architect, and designed in association with the architect Robert Kelly. The houses are handsome examples of the popular neo-Renaissance style of the 1890s and generally were planned with facades alternating between swell- and flush-fronts. The west side of Hamilton Terrace is dominated by a long row of fourteen dignified residences which were erected in 1898 for Gustavus L. Lawrence, a produce merchant who lived just west of the Historic District, and was very active in its development. His architects were always Neville & Bagge, whose offices were on 125th Street. They also designed many houses in the Mount Morris Park Historic District and an apartment house in the Jumel Terrace Historic District. Here, on Hamilton Terrace, Neville & Bagge combined the picturesque Romanesque Revival style with classical, Renaissance and neo-Georgian elements. Farther up the street is a second long row, at Nos. 40-60, dating from the same time, but designed by still another architect who was active elsewhere in the District--Henri Foucheaux. Foucheaux lived farther uptown in Washington Heights and also worked in the Jumel Terrace Historic District. Here, the architect varied the facades from house to house using four basic designs. Typical of the eclectic period is the combination of classical, Renaissance, and even lingering traces of the Romanesque Revival styles. The blockfront terminates in a handsome residence crowned by a French mansard roof which is the end house of an impressive row on West 144th Street, between Hamilton Terrace and Convent Avenue. Erected in 1897 by Henry W. Powell, a neighborhood builder, the row was designed by Neville & Bagge.

By 1904-06, when the firm of Neville & Bagge designed the last rows of buildings in the Historic District--all for Gustavus L. Lawrence--they had adopted a simplified Beaux-Arts style, as may be seen at Nos. 453-465 West 140th Street and at Nos. 452-474 West 141st Street, back to back with them. Their twelve houses on 141st Street, with red brick facades alternating with those of off-white Roman brick or of limestone, offer a lively color scheme and a variety of decorative motifs. Across the street, the row of the neighborhood architect, John Hauser, of 1906 is quite similar and was no doubt planned in relation to them.

These houses, spanning two decades, thus illustrate the chief successive architectural styles of the time: the Romanesque Revival, Flemish, Dutch and occasional Queen Anne influence, the French and Italian Renaissance modes and Classical style of the later 1890s, and, finally, the Beaux-Arts, dominant in the early 20th century.

In addition to its fine residential architecture, the District has three handsome churches which delineate its boundaries. The earliest, St. Luke's Episcopal Church, was built in 1892-95 and was originally meant to replace St. Luke's in Greenwich Village. This magnificent structure, massive in scale and volume, was designed by Robert H. Robertson, one of Manhattan's leading church architects. He was an associate of the distinguished architect William Appleton Potter, and he also designed St. Martin's Church in the Mount Morris Park Historic District. St. Luke's, entered near the corner of 141st Street and Convent Avenue, is one of the most impressive Romanesque Revival churches in the City.

Almost overshadowed by the church is the small white house at No. 287 Convent Avenue--Hamilton Grange. Built in 1801 for Alexander Hamilton, it is one of the few surviving Federal style country residences in the City, and its design has been attributed to John McComb, Jr., best known as the co-architect of City Hall. It has been operated as a house museum by the National Park Service since 1965.

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Quite different in style from St. Luke's is the light-colored and more graceful Convent Avenue Baptist Church of 1897-99. It was designed in the neo-Gothic style by the well-known architectural firm of Lamb & Rich. In design and massing, it makes the most of its conspicuous corner site at the intersection of 145th Street and Convent Avenue. It was originally built for the congregation of the Washington Heights Baptist Church.

The neo-Gothic St. James Presbyterian Church, on the northwest corner of 141st Street and St. Nicholas Avenue, was originally called the Lenox Presbyterian Church. It was built in 1904 according to the designs of Ludlow & Valentine. Viewed from across the street, on St. Nicholas Avenue, it creates a picturesque image appropriate for the visitor to Hamilton Heights approaching the District from the east.

Among the more recent structures in the Historic District are: the former Lutheran Hospital, now the College View Nursing Home at No. 425 West 144th Street, built in 1922 and 1930; a fine neo-Federal residence at No. 51 Hamilton Terrace built in 1909; and an apartment house on the same street at No. 19 built in 1948-51. An addition to No. 340 Convent Avenue, once owned by the Little Sisters of the Assumption and now the property of the Greater Tabernacle Baptist Church, was built as a convent in 1922.

There are also several schools in the Historic District which serve the community. They include the Elizabeth Mayfield Nursery School at No. 321 Convent Avenue where the Hamilton Grange Block Association meetings are held, the Harlem School of the Arts adjacent to St. James Church at No. 62 Hamilton Terrace, and the Baptist Educational Center at No. 354 Convent Avenue.

As one walks through Hamilton Heights, there is hardly a street which does not offer a picturesque vista. Set apart from the busy thoroughfares to the north, east and west, this residential community has a charming character all its own which has been preserved throughout the years. Only a very few of the buildings have been altered by the smooth-stuccoing of the original decorative detail, the refacing of house fronts, the replacement of roof cornices by masonry parapets, and of stoops by basement entrances. The houses in the Hamilton Heights Historic District remain remarkably intact. Designation of the District will strengthen the community by preventing further loss through a process of reviewing plans for alteration and new construction. Designation is a major step towards insuring the protection and enhancement of the quality and character of the entire neighborhood.

BLOCK BY BLOCK DESCRIPTION

WEST 140TH STREET (Between Convent and Amsterdam Avenues)

NORTH SIDE ONLY (Nos. 453-475)

This fine row of Beaux-Arts town houses creates a graceful rhythm along the street by means of its many curved and three-sided, three-story bays. The first seven houses, Nos. 453-465, were erected in 1905-06 for the neighborhood developer Gustavus L. Lawrence in association with the architects, Neville & Bagge, a firm responsible for the design of many of the buildings in the District. These houses are quite similar to the earlier row at Nos. 467-475. Both groups of buildings display brick facades with limestone bases and decorative trim.

Nos. 453-465 are four stories high with English basements and are more ornate than their westerly neighbors. The doorways are treated in an elaborate manner, exhibiting finely carved Beaux-Arts details such as cartouches and large scroll brackets. A pattern of alternation is established in this row with facades of red brick and curved fronts, alternating with those of buff brick, with three-sided bays and elegant arched pediments at the second story. Many of the original wrought-iron window grilles at the street level may still be seen, further enhancing the character of this row.

Nos. 467-475 are earlier buildings designed by George Ebert and erected for C. J. Bloomquist in 1901-02. They are only three stories high with basements, and are approached by high stoops. Small carved heads, serving as keystones, are placed over the centers of the square-headed doorways. The most elaborate features of this row are the foliate-patterned limestone panels between the first and second stories, and the swag and wreath designs of the metal roof cornices.

WEST 141ST STREET (Between St. Nicholas Avenue and Hamilton Terrace)

NORTH SIDE ONLY (Nos. 409-423)

(No. 409-411. St. James Presbyterian Church is described under St. Nicholas Avenue.)

Nos. 413-421. Adjacent to the neo-Gothic St. James Presbyterian Church is a row of five Romanesque Revival brownstone houses, opposite the park, erected in 1892-93 according to the designs of John C. Burne. In style, the houses are related to St. Luke's Church, across the street. They alternate between two and three windows in width. The buildings have rusticated basements and are approached by high stoops; that of No. 421 is L-shaped. The areaways are approached between inverted consoles. The doorways are distinguished by the deep projections of the crowning cornice slabs, set on foliate brackets. The second and third stories of these houses project slightly, and the windows of the third stories are round-arched. The houses which are three windows wide have engaged colonnettes characteristic of the Romanesque style flanking the second story windows. The height of the buildings accords with the steep slope of the street, so that the dentilled roof cornices are stepped up house by house.

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WEST 141ST STREET (Between St. Nicholas Avenue and Hamilton Terrace)

No. 423. This corner house of buff brick with its rough-faced stone basement provides the necessary visual accent to terminate this block, by counterbalancing the church at the eastern end of the street. Wider than the town houses to the east, it projects out beyond them, as the church does at the bottom of the hill. The house, built in 1895 as the end house of a row of Hamilton Terrace, is quite simple in design with decorative features provided by varying patterns of brickwork. An L-shaped stoop which has retained its original wrought-iron hand railing leads to the brownstone enframed doorways. A three-sided, full-height corner bay provides an effective transition to the Hamilton Terrace row. The sheet-metal roof cornice with foliate frieze and closely spaced console brackets reflects the angled corner of the house.

WEST 141ST STREET (Between Hamilton Terrace and Convent Avenue)

NORTH SIDE ONLY (No. 435)

(St. Luke's Church, which occupies this entire blockfront, is described under No. 285 Convent Avenue.)

WEST 141ST STREET (Between Convent and Amsterdam Avenues)

SOUTH SIDE (Nos. 452-474)

There is a remarkable degree of coherence on both sides of this street due to the similarity of design, building materials and cornice lines -- although the houses were designed by two different architectural firms.

Nos. 452-474. This long row of twelve town houses were built for Gustavus L. Lawrence in 1904-05 after the designs of Neville & Bagge. They are back-to-back with the houses built for the same owner on the north side of 141st Street and designed in a similar Beaux-Arts style. The row is particularly interesting because of the design patterns and decorative variety exhibited by the facades.

Nos. 452-460 alternate from a red brick, swell-front with limestone bands at the second and fourth stories, to an off-white Roman brick, full-height, three-sided bay with round arches at the second stories and limestone trim. Many of the doorways are elegantly embellished by flanking grooved pilasters, cartouches, delicate egg-and-dart mouldings and pulvinate friezes.

Nos. 462-464 continue this same alternating scheme, but here the facades are totally of limestone. The alternating rhythm is maintained to the end of the row. The Roman red brick facades with three-sided bays are notable for the richly ornamented doorways and arched pediments crowning the second story center windows. The doorways are flanked by elongated brackets supporting cornice slabs, enframing decorative cartouches. The houses of buff brick with swell-fronts are more simply ornamented with limestone spandrel panels and fluted bandcourses with circular motifs at the fourth story. The corbeled roof cornices of all the red brick houses on this side of the street are crowned by paneled parapets adding variety to this row.

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WEST 141ST STREET (Between Convent and Amsterdam Avenues)

NORTH SIDE (Nos. 451-475)

(No. 451. The corner building is described under 280 Convent Avenue.)

Nos. 453-475. These twelve brick town houses, with limestone first stories, designed by John Hauser for the Picken Realty Co. and erected in 1906, are quite similar to those across the street and were, no doubt, planned in relation to those houses. This row also shows the influence of the Beaux-Arts style. Here, too, there is also an alternating pattern between three-sided and curved bays and a striking contrast between stone and red brick. The curved facades are ornamented at the fourth story by bands of limestone. Decorative features of the three-sided facades are of limestone and include foliate panels at the second story, ornately pedimented centers at third story windows, and splayed lintels with keystones at the top stories. The doorways echo those across the street, and are typical of the Beaux-Arts style with their lavish ornament including pilasters, large brackets, friezes and cartouches. The finely detailed molded enframements exhibit a wide range of designs. On this side of the street, all the houses retain their low stoops with the original ornamented wing-walls. The handsome facades and the graceful design of the sheet-metal roof cornices create a pleasing architectural ensemble.

WEST 142ND STREET (Between Convent and Amsterdam Avenues)

SOUTH SIDE ONLY (Nos. 450-476)

Nos. 452-476. This limestone row was erected in 1899-1900 for Miss Della Stevens according to designs in the neo-Romanesque style by George W. Spitzer. The twelve houses exhibit an intricate alternating design pattern, in an A-B-C-D scheme, which is repeated three times. The entrances to the buildings and the roof cornices are grouped in pairs.

The "A" and "C" type facades each display an oriel at the second and third stories. The "A" type oriel, seen at Nos. 452, 460 and 468, is supported by an unusual, full-width, foliate corbel and is enframed by slender pilasters terminating in a cornice carried on vertical console brackets. In contrast, the similar oriel of the "C" facade, at Nos. 456, 464 and 472, has pilasters at the second story and columns at the third, where small lions' heads decorate the cornice which in this case is supported on horizontal console brackets.

The "B" and "D" type houses have flush facades, elaborately embellished at the windows with stylized Renaissance ornament. Grooved pilasters with Ionic capitals separate the second story windows of the "B" type buildings, which include Nos. 454, 462 and 470. Fluted lintels crown the side windows, while a foliate panel surmounts the center windows. At the next story, the windows have beared enframements with egg-and-dart moldings and are surmounted by foliate keystones flanked by graceful ribbons. They are separated by unusual fluted panels with fruit motifs.

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One of the most notable features of the "D" type houses, which include Nos. 458, 466, 474 and 476, is the triple window at the second story. It has an ornate lintel and a cornice on console brackets, surmounted at the center by a pediment with escutcheon. Inverted console brackets above the cornice accentuate the brackets beneath them. The third story windows have "eared" enframements with egg-and-dart moldings.

The paired doorways of these houses are the most striking feature of the row. They are arched and magnificently ornamented in the Spanish Renaissance tradition. The blind arches of the first pair have ornamental escutcheons and their enframements, which rest upon large console brackets, are surmounted by foliate keystones. The second type of arched doorway, with an elegant keystone flanked by foliate forms in bas-relief, is carried upon pilasters which terminates in stone candelabra.

The westernmost house, No. 476, now used as a rectory, effectively terminates the row since it projects from the building line to make the transition to the corner apartment house on Amsterdam Avenue. The polygonal front of No. 476 adds an element of diversity to the row, while retaining the detail of the "D" type.

WEST 143RD STREET (Between Convent and Amsterdam Avenues)

NORTH SIDE ONLY (Nos. 453-475)

(The corner house is described under No. 320 Convent Avenue.)

Nos. 453 and 455. These two rough-faced limestone houses, designed by Paul F. Higgs in a late Romanesque Revival style, were built in 1892-93 for D. J. Dwyer. They are an almost identical pair, except for the fact that No. 453 has a three-sided, full-height bay, and the bay of No. 455 is curved. The doorways are flanked by brackets which help to support the shallow corbeled cornice slabs above them. The wide smooth bandcourses set between floor levels of the houses contrast effectively with the rougher texture of the facades. The metal roof cornices with fascia panels of a wreath design also give these houses an attractive quality. Adding to the variety of textures are the delicate foliate carvings at the first floors and stoops and the horizontal moldings above and below the spandrels.

Nos. 457 and 459. The next two buildings are also paired, and were designed by the architects Thom & Wilson for L. P. Beck. They were likewise erected in 1892-93. These brownstone houses are transitional in style from the Romanesque Revival to the new Classicism of the 1890s. The first and third floor openings are round-arched. The doorways are simply enframed by rope moldings and capped by carved, foliate keystones, which also appear above the first story windows. Low panels with wreath and ribbon designs further enhance these windows. At the second story, a curved bay with three windows is ornamented by a swag and wreath design, repeated at the fascia of the sheet-metal roof cornice.

Nos. 461 and 463. Quite similar to their easterly neighbors, and built at about the same time, these Romanesque Revival town houses are of smooth-faced brownstone and are approached by L-shaped stoops. They again display the typical round-arched doorways and third story windows. The arches of these top story windows are carried upon short engaged columns and are grouped together under continuous arches with drip molds.

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Fluted keystones crown each arch. The three arched windows of the second story curved bay are separated by pilasters with carved capitals. The simplicity and solidity of these two facades contributes to their charm.

Nos. 465 and 467. Another pair of houses was built in 1895 for Annie E. Ruddell according to the designs of Henry Anderson in neo-Renaissance style. No. 465 has a three-sided, full-height bay, while part of the facade of No. 467 projects to make the transition to the building line of the houses to the west. Square-headed paired doorways are approached by high stoops and are crowned by an entablature with a delicately carved frieze supported by console brackets. These two limestone buildings display careful attention to finely incised detail. The first stories are rusticated with bandcourses featuring geometric forms above. Other noteworthy decorative features of these facades are the diaper-patterned spandrel panels set below the third story windows and the ornate swags of the roof corner fascia.

Nos. 469-475. The stylistic variety of this row of four town houses, built for Charles J. Judson according to the designs of Clarence True in 1894-96, lends interest to this side of the street. These buildings have limestone first stories, with brick above, except for No. 469, which is limestone full-height. Nos. 469 and 475 display rough-faced stone at ground level. No. 469 is differentiated from the others by having a three-sided bay above the first floor. The keyed window enframements and the balustrades are reminiscent of French Classical precedent. Three of the buildings have dormer windows, with triangular pediments and Gothic trefoils, set in slate roofs, except No. 475 which has an ornamented stone gable. Handsome bas-relief panels, swags, and putti form a bandcourse above the first story of Nos. 469-473. The houses are entered just above street level by low L-shaped stoops.

WEST 144TH STREET (Between Hamilton Terrace and Convent Avenue)

SOUTH SIDE (Nos. 418-426)

This most impressive row of gray brick town houses, extending onto Hamilton Terrace, was designed by Neville & Bagge and erected by Henry Wheeler Powell in 1897. The influence of the French Second Empire style is still evident here, despite the late date. Most characteristic are the steep mansard roofs and the termination of that row by the two end pavilions at No. 72 Hamilton Terrace and No. 426 West 144th Street--forming a coherent whole in the French tradition.

These Roman brick houses, with rusticated limestone at the first floors, have handsomely enframed doorways with simple cornice-slabs carried on console brackets. An ornamented frieze is set between the cornice-slab and the top of the door. The ornate corbeled windowsills of the first story windows give the facade a note of luxury. At the second stories, a foliate bandcourse which extends around the row is set between the windows and ornamented with a leaf-and-shield pattern. Inverted volutes connect the bandcourse to all the second story windows which are enframed by egg-and-dart moldings, repeating those at the doorways. The greatest display of ornament is concentrated at the third story of the four center houses. Here, the three round-arched windows share a common sill and are enframed by engaged Ionic columns, decorated above the bases with fanciful ornament. The arched egg-and-dart moldings are crowned by cartouches in lieu of keystones.

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WEST 144TH STREET (Between Hamilton Terrace and Convent Avenue)

By far the most striking feature of this row is its mansard roof, set above a cornice carried on console brackets. The wide arched dormers with Ionic pilasters lend emphasis to the end pavilions. These same pilasters flank the two dormers of the middle buildings and support triangular pediments. Extending above the mansard roof is a delicate wrought-iron cresting, which contributes to the ornate character of these houses.

(The large red brick mansion at the western end of this blockfront is described under No. 339 Convent Avenue.)

NORTH SIDE (Nos. 413-429)

Nos. 413-423. One of the most ornate rows in the Historic District consists of six brick town houses, designed by T. H. Dunn and erected by A. H. Powell in 1893. These residences, with those across the street, form a handsome enclave closed by the north end of Hamilton Terrace. The profusion of ornament, the delicacy of the window enframements and the light-colored building materials give this group a variety and richness which evoke Venetian Gothic, Italian Renaissance, and French Renaissance styles of architecture. The houses are constructed of Roman brick with rusticated first stories except at Nos. 417 and 423, where broadbands of smooth stonework are interspersed by narrow, alternating rough-faced bands.

The first two houses, Nos. 413 and 415, clearly exemplify the French influence at the third stories. Here, stone balconies are carried on elaborate console brackets, set in front of triple window units. These windows are flanked by ornamental pilasters, which support paneled entablatures crowned by decorative shields. The building facades are further embellished by wreath-and-torch motifs set between the second story windows. These houses have rusticated first floors and doorways enframed by engaged columns ornamented with a diamond pattern and capped by exceptionally high foliate keystones.

No. 417 is identical to the westernmost house of this row, No. 423. Here the influence of the Venetian Gothic is most apparent and contributes to the elegance of these two facades. Medieval Venice is recalled at the third story in the tripartite window unit. Profusely decorated engaged columns support three blind ogival arches, crowned by finials. Shallow balconies of trefoil design complete the composition. The decorated ogee arches above the doorways, reminiscent of the French Renaissance style of François I, are carried on semi-engaged columns with foliate capitals. A flattened version of the ogee motif is repeated at the first, second and fourth story windows. These two houses are crowned by curved cables, with central wheel motifs flanked by colonnettes.

Nos. 419 and 421 clearly exhibit the influence of the Italian Renaissance. The ornamental pilasters flanking the doorways are repeated at the second story windows, where they form tripartite window units similar to those at the third stories of Nos. 413 and 415. The balconies at the next story are also like those at Nos. 413 and 415, while the columns flanking the third story windows are similar to those of Nos. 417 and 423. The fourth story windows are enframed by flat ogee arches crowned at the center by finials. All the houses are approached by low dignified stoops.

Nos. 425-429. This dignified neo-Federal brick structure, six stories high is now known as the College View Nursing Home. The easternmost section was built in 1921 after the designs of Rouse & Goldstone and was originally called the Lutheran Hospital. The later portion of the hospital, No. 429 (343 Convent Avenue) was designed by the Horner R. Hunt Co., Inc., and erected in 1950-51. The building is

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divided vertically into three sections--a base, shaft, and attic--by strong horizontal elements. The two-story base, with round-arched windows, is separated from the central shaft by a broad bandcourse of stone upon which rest the tall slender pilasters which rise to meet the cornice beneath the attic story. A handsome balustrade crowns the structure. Among the neo-Federal features are the use of Flemish bond brickwork, the keystones and impost blocks of the first and second floor windows, and the small stone panels with swags set into the brickwork between the fourth and fifth floors.

WEST 144TH STREET (Between Convent and Amsterdam Avenues)

This street is one of the most architecturally notable in the Historic District and, indeed, in the Borough of Manhattan. The open appearance of this section of the District is largely due to the thoughtful planning of William E. Howbray, the architect of most of the fine residences which are set well back along both sides of the street. These houses have raised stone terraces which separate the front yards from the sidewalk. In addition, the over-all design was carefully adapted to conform with the upward slope of the street from Convent Avenue to Amsterdam. As a group, these residences are extraordinarily picturesque, displaying a great variety of rooflines, building materials, colors and textures. Most retain their stoops and even their original doors and hardware. The influence of Dutch and Flemish architectural traditions is immediately evident; the Romanesque, Gothic and Tudor styles were, however, the predominant inspiration for the architect.

SOUTH SIDE (Nos. 452-474)

Nos. 452-466. The eight houses in this row were designed by William E. Howbray and erected in 1890 for William H. DeForest, Jr., an owner of much of the property in the Historic District. The facades exhibit a great deal of variety and particularly show the influences of the Romanesque and Tudor Revivals, as well as some Gothic influence. No. 452 is Tudor in character with a random ashlar base and parlor story, and yellow brick above. Quoins and keyed window trim enliven the facades. A corbeled bandcourse separates first and second stories and supports the gable. The handsome triple windows at the second and third stories have heavy masonry mullions and transom bars.

At No. 454, which is of smooth stonework at the first floor and yellow brick above, a Gothic influence may be seen in the low pointed arch of the second story triple window, with sunburst transom panel, and in the corbeled masonry balcony. One of the interesting features of this house is the row of small, pointed-arch windows at the fourth story, beneath the deeply projecting eave of the hipped roof--which has its Romanesque counterpart at No. 464.

The Gothic influence is even more pronounced at No. 456. All the openings in the facade are pointed-arched, with diminutive stone ribs, and have transom bars. The first floor window has a handsome wrought-iron grille. This house is also of brick, with a smooth-faced first story and second story oriel. A further medieval note is its crenellated parapet and slate roof above, similar to that at No. 462. The stoop, in contrast to the house at the east, is L-shaped.

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No. 458 is essentially similar in design to No. 452, with triple windows at the second and third stories but with a square window in the pointed gable, in contrast to the arched one at No. 452. No. 460 is rather similar to No. 458, except for the second story projecting bay, carried on stone corbels and the pointed-arch window in the gable.

No. 462, like No. 460, is approached by a handsome L-shaped stone stoop which faces the one at No. 460. This brick facade with triple windows at the upper stories is simply expressed with stone trim. No. 456 and this house, with their crenellated roof parapets, flank the two gabled houses between them.

No. 464 is a handsome Romanesque Revival house of yellow brick with a brownstone parlor story. Here, the round-arched theme prevails, given rhythmic coherence by continuous drip molds. Stained glass transoms appear at the first and second story windows. At the fourth story, five small arched windows are separated by square columns. The building is crowned by the deeply projecting eave of the red tile hipped roof with green copper crestings, supplying a further note of color contrast to this facade.

The dignified residence at No. 466, with its random ashlar first story and yellow brick facade above, has a truly Tudor character. The tall windows of the principal floors have stone mullions and two transom bars separating the three tiers of sash. The windows are triple at the first floor and quadruple at the upper floors, with continuous lintels which extend the width of the facade. The pointed gable is pierced by an unusual stone oculus. The house has retained its handsome wide wood doorway with a tripartite transom above. The arcway is enclosed by a high wrought-iron fence.

Nos. 468-474. These four brick, Romanesque Revival houses were built as a row in 1887-89, before his row to the east, for William H. DeForest, Jr., who lived in one of these residences. Designed by the architect Harvey L. Page, each of the four houses has its own individual characteristics. The first two houses, 468 and 470, have recessed paired entrances with segmental arches under a common roof, and the windows of the upper floors are aligned; however, No. 468 has a full-height, polygonal bay, with open porch at the top. The most interesting feature of this house is its gable, which has three windows grouped in the Palladian manner, and is crowned by a terra-cotta coping, finial, and ornate shouldered end blocks. In contrast, a three-sided dormer window is set into the pitched roof of No. 470. A two-story rectangular bay, to the right of the doorway, rises from a bold-faced stone arch and base and is crowned by cast iron crestings. The massiveness of these bases is further emphasized by the batter, or outward slope of the walls.

Even greater architectural diversity may be seen at No. 472, where a sheet-metal oriel at the second story acts as a base for the garlanded parapet of the third story porch. This porch is recessed behind a wide arch formed by three concentric bands of brickwork. The curved corbel at the base of this oriel extends down between the arched openings of the first floor. The gable of this house is similar to that of No. 474, and both are crowned by terra-cotta finials, with high ornamental end block resting on a lion's head above the leader box at No. 472. No. 474 is approached by an L-shaped, bold-faced stoop. The originality exhibited by these houses provides this side of the street with a series of pleasing surprises. The two-story rectangular bay at the left side, similar in reverse to that at No. 470, terminates in a stone balustrade at the third floor. This introduces a note of asymmetry to the facade of both houses. At No. 474 this is further emphasized by a small balcony at the second story which rests upon an ornate corbel block above the doorway. An L-shaped stoop approaches the entrance in this westernmost house of the row.

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NORTH SIDE (Nos. 449-475)

(Nos 449-451 are described under Nos. 340-344 Convent Avenue.)

Nos. 453-467. These eight brick town houses, which show the influence of the Tudor and Flemish Revival styles, form one of the most notable rows in the Historic District. These houses, all set back behind stone terraces and approached by stoops, were owned and designed by William E. Mowbray, the architect of the houses directly across the street, and were erected in 1886-90. They are among the earliest rows in the district.

No. 453 reflects the influence of the Tudor style, since the medieval half-timbering technique is here translated into brick and stone. The roof gable, ornamented with two panels bearing the date of 1887, is carried on stone brackets. A larger type of bracket supports a cornice over the three-sided metal bay window at the second story. The first floor, in contrast to the yellow brick above, is constructed of gray random ashlar. The square-headed openings have transoms.

The next building, No. 455, is also Tudor in character and displays the modern interpretation of half-timbering executed in stone set in the brickwork. At the second story, the bands flanking the window are curved. The arched doorway and wide first story window have wood transom bars. The most striking feature of this house is the tripartite grouping of the upper story windows. At the second story the windows have stone transom bars carried on stone mullions, while the low third story windows have stone mullions and project up into the rooflines. Instead of a stone gable, this house, which is lower in height than No. 453, has a hipped roof set into the main slope of the roof.

The next four houses, Nos. 457-463, are primarily neo-Flemish in character as shown by their high stepped and curved gables. No. 457 is distinguished by the unusual bold masonry enframing of an arched opening of the first story and by its elegant second story Palladian window. The stone quoins and bandcourses set into the dark red brickwork lend animation to the facade. The curvilinear gable rises gracefully out of the third story of the building and ends in a small triangular pediment with a central blind oculus and terra-cotta swag.

At No. 459, the gable is of the more traditional Dutch stepped type, with a decorated stone panel set into it. The Palladian window motif is repeated at the fourth story of the house, while the tripartite mullioned windows of the two stories below are more like the Tudor style of No. 455. This house, No. 459, and its neighbor No. 461, are constructed of banded yellow brick with ashlar first floors. They are the tallest houses in the row, and are therefore the focal point of this group. The stepped gable of No. 461 is topped by an ornamental arched pediment, and displays handsome terra-cotta panels above the fourth story windows. A cornice carried on corbels extends across the facade between the third and fourth stories and shelters a terra-cotta frieze above the windows.

The neo-Flemish mode is also apparent in the curvilinear gable of No. 463. This red brick house is differentiated from the others in the row by the very wide arch at the first floor, embracing two windows, and the blind arched window at the third story, ornamented with a lion's head terra-cotta tympanum. The three-sided sheet-metal bay window at the second story adds to the stylistic diversity of this facade.

The westernmost two houses in this row are Tudor in style and balance the two Tudor houses at the other end of the row. No. 465 is of dark red brick, while No. 467 is constructed of yellow brick, and both have random ashlar first floors. Stone bands set into the brickwork again recall the half-timbering of medieval England. The top floor and gable of No. 465 are

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NORTH SIDE (Nos. 449-475)

set above large foliate brackets supporting a cornice. The second story, three-sided sheet-metal bay window is below a pair of stone gargoyles beneath this cornice. The gable is pierced by an oculus flanked by curved stone bands. Both the facades of these houses are extensively embellished by deeply projecting window lintels. The third story window unit of No. 467 exhibits handsomely decorated spandrel panels of terra cotta below it and a corbeled copper cornice crowns the ashlar masonry of the first floor.

Nos. 469-475. This row of four brownstone houses, erected in 1896 from designs by Neville & Bayge, is completely different in style from its picturesque neighbor to the east. The style is basically neo-classical, with certain features which derive from the Romanesque Revival. The massive character of the row, the rusticated basement, the narrow rough-faced banding, and the carving crowning the piers between the window are Romanesque features. Large corbels support the full-width, three-sided bays of the upper floors. Foliate moldings may be seen at the doorways and parlor floor windows. The bays are ornamented with elegantly carved bandcourses at the bases and with elaborated spandrel panels beneath the third story windows. No. 475 projects from the row in order to make the transition from the row to the corner apartment house on Amsterdam Avenue. Handsome sheet-metal roof cornices with classical swags in the frieze crown these buildings.

Hamilton Heights Historic District

CONVENT AVENUE

This tree-lined residential avenue, extending northward from the gateway of the City College campus, is the spine of this Historic District. It is one of the most attractive streets in the District, with long rows of fine residences set well back from the street. The east side of the avenue is defined at each end of the District by a handsome church, a pattern often followed in the late 19th century. Hamilton Grange, which gave its name to the Historic District, is located just north of the intersection of Convent Avenue and West 141st Street, between structures of a much later date, and serves as a reminder of the early history of the area.

Convent Avenue was named after the Convent of the Sacred Heart, established in 1847 on a large rural tract bounded by the present 126th and 137th Streets on the south and north, and St. Nicholas Terrace and Convent Avenue on the east and west, part of which is now the site of the South Campus of City College.

CONVENT AVENUE (Between West 141st and 144th Streets)

EAST SIDE (Nos. 285-339)

No. 285. St. Luke's Episcopal Church, one of the most impressive Romanesque Revival churches in the City, was built in 1892-95 and designed by one of Manhattan's leading church architects, Robert H. Robertson. He was an associate of the distinguished architect William Appleton Potter, and he also designed St. Martin's Church in the Mount Morris Park Historic District. St. Luke's, a brownstone church, is massive in scale and volume. It recalls the work of Henry Hobson Richardson, the leader of the Romanesque Revival movement in America. The beautifully executed bold-faced stonework, making the most of textural contrasts, has flush-faced trim, which is bush-hammered and tooled.

The principal facade of this bold structure is made up of a series of well-integrated units. One of its striking features is the curved entrance porch. The wide arches of this porch, emphasized by continuous drip moldings, rest on columns. Two arched doorways at the rear, one of which is the main entrance to the church, have handsome oak doors. A cornice with bold corbels extends around the top of the porch and supports its sloping roof.

The beautifully composed end wall of the nave, rising above the porch, is the focal point of the facade. Five narrow slit windows set into the gable provide a contrast in scale to the five tall arched windows above the porch. These windows, separated by piers with engaged columns, are given added emphasis by their crowning drip moldings.

At the northeast corner of 141st Street and Convent Avenue, a projecting section--originally planned to incorporate a tower--features a doorway enframed by a series of inset round arches and crowned by a smooth stone oable. The mosaic in the tympanum above the door adds an element of bright contrasting color to the facade.

A slender polygonal bell tower rises to the left of the nave. Tall arched openings enhance the top, while molded brick colonnettes extend the full height of the tower at each corner.

The church extends along the entire blockfront of 141st Street between Convent Avenue and Hamilton Terrace. On the 141st Street side the church has another entrance beyond the projecting section, approached by an L-shaped stoop. The stained glass windows of the nave, which are round-arched with smooth stone enframements, extend along this side, with triple clerestory window units above them.

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The wall of the transept is highlighted by a large rose window set below the gable which is pierced by three small round-arched windows treated as a single unit. A horizontal band of windows below is separated by piers with engaged colonnettes, a feature repeated in the low adjoining gabled section.

The apse of the church, rising to a great height, dominates Hamilton Terrace. The monumental scale of the building is most apparent here. The apse, set upon a fieldstone base, has massive walls like those of a military fortification, so impenetrable do they appear. The upper section of the apse with smoother variegated brownstone walls, pierced by tall, narrow, stained glass arched windows, provides a subtle contrast to the more rugged character of the base of the apse.

A gabled porch with round arches set on columns distinguishes the rear entrance. The porch adjoins a small turret with a doorway at its base containing a handsome wrought-iron door. This doorway is approached by a rugged brownstone stoop.

A fine wrought-iron fence encloses the yard at the rear of the church.

No. 287. Hamilton Grange, a two-story frame house, is one of the City's major historical treasures. Built in 1801 for Alexander Hamilton, one of the nation's founding fathers, it was designated a New York City Landmark in 1967 because of its historical and architectural significance. It is one of the few surviving Federal style country residences in the City, and its design has been attributed to John McComb, Jr., best known as the co-architect of City Hall.

In 1839, "The Grange" was moved from a site nearby to its present location. It served as a chapel for St. Luke's while the church was under construction and later as a rectory. Since 1965, it has been operated as a house museum by the National Park Service, a division of the United States Department of the Interior, as the Hamilton Grange National Memorial. It is well-known throughout the land and is on the National Register of Historic Places.

The local community is justly proud of the fact that Hamilton Grange lies within the Historic District. The Hamilton Heights Historic District derives its name from this famous house. The Grange serves as a reminder, within the urban setting, of the original countrified appearance of this section of the City and of its historical significance as Hamilton's country seat.

(Nos. 239-309, which include three large apartment houses, are outside of the Historic District.)

Nos. 311-339. This long row of fifteen picturesque houses, set behind front yards, and separated from the sidewalk by raised terraces, was erected between 1887-90 for Jacob D. Butler, a realtor, from the designs of the architect Adolph Hoak. A variety of styles are represented by these houses, which include the Flemish, Tudor, and Romanesque Revival, expressed in the materials, colors, and textures employed. Attention focuses immediately upon the diversity of the rooflines, silhouetted against the sky--here are triangular and stemmed gables and hipped roofs, all having dormer windows and chimneys. The overall effect of these different roof designs contributes to the charm of this row of residences. These houses display an interesting combination of brick and stone. The basements of brownstone generally alternate between smooth-faced ashlar and bold-faced random ashlar. Handsome Romanesque Revival type stoops of brownstone alternate between straight and L-shaped. Excluding the two end residences, they are laid out in a symmetrical A-B-C-D-E-F-G-F-E-D-C-B-A pattern around the center "G" type house, No. 325.

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CONVENT AVENUE (Between West 141st and 144th Streets)

No. 311. This late Romanesque Revival house of brick displays an interesting half-timbered effect executed in stone. All of the openings are square-headed. A shallow rectangular bay extends through the second and third stories. The top story windows are separated by brownstone columns with foliate capitals, creating a loggia effect. The dormer window of copper is crowned by a large triangular pediment and flanked by a curvilinear shoulder, all ornamented in bas-relief.

The "A" type house, at Nos. 313 and 337, is basically late Romanesque Revival, with a Dutch Revival stepped gable. This stepped gable is pierced by a narrow, arched center window flanked by small square windows treated as a unit. A restful effect is produced by the wide expanse of brick between two round-arched windows at the third story. The red brick facade is animated by the decorative rough-faced brownstone at the first story and by wide checkerboard bandcourses above and below the second story windows. An usual flat-arch double window has a tapered colonnette at the mullion. Romanesque Revival foliate impost blocks accentuate the parlor floor.

The type "B" facade, at Nos. 315 and 335, is late Romanesque Revival in style and displays an effective contrast between its wide, projecting three-sided bay at the second story, supported on an ornately carved corbel, and its wide-arched, deeply recessed porch with openwork brick railing. The pyramidal gable of slate, with copper edgings, is crowned by a finial at the apex. A charming feature of this roof is the "eyebrow" dormer.

The "C" type facade, at Nos. 317 and 333, Romanesque Revival at the first floor, is reminiscent of Flemish antecedents above, particularly at the gable. The first story triple window has arched units with stained glass above, set beneath a broad three-centered masonry arch. The contrast of brick and narrow brownstone bands at the second and third stories enlivens this facade. Flanking the central windows, shallow piers rise up to support the pediment of the ornate gable flanked by curved haunches and balls.

Type "D", at Nos. 319 and 331, is of brownstone at the first story with brick above. A two-story rectangular bay is the main feature of the facade. Supported on foliate corbel blocks, this bay is designed with stonework at the openings keyed to the brickwork. A loggia with a brick openwork balcony is supported by Romanesque Revival columns. The pyramidal roof is similar to that of Type "B" and contrasts effectively with the loggia. It indicates clearly the freedom with which architects of the period combined different architectural elements.

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CONVENT AVENUE (Between West 141st and 144th Streets)

The stepped gable of the "E" type facade, at Nos. 321 and 329, is similar to that of the "A" type, but the rest of the facade differs from it. This further illustrates the great variety within this row. Here, the brownstone first story is decorated with large foliate impost blocks beneath the flat arches of the openings, while the upper stories are of brick with brownstone trim. It displays Romanesque Revival ornament. No. 321 is now the Elizabeth Mayfield Nursery School.

Type "F", at Nos. 323 and 327, is a fascinating translation of Tudor half-timber into brick and stone. The narrow bold-faced stone coursing interlocks handsomely with the smooth-faced, stopped voussoirs of the basement window. The slender brackets supporting the third story overhang, a feature repeated under the gable, are similar in proportion and detail. The gable is pierced by a double window with a projecting lintel carried on brackets. The simplicity and straightforward character of this yellow brick facade is a refreshing element in the row and contributes to the diversity found along this side of the street.

The "G" type, No. 325, is the central house of the row. It differs in design from all the other houses, although it is Romanesque Revival in style. It combines a variety of architectural elements. The rectangular bay is curved at the ends and supported by an ornately carved corbel. Above it is a balcony serving a wide arched window enframed by smooth stone voussoirs with a large keystone. The small windows set into the stepped gable are separated by colonnettes.

No. 339, which terminates the blockfront, is an impressive mansion. A picturesque, full-height corner tower masterfully ends this row of buildings and provides a welcome architectural feature, once echoed on both houses across the avenue. Crowned by a high conical slate roof, the tower is capped by an ornate copper cresting and decorated by carved spandrel panels beneath the second story windows.

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COVENT AVENUE (Between West 141st and 144th Street)

EAST SIDE (No. 285-339)

This house, which is of red brick with brownstone trim is of late Romanesque Revival design and is enclosed by a handsome wrought-iron fence. The entrance, approached by an L-shaped brownstone stoop, is on 144th Street. The doorway is coupled with a window of equal size, beneath a brownstone bandcourse-lintel which continues around the house. Three engaged colonnettes with shared "basket" capitals separate the doorway and window, a motif which is repeated at the two small windows above. To the left of the doorway, a three-sided bay extends up three stories and effectively balances the corner tower. Three banded columns divide the top story windows. Above the bay rises a stepped, Dutch-type gable flanked by carved finials, with a central arched window. The steep slate roof has pedimented copper dormer windows and a high rear chimney, with its flues expressed in vertical brick-work above a small round-arched window and a painted terra-cotta plaque. A two-story rear extension has small stained glass windows. The first story windows of the mansion also have stained glass in the transoms which, in true Romanesque Revival manner, are set above stone transom bars. The grouping of the windows in the tower and bay enhance the composition of the building, which is one of the finest examples of its style surviving in the City.

COVENT AVENUE (Between West 141st and 142nd Streets)

WEST SIDE (Nos. 280-298)

Although these ten limestone houses, approached by exceptionally high stoops, were all designed by Henri Fouchaux and erected in 1899-1902 for M. and H. Sonn, they are differentiated from one another by various features of their facades. The houses are arranged in an A-B-C-D-E-E-D-C-B-A pattern and are lavishly embellished with Beaux-Arts style ornament.

Nos 280 and 298, the "A" type, are individualized by three-story bays which are also decorated with large keystones and scrolled brackets. On the 141st Street side of No. 280 (Alumni House), elongated oculi flank the handsome doorway, and an elegant arched pediment is expressed on the second story. The building is crowned by an elegant cornice, embellished with lions' heads, carried on modillions above dentils, and a finely ornamented frieze.

The "B" type house, at Nos. 282 and 296, is distinguished by the stone balcony at the second story; above which is a glazed loggia with engaged columns set between the windows. These two houses, together with Nos. 286 and 292, display unusual roof cornices featuring panels set between dropped triglyphs with guttae.

One of the most ornate facades is type "C" at Nos. 284 and 294. The windows of the first story are arched and a large keystone acts as a scrolled bracket supporting the base of the aedicule, or central niche, above. Two Ionic columns flank this niche, which is crowned by a decorative arched pediment. At the third story, two sets of paired windows are separated by a blind oculus, set against a fluted, paneled background. The profusion of elaborate ornament on these two facades give them a most luxurious quality, typical of the Beaux-Arts style.

The "D" type facade at Nos. 286 and 292 is plainer in over-all design. Here the principal feature is the second story curved bay carried on massive scrolled brackets. Decorative bandcourses with Greek motifs embellish the base. A glazed loggia with columns set between the windows is the feature at the third story.

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CONVENT AVENUE (Between West 141st and 142nd Streets)

In the center of this long row is the lavishly ornamented "E" type facade, Nos. 288 and 290. The first story windows have prominent key-stones. The second story is the focal point of the facade and is given special emphasis by the center window which is crowned by a triangular pediment carried on large brackets. These two buildings are flanked by high chimneys, whose ribs extend down to the corbels set in the walls of the third story.

No. 298 is entered from the 142nd Street side. It is approached by an impressive L-shaped stoop ornamented with stone spheres. Foliate corbels support the base of the pilasters carrying an arched pediment at the second story.

CONVENT AVENUE (Between West 142nd Street and 143rd Streets)

WEST SIDE (Nos. 302-310)

(These two large apartment houses which occupy the blockfront are outside of the Historic District.)

CONVENT AVENUE (Between West 143rd and 144th Streets)

WEST SIDE (Nos. 320-336)

These handsome residences, balancing those across the street, are extremely dignified. Built in the early 1890s, they illustrate the individuality of expression which was so typical of this period. The houses, like those across the avenue, are set well back from the street.

Nos. 320-328. Boldly dominating the corner of Convent Avenue and West 143rd Street, No. 320 was erected in 1890 after the designs of Horace B. Hartwell. It is part of a row of five residences on the avenue built for Louise Marie Hartwell. This handsome house, which is of limestone at the first story and yellow brick above, is basically late Romanesque Revival. The most striking feature is the full-height, curved corner bay with a conical slate roof, which balances the tower at the 144th Street end of this blockfront. The entrance on 143rd Street is set behind a porch carried on paired columns. To the left, a shallow curved bay with ornate mullions and leaded glass windows rises two stories. The bay is enframed by a bead-and-reel molding and is crowned by a cornice set on console brackets. The roof dormer windows at the roof are one of the most notable features of the house. The one above the shallow bay is capped by a triangular pediment and flanked by curvilinear shoulders, while the other dormers are more simply flanked by pilasters with elegant shell motif finials. The house has tall brick chimneys rising above the roof, once a feature of the rest of the row.

Considerable variety may be noted at Nos. 322-328, which have stone-faced first stories with brick above. Approached by high straight stone stoops with handsome carved newel posts, Nos. 322 and 326 are almost identical and are late Romanesque Revival. Characteristic of this style are the rough-faced basement walls, the shape of the openings and the ornamental carvings. The openings at the parlor floor, with flat brick arches, are unified by horizontal stone transom bars and are supported by pilasters with "basket" capitals. A corbeled sill at each house unifies the three second story windows which have delicately carved impost blocks. The shouldered brick gable crowning the house is one of its most charming

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CONVENT AVENUE (Between West 143rd and 144th Streets)

features, pierced by a round-arched window with an ornate drip-mold and a corbeled sill. The corbel-type leader boxes, at the base of the steeply pitched roof, provide a subtle note of interest.

No. 324, the center house of the row is of limestone with brick at the second floor only. Here, the influence of the late phase of the Romanesque Revival is especially apparent in the arched openings of the parlor floor and in the wide arch of the third story. This arch is en-framed by smooth voussoirs contrasted with its elaborately carved spandrel panels and keystone. Directly below it, a shallow rectangular bay displays a band of similar carved ornament and is supported on elongated curvilinear brackets. A double dormer in the steep hipped roof is flanked by pilasters and crowned by a gracefully curved pediment with a modified sea-shell motif.

No. 328, the last house in this row, has a roof and dormer window similar to those of No. 324, but the rest of the house is substantially different. A curved two-story bay terminates this flush-fronted row and repeats the curved bay and yellow brick of No. 320. This bay is ornamented by elegant moldings which tie it to the rest of the facade. Stone pilasters with carved capitals flank the window directly above the doorway and the entire bay. The third story has three widely spaced arched windows; those at each end are flanked by similar pilasters. Rough-faced basement walls, wing-walls of the stoop, round-arched windows, and the carved pilaster capitals are all typically Romanesque Revival features.

Nos. 330-336. This impressive row of Tudor style houses is again terminated by a picturesque corner tower. These wide brick houses were built by Robert Dry in 1890-92 for William H. De Forest, Jr. They have rough-faced basements and their brick facades have stone trim simulating half-timbering.

No. 330, paired with No. 332, has a full-height rectangular bay, while in contrast the bay at No. 332 is three-sided. Stain glass transoms may be seen at the first story windows and doorways, surmounted by drip moldings and enframed by a rope molding at No. 332. Fascinating little dormer windows of copper are set in the steep slate roofs of both houses. At No. 332, a cluster of dormers above the three-sided bay is a particularly intriguing feature.

No. 334 has a wider simpler facade. All of the windows are treated in groups of four. The enframing stonework, set into the brick walls, again recalls the half-timbering of medieval England and is here carried up into the wide gable.

No. 336. This last house of the row is given emphasis by its polygonal corner tower and steep roof. It is of random ashlar at the first story and of brick with brownstone simulating half-timbering at the second and third stories. The entrance doorway on 144th Street, Tudor in character, has a low arch and a transom. Above it, a tier of fancifully designed windows is crowned by an ornate copper pediment. To the right of the doorway is a three-sided, full-height bay with a steep roof and small pedimented dormer of copper. The variety of window shapes, and their arrangement, adds great interest to this facade. Seen from diagonally across the street, this strikingly picturesque house gives the appearance of a great mansion, balancing the two across the street from it.

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CONVENT AVENUE (Between West 144th and 145th Streets)

EAST SIDE (Nos. 341-351)

(Nos. 341-345, the College View Nursing Home, is described under No. 425 West 144th Street.)

Nos. 345-349. These three late Romanesque Revival houses were designed by Adolph Hoak and erected in 1887-90 for Jacob D. Butler as part of a row of five which originally extended to the corner of 144th Street. They form an harmonious group with a variety of detail. At the center house the trim and base are brownstone, while those of the flanking houses are limestone. All have light-colored brick at the upper floors. Basement entrances have been provided at the three houses.

No. 345 has a curve-ended bay at the second story with an elaborately carved corbel supporting it. The bay is crowned by a balcony with pierced stone railing. Behind it a wide arch of smooth stone with stepped voussoirs is keyed to the brickwork. The arch rests on ornately carved impost blocks. The Flemish style roof gable is pierced by paired windows separated by colonnettes in typical Romanesque manner.

The round-arched windows at the second story of No. 347 are similar to those at the third story of No. 349. The dormer of No. 347 has an arched central window, flanked by smaller ones, reminiscent of those designed by the same architect in the block to the south. The dormer at No. 349, more delicate in character than Nos. 345 and 347, is capped by a triangular brick pediment with finial supported on pilasters. The two-story curved bay of this house has a balcony with a pierced stone balustrade similar to that of No. 345. The decorative detail of these houses exhibits some fine carved foliate Romanesque ornament.

No. 351. The neo-Gothic Convent Avenue Baptist Church, built in 1897-99, was originally the Washington Heights Baptist Church. The present congregation moved into the church in 1942 under the leadership of the Rev. John W. Saunders. It was designed by the well-known architectural firm of Lamb & Rich, responsible for many of the fine residences and public buildings in the City. The church is of light-colored, rough-faced random ashlar masonry, executed with great care. In design and massing, the church makes the most of its conspicuous corner site.

A square bell tower, at the 145th Street intersection, has a small turret at each corner with crenellations between them and pointed-arch windows with Flamboyant tracery just below the top at each side. One of the conspicuous features of this tower is the diamond-patterned bandcourse of alternating rough and smooth stones which also extends around the church above the entrance portals. These three segmental-arched portals, separated by buttresses, form the main entrance on Convent Avenue and are surmounted by ogival arches with finials. A large pointed-arch window of stained glass, with tracery in the upper half, dominates this front facade above the portals. Three wide pointed-arch windows, beneath gables separated by carved water spouts, dominate the 145th Street facade of the church. The downward slope of the street toward St. Nicholas Avenue makes possible the introduction of a small but handsome Gothic entrance porch at the eastern end of the church.

WEST SIDE (Nos. 340-356)

Nos. 340-346. The corner mansion and later connecting building, the vacant lot, and house at No. 346 were originally the site of a row of four houses built in 1886-90 and were designed by the owner-architect William Mowbray. Of the original row, one of the earliest in the District, only Nos. 340 and 346 remain. The two adjoining residences, Nos. 340 and 342,

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CONVENT AVENUE (Between 144th and 145th Streets)

were purchased in 1917 by the Little Sisters of the Assumption, who erected a new building on the site of No. 342 in 1922. In 1940 they purchased the adjoining house, No. 344, which was demolished a year later. Since 1964, this property has been owned by the Greater Tabernacle Baptist Church.

No. 340, the large corner mansion of brick, is one of the most imposing houses in the District. It has a corner tower which once was crowned by a conical slate roof, similar to the one diagonally across the street. A contrapuntal theme is established by the interrelationship of the horizontal bandcourses above and below the windows as they interlock with handsome vertical ribs of brick which flank all the window openings. These features, and the great corner tower, are reminiscent of French Renaissance antecedents, and give this mansion a character unique in the Historic District. The main entrance doorway is at No. 451 West 144th Street. It is arched and flanked by brackets which support a deep cornice slab. An L-shaped stoop, similar to the one across the street, approaches this doorway. Above it, at the third story, a window is crowned by a triangular pediment ornamented with a foliate design. A full-height, three-sided bay to the left of the doorway ends in a gable with double window. Another bay at the west end appears to be part of an addition.

To the north of the original mansion, and connected with it, is a large four-story addition with mansard roof designed by P. F. Erogan and erected for the Little Sisters of the Assumption in 1922. It was designed as a much simplified version of French Classical architecture. The bare brick walls are pierced by high narrow windows with splayed stone lintels and are crowned by a mansard roof with arched copper dormer windows. The stark simplicity of these walls presents a striking contrast to the original mansion on West 144th Street.

No. 346, adjoining the vacant lot, is a three-story, neo-French Renaissance town house. It is the northernmost of the row of four erected in 1886-90. The most interesting feature of this facade is the full-height curved bay which is crowned by a conical slate roof with a copper finial. The windows of the bay are flanked by vertical brick ribs intersecting the bandcourses at the sills and above the lintels, as at the corner mansion. The steep slate roof, to the left of the tower-like bay, is terminated by a stepped brick end-wall.

Nos. 348-356. This row of five similar brownstone houses, begun in 1889, forms an attractive ensemble. A repetitive rhythm is created by their two-story bays supported on carved brackets at the top floors. Three stories high, they are approached by high straight stoops with newel posts ornamented by wreaths. The basements are of rough-faced stone which reappears in narrow bandcourses at the top stories, in contrast to the otherwise smooth facades. The doorways and parlor floor windows are enframed by narrow foliate moldings. Carved foliate panels and elaborate bandcourses decorate the facades and give the houses an Italian Renaissance character. The elaborate classical roof cornices, supported on console brackets, have friezes with swags and wreaths and follow the profile of the bays beneath them. The 145th Street facade of the end house, No. 356, is of brick and is ornamented by a brownstone panel with a foliate ornament.

No. 354, opposite the Convent Avenue Baptist Church, is occupied by the Baptist Educational Center, one of the most important educational and community development institutions in the City. Its work is known throughout the country.

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HAMILTON TERRACE (Between 141st and 144th Streets)

This long sloping street, closed at both ends, forms a charming enclave within the Historic District. The vista looking south is dominated by the massive Gothic-style tower of City College rising above the grassy slope and tree tops of St. Nicholas Park. The street is lined on both sides by long rows of houses which display an interesting variety of colors, textures, and architectural styles. Despite this variety, there are certain unifying elements including roof cornices and the retention of most stoops. The gables and cornices reflect the rising slope of the street toward 144th Street. Town houses on the east side are enframed at each end by low apartment houses, those at the north being outside of the Historic District. On the west side, the southern end is dominated by the high apse of St. Luke's Church, and the north end by an imposing town house with mansard roof. Young trees, flower boxes and shrubs supply a note of greenery.

EAST SIDE (Nos. 1-51)

(The corner house, described under No. 425 West 141st Street, is architecturally the first house of the adjoining row on Hamilton Terrace.)

Nos. 1-11. These three-story brick houses approached by low stoops were built in 1895 for Alice Davies and designed by Andrew Spence. They achieve variety by the introduction of sheet-metal bays which extend through the second and third stories at alternating houses. These houses are a fine expression of vernacular brickwork, typical of that used from the mid-19th century onward. This may be seen in segmental arches with brick drip-molds at the third story windows, in the horizontal "soldier" bandcourses, serving as imposts for the arches and lintels of the first and second story windows, and in the long panels between the first and second floors where alternating headers have been "pulled" to create a textural contrast. Above the broad segmental-arched windows, at the first floors of alternate houses, rise the sheet-metal bays. The classical decoration of these bays and of the roof cornices shows the influence of the currently popular Queen Anne style, notably in the swags and sunbursts. Elements from the older neo-Grec style appear in the door enframements and the end brackets of the roof cornices. Nos. 7 and 11 retain their handsome double doors with arched glazed panels and original hardware. All in all, these relatively modest houses display a considerable wealth of detail.

No. 19. No. 19, "The Ivey Delph Apartments," was built in 1948-51 and designed by Veitner A. Tandy. It is a six-story, yellow brick building with steel casements featuring wide concrete balconies above the central entrance, which is flanked by grooved masonry walls.

Nos. 21-37. This handsome row of nine yellow brick houses with limestone first stories, approached by low stoops, was inspired by the Italian Renaissance. Designed by Robert Kelly in association with William Stron, the architect-owner, the row was erected in 1897-98.

At Nos. 21-29, the facades alternate between swell-and flush-fronts, with the southernmost house, No. 21, making the transition to the advanced building line of the adjoining apartments by means of a full-height curved bay. The most salient features include: the elegant terra-cotta window enframements at the second stories, carried on ornate pilasters and crowned with arched pediments; the blind Palladian-type windows at the third stories of the flush-fronted houses; the garlanded balustrades above the swell-front bays; the escutcheons between the third story windows, and the continuous roof cornice carried on console brackets above a rich array of moldings. The bold ornament of the corbels of the second floor window balconies at Nos. 23 and 27 provides a striking contrast to the smooth ashlar walls beneath them.

HAMILTON TERRACE (Between 141st and 144th Streets)

Nos. 31-37 are very similar in detail and character to the adjoining row to the south, and were erected at the same time. These four houses are approached by high stoops. Notable differences are: the narrow curved bays only one window wide; the terra-cotta panels with swags set above the top story windows; and the keyed door and window enframements with egg-and-dart moldings at the parlor floors.

Nos. 39-49. These six neo-Italian Renaissance town houses, of buff-colored brick, have low stoops and are four stories high. They were erected in 1898-99 for the same owner and by the same architects who designed Nos. 21-37. The houses have an alternating pattern of swell-front bays contrasted with flush fronts. The swell-front bays are crowned with balustrades, and the first floors are rusticated. The third story windows of the flush-fronted houses have handsome, blind Palladian-type windows separated by three-quarter-engaged columns with Ionic capitals. Beneath them the windows, enframed by moldings alternating with keyed blocks, are surmounted by profiled cornices that are carried on console brackets. The top floor windows of these houses are horizontally unified by their beared enframements, tied together by means of swags and band-courses at sill and head levels. Emphasizing these windows are the large paneled cartouches set above them. The projecting roof cornices are carried on foliate console brackets above egg-and-dart, leaf-and-tongue moldings, separated by dentils and carefully profiled at the ends.

No. 51. This house is brought forward to meet the building line of the apartment houses outside of the Historic District, to the north. It was built in 1909 for George Backer and designed by Schwartz & Cross. Approached by a low stoop, it has a stone porch with columns and pilasters surmounted by a wrought-iron railing. The walls are of English bond brickwork, in contrast to the white stone trim and lintels. The house is basically neo-Federal in style, with Georgian splayed window lintels and keystones at the second stories. The roof cornice, carried on modillions, is surmounted by a low tile roof.

WEST SIDE (Nos. 4-72)

(St. Luke's Church, described under No. 285 Convent Avenue, occupies the corner site. Hamilton Grange, described under No. 287 Convent Avenue, may also be seen across the rear lot adjacent to No. 4 Hamilton Terrace.)

Nos. 4-30. This long row of fourteen town houses, designed by Neville & Dague and erected in 1898 for the developer Gustavus L. Lawrence, exhibits an interesting variety of classical and picturesque styles. Symmetrically composed, the group is terminated at each end by gabled houses. The houses of this entire row are of limestone at the first floor with brick above, except for the all-limestone facades at Nos. 10, 12, 18, and 20. The three houses at each end of the row are approached by L-shaped stoops with tiered wing-walls. The residences are grouped in pairs, with identical end houses. The six gabled houses are transitional, with the top story and gable Romanesque Revival and the lower floors classical, thus relating them to the all-limestone Renaissance-style houses between them and the neo-Georgian brick and limestone residences.

Each of the end houses, Nos. 4 and 30, has a steep gable with handsome corbelled and stepped brickwork following the line of the coping. An oval panel in the gable surmounts three arched windows with foliate keystones and columns between them, resting on a continuous curvilinear sill supported on cartouches. The upper sash of these windows, with a muntined border, reflects the arches. At the second story, the three windows with common enframement rest on a sill with Greek fret motif, also supported on cartouches. A simple enframed doorway provides a dignified entrance.

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HAMILTON TERRACE (Between 141st and 144th Streets)

Nos. 14, 16, 22, and 24 are very similar in design to these two end houses. At these houses, however, the stoops are straight and the doorways are flanked by foliate console brackets which support cornice-slabs. The broad first story windows and the common enframingent of the three windows above are beared. An unusual feature of the triple window at the second story is the stained glass, half-height center window, with foliate ornament and a panel beneath it. The arched windows of the third floor rest upon rectilinear sills.

Another type of brick facade, seen at Nos. 6, 8, 26 and 28, with horizontal roof cornice, is basically neo-Georgian in character. Here the paired doorways are treated as one unit, with Ionic columns supporting the entablature. The paired stoops are back-to-back and have paneled newel posts. One of the more elegant features of these four buildings is the blind Palladian window at the second story: two columns with Ionic capitals separate the three windows and support the entablature which has a stone tympanum decorated with bas-relief ornament. The third story windows have splayed lintels with end blocks and carved keystones, beneath a classical cornice supported on console brackets.

The third type of facade, at Nos. 10 and 12, 18 and 20, is of limestone, full-height, and Italian Renaissance in inspiration. The doorway is flanked by fluted Ionic columns supporting an entablature ornamented by a rectangular panel flanked by foliate design. The windows of the second and third stories share a common enframingent and are separated by carved spandrel panels with swags. A slender, two-story pilaster between the windows provides an ornate decorative motif at mid-height. The sheet-metal roof cornice, carried on console brackets, has a frieze with swags and end cartouches.

Nos. 32-38. This row of four Roman brick houses was erected in 1897-98 and designed by Henry Anderson for Gustavus L. Lawrence. The two end buildings, Nos. 32 and 38, are of yellow brick, while the paired center houses are of grey brick and share back-to-back L-shaped stoops. One of the end houses still retains its straight stoop. The houses share common first story features, including a narrow, continuous, foliate stone cornice linking the lintels of the doors and windows and keyed stonework at the doorways. Crowning the wall between openings, a carved bandcourse is expressed as capitals at the doorways, and is repeated at the second story of the paired houses beneath a stilt in the window enframingents. The top story windows of the end houses are ornamented by splayed lintels with wide double keystones. These end houses have quoins. At the central paired houses, Nos. 34 and 36, keyed stonework appears at the second story windows and the third story is enlivened by arched openings with broad enframingents capped by drip-molds resting on ornate corbel blocks. Bold double keystones crown these windows. The individual sheet-metal roof cornices, carried on console brackets, display ornate friezes which, together with other details, show Renaissance influence.

Nos. 40-60. The eleven brownstone and limestone residences of this dignified row were designed by Henri Foucheaux and erected in 1897-98 for N. H. Lake. They form an A-B-C-D-A-B-A-D-C-B-A pattern and are typical of the eclectic period, displaying classical, Renaissance, and even lingering traces of the Romanesque Revival style. Each house is approached by an asymmetrical stoop with a straight wing-wall and Romanesque newel post at the right, complemented by a wing-wall curving to the left, which embraces the rough-faced stone areaway. These houses are crowned by individual sheet-metal cornices, carried on console brackets, above an egg-and-dart molding, with dentils and swagged and garlanded classical friezes.

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HAMILTON TERRACE (Between 141st and 144th Streets)

The "A" type facade, at Nos. 40, 48, 52, and 60, has a curved second story bay crowned by a dentiled cornice and supported by a convex corbel with two large foliate ornaments beneath the engaged columns which separate the windows.

The "B" facade, at Nos. 42, 50, and 58, has a rusticated first story with the rustication expressing the lines of the splayed flat arches. Above, a blind Palladian-type window has Ionic pilasters and is embellished with a wreath in the tympanum, which is crowned by a foliate keystone. The individually enframed third story windows share a common sill and fluted entablature above. Projecting narrow stone bands extend across the facade at the upper stories.

The "C" type of facade at Nos. 44 and 56 is similar to the "A" type. The bay, however, is three-sided with pilasters instead of columns, the first floor openings are set in smooth ashlar masonry without enframingent, and the three windows of the top floor, with common "eared" enframingent, have free-standing columns between the windows, giving the effect of a loggia.

The "D" facade, at Nos. 46 and 54, is the simplest in design. The first story openings are flanked by wide pilasters, which support the entablature ornamented with classical-style wreaths and ribbons. The arched third story windows have wide moldings and a high keystone over the central window. The banding of the wall repeats the theme of the "B" type house at the upper floors.

No. 62. This limestone house was erected for Louis C. Mahn in 1901-02 after the designs of Edgar Bourne. The projecting, full-height curved bay is the most striking feature of the facade. The most elaborate decoration is concentrated at the first story, where the windows with stained glass transoms and the doorway are crowned by festooned panels and a fluted bandcourse. The stone hood over the doorway, carried on horizontal console brackets, also displays the grooved ornament, as do the lintels of the second story windows. A bold classical cornice follows the curve of the three-story bay. The stoop is of the same design as those of the earlier row to the south.

No. 72. This handsome house, designed by Neville & Bagge, was built by Henry Wheeler Powell in 1897 as part of the row around the corner on 144th Street. It combines Italian Renaissance features with a French mansard roof. Constructed of Roman brick above a rusticated limestone base, the impressive entrance to the house is on Hamilton Terrace. The projection of the entrance bay, crowned by a balcony with wrought-iron railing and paneled corner posts serving a pedimented central window, is repeated in the flanking, three-story, three-sided bays. Terra cotta is used as an accent at the upper floors, in the quoins, the delicately detailed window enframingents, the bandcourse above the rusticated base and the escutcheons set in the bays. A mansard roof with ornate dormers and iron cresting--the most notable feature of this residence--crowns the roof cornice.

Hamilton Heights Historic District

ST. NICHOLAS AVENUE (Between 141st and 142nd Streets)

WEST SIDE ONLY (Northwest corner of 141st Street and St. Nicholas Avenue)

The neo-Gothic structure of St. James Presbyterian Church was built in 1904 after the designs of Ludlow & Valentine, and was originally called the Lenox Presbyterian Church. The building is of a cream-colored brick and creates a picturesque image when viewed from St. Nicholas Avenue. A bell tower, almost twice the height of the church, dominates the corner with its polygonal spire crowned by a stone finial. The upper portion of this tower is of limestone and has a very strong Gothic feeling. The pointed-arch windows of the tower, which all originally had openwork gables above them, are flanked by slender corner turrets capped by stone finials. The lightness of these forms, emphasized by their finely-scaled proportions, creates an interesting Gothic composition.

The main entrance is at the base of the tower on St. Nicholas Avenue, but is known as 409 West 141st Street. It is approached by a sweeping T-shaped stoop. The doorway is handsomely enframed by an ogee arch crowned by a large finial. The wood door of the church also has small arches at the transom. This doorway and the three lancet windows above are flanked by buttresses. This same design reappears on the northern entrance which has a low, octagonal turret next to it, giving the church an asymmetrical appearance. The apse of the church is articulated by three large ogee-arch window units. These stained glass windows have a tracery pattern, typical of the late Gothic style. The ogival moldings above the window act as drip moldings, and large stone finials crown each of the windows.

St. James Community House, now the Harlem School of the Arts, adjoins the church to the north.

The wall of the church, extending along the hill on 141st Street (Nos. 409-411), is pierced by a series of pointed-arch windows separated by buttresses. The top of this wall has a stone coping with stone panels set above each buttress. At the western end of this facade, a pointed-arch doorway, paired with a window, provides access to the church. Set between them is one of the most elegant features of the building--a sheet-metal oriel with four stained glass windows supported by a corbel. This particular section of the church is quite small in scale and contrasts with the more monumental character of the rest of the building.

The decorative detail of the facade, and the intricacy of certain aspects of the design, create an overall effect of well-integrated and restrained elegance. The entire church is separated from the street by a handsome wrought-iron railing.

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Hamilton Heights Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of 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 finds that, among its important qualities, the Hamilton Heights Historic District is a quiet residential community which was largely developed between 1886 and 1906 with only a few later buildings, that it retains much of its turn-of-the-century atmosphere, that because of its unusual street pattern the impression is that of a protected enclave--a self-contained entity within the larger fabric of the City--that the sunny tree-lined streets, with rows of low-lying houses set behind raised front yards, achieve a dignity unusual in an urban environment, that the long rows of three- and four-story private houses and the low-rise apartment houses give architectural coherence to the streetscape, that the architecture is representative of the popular styles of the period--the Romanesque, Queen Anne, Dutch and Flemish Revivals, the French Renaissance mode and the neo-classical trend which swept the country after the Chicago World's Fair of 1893, as well as the neo-Georgian and neo-Federal styles of the early 20th century--that the District was, and still is today, a solid community due to the nature of its street pattern, its fine architecture and exceptional neighborhood spirit.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Hamilton Heights Historic District, Borough of Manhattan, containing:

the property bounded by the northern property lines of 475 through 453 West 144th Street, the western property lines of 348 through 356 Convent Avenue, West 145th Street, the eastern property line of 351 Convent Avenue, part of the northern property line of 425 West 144th Street, the northern property lines of 423 through 413 West 144th Street, the eastern property line of 413 West 144th Street, Hamilton Terrace, the northern, eastern, and part of the southern property lines of 51 Hamilton Terrace, the eastern property lines of 49 through 39 Hamilton Terrace, part of the southern property line of 39 Hamilton Terrace, the eastern property lines of 37 through 33 Hamilton Terrace, part of the northern, the eastern, and part of the southern property lines of 31 Hamilton Terrace, the eastern property lines of 29 through 21 Hamilton Terrace, parts of the successive northern and eastern property lines of 19-13 Hamilton Terrace, the northern property line of 409 West 141st Street, St. Nicholas Avenue, West 141st Street, the eastern property line of 452 West 141st Street, the eastern property line of 453 West 140th Street, West 140th Street, the western property line of 475 West 140th Street, part of the southern, and the western property lines of 474 West 141st Street, West 141st Street, the western property line of 475 West 141st Street, part of the southern, and the western property lines of 476 West 142nd Street, West 142nd Street, Convent Avenue, the northern property line of 287 Convent Avenue, the western property lines of 4 through 36 Hamilton Terrace, part of the western property line of 38 Hamilton Terrace, the southern property line of 311 Convent Avenue, Convent Avenue, West 143rd Street, the western property line of 475 West 143rd Street, the western property line of 474 West 144th Street, West 144th Street, and the western property line of 475 West 144th Street.