Hamilton Heights/Sugar Hill Northwest Historic District
Designation Report

New York City Landmarks Preservation Commission
June 18, 2002

Hamilton Heights/Sugar Hill Northwest Historic District

Borough of Manhattan
Designation Report

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On the front cover:
43-57 St. Nicholas Place
Clarence True, 1894-95
Source: Real Estate Record and Builders Guide 56, October 5, 1895

TABLE OF CONTENTS

HAMILTON HEIGHTS/SUGAR HILL NORTHWEST HISTORIC DISTRICT
BOUNDARY DESCRIPTION 1

TESTIMONY AT THE PUBLIC HEARING 2

INTRODUCTION 2

ESSAY:
The Historical and Architectural Development of the Hamilton Heights/Sugar Hill Northwest Historic District
The early history of the area 3
Speculative Development in the Historic District 7
Residents of the Historic District 13

BUILDINGS:
Convent Avenue, No. 470 to 492 (west side, between West 150th and 152nd Streets) 19
Convent Avenue, No. 481 to 489
(east side, between West 151st Street and St. Nicholas Avenue) 22

St. Nicholas Avenue, No. 809 to 889 (west side, between West 150th and 155th Streets) 23
St. Nicholas Avenue, No. 820 to 854 (east side, between West 151st and 153rd Streets) 34

St. Nicholas Place, No. 23 to 57 (west side, between West 151st and 153rd Streets) 40

West 152nd Street, No. 400 (south side, between St. Nicholas Place and St. Nicholas Avenue).. 44
West 152nd Street, No. 448 to 464 (south side, between St. Nicholas and Amsterdam Avenues) 45
West 152nd Street, No. 453 to 479 (north side, between St. Nicholas and Amsterdam Avenues) 49

West 153rd Street, No. 400 (south side, between St. Nicholas Place and St. Nicholas Avenue).. 55
West 153rd Street, No. 402 to 468 (south side, between St. Nicholas and Amsterdam Avenues) 57
West 153rd Street, No. 445 to 467 (north side, between St. Nicholas and Amsterdam Avenues) 63

West 154th Street, No. 406 to 432 (south side, between St. Nicholas and Amsterdam Avenues) 69
West 154th Street, No. 411 to 429 (north side, between St. Nicholas and Amsterdam Avenues) 75

West 155th Street, No. 454 (south side, between St. Nicholas and Amsterdam Avenues) 80

ARCHITECTS' APPENDIX 81

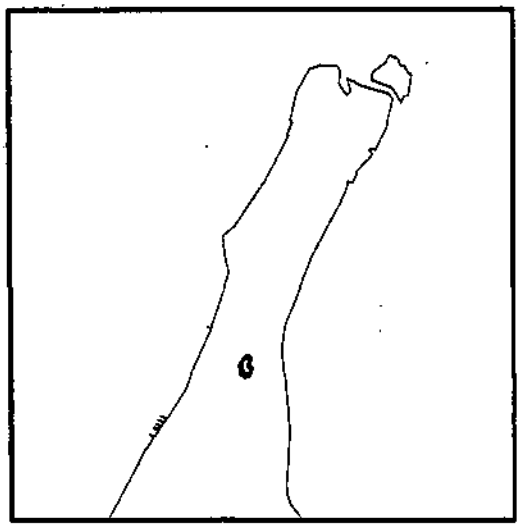
FINDINGS AND DESIGNATION 98

SOURCES CONSULTED 100

Hamilton Heights/Sugar Hill Northwest

Historic District Boundaries

Hamilton Heights/
Sugar Hill Northwest
Designated June 18, 2002



Landmarks Preservation Commission
June 18, 2002; Designation List 336
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HAMILTON HEIGHTS/SUGAR HILL NORTHWEST HISTORIC DISTRICT, Manhattan

Boundaries

The Hamilton Heights/Sugar Hill Northwest Historic District consists of the properties bounded by a line beginning at a point at the intersection of the northern curbline of West 151st Street and the western curbline St. Nicholas Place, extending northerly along the western curbline of St. Nicholas Place, westerly along the southern curbline of West 153rd Street to a point formed by the intersection of the western curbline of St. Nicholas Avenue and the southern curbline of West 153rd Street, northerly across West 153rd Street and along the western curbline of St. Nicholas Avenue, westerly along the southern curbline of West 155th Street, southerly along the western property line of 454 West 155th Street, westerly along the northern property lines of 415, 417, 419, 421, 423, 427, and 429 West 154th Street, southerly along the western property line of 429 West 154th Street, across West 154th Street, southerly along the western property line of 432 West 154th Street, westerly along the northern property lines of 465 and 467 West 153rd Street, southerly along the western property line of 467 West 153rd Street, across West 153rd Street, southerly along the western property lines of 468 West 153rd Street and 479 West 152nd Street, easterly along the northern curbline of West 152nd Street to a point in said curbline formed by its intersection with a line extending northerly from the western property line of 462-464 West 152nd Street, southerly across West 152nd Street, southerly along the western property line of 462-464 West 152nd Street, easterly along the southern property lines of 462-464, 460, 458, 456, 454, and 450 West 152nd Street, southerly along the western property line of 484 Convent Avenue, easterly along the southern property line of 484 Convent Avenue, southerly along the western property line of 480 Convent Avenue, across West 151st Street to the southern curbline of West 151st Street, westerly along the southern curbline of West 151st Street, southerly along the western property line of 470 Convent Avenue (a/k/a 444 West 151st Street), easterly along the southern property line of 470 Convent Avenue (a/k/a 444 West 151st Street), northerly along the western curbline of Convent Avenue, across West 151st Street to a point formed by the intersection of the northern curbline of West 151st Street and the western curbline of Convent Avenue, easterly across Convent Avenue, easterly along the northern curbline of West 151st Street, to a point in said curbline formed by its intersection with a line extending northerly from the western property line of 400 West 151st Street (a/k/a 815 St. Nicholas Avenue), southerly across West 151st Street, southerly along the western property lines of 400 West 151 Street (a/k/a 815 St. Nicholas Avenue), and 813, 811, and 809 St. Nicholas Avenue, easterly along the southern property line of 809 St. Nicholas Avenue, northerly along the western curbline of St. Nicholas Avenue, across West 151st Street to a point formed by the intersection of the western curbline of St. Nicholas Avenue and the northern curbline of West 151st Street, easterly across St. Nicholas Avenue, then extending easterly along the northern curbline of West 151st Street to the point of the beginning.

TESTIMONY AT THE PUBLIC HEARING

On November 20, 2001, the Landmarks Preservation Commission held a public hearing on the designation of the Hamilton Heights/ Sugar Hill Northwest Historic District (item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Five people spoke in favor of designation including representatives of the Borough President of Manhattan C. Virginia Fields, the Historic Districts Council and the Society for the Architecture of the City. No witnesses spoke in opposition to designation. The Commission also received letters of support from Council member Stanley Michels, Community Board 9 and the Landmarks Conservancy.

INTRODUCTION

The Hamilton Heights/ Sugar Hill Northwest Historic District is located at the northwestern corner of the northern Manhattan area that, in the early twentieth century, came to be known as Sugar Hill. This is at the southern portion of the area known, from the late 1840s through the early twentieth century as Washington Heights. The historic district includes approximately 97 buildings and extends from the southwest corner of Convent Avenue and West 151st Street and the west side of St. Nicholas Avenue, just south of West 151st Street, north to the southwest corner of St. Nicholas Avenue and West 155th Street. Buildings in the historic district face on Convent Avenue, St. Nicholas Avenue, St. Nicholas Place, and West 152nd, West 153rd, West 154th, and West 155th Streets.

The area of the historic district remained largely rural until the last two decades of the nineteenth century. Beginning in 1881 speculative builders started erecting handsome residential structures in the historic district, most of which were single-family row houses. Between 1881 and 1898, 62 extant row houses were erected. These row houses were designed in several popular late nineteenth-century styles, including Neo-Grec, Queen Anne, Neo-Renaissance, and Beaux-Arts. They are faced with various materials, notably brick, brownstone, and limestone, and are trimmed with finely crafted terra cotta, cast iron, wrought iron, stained glass, and wood. The row houses are the work of several local architects who specialized in residential design. Besides the row houses, there is one freestanding mansion, dating from 1887, in the district. A few middle-class apartment buildings were also erected during the late nineteenth century, but most of the district's multiple dwellings date from the early twentieth century. In total, there are 33 apartment houses in the district. These apartment houses are either five or six stories tall and almost all have brick facades with limestone bases and terra-cotta trim. Most were designed by architects who specialized in apartment house work. In addition, the district contains a taxpayer containing a store with residence above and a masonic lodge, the only institutional building within the boundaries.

Since its initial development, the historic district has been home to a wide variety of New Yorkers, both native and foreign born, of varied ethnicity and races and from various economic levels. By the 1930s, the area became known as "Sugar Hill," a neighborhood that attracted many of the city's most prestigious African-American residents. Today, the Hamilton Heights/ Sugar Hill Northwest Historic District remains an architecturally-distinguished and culturally-significant neighborhood.

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

The Early History of the Area[1]

The development of the property in and around the Hamilton Heights/Sugar Hill Northwest Historic District was influenced both by the natural geography of the area and by the pattern of land subdivision extending back to the seventeenth century. The district is located on high ground just west of the steep escarpment that separates the "Heights" from the Harlem Plain to the east. These cliffs run north from about 110th Street almost to the northern tip of Manhattan Island with only a few natural breaks. They are of solid Manhattan schist, in contrast to the easily eroded Inwood limestone on the lowlands.[2]

During the eighteenth and early nineteenth centuries, estates were laid out to the north and south of the Hamilton Heights/Sugar Hill Northwest Historic District; the land within the district never became part of such an assemblage. Rather, it was farmland that, after passing through several hands, was opened for development. In 1624, the first European settlers arrived in the Dutch colony of the New Netherlands. In order to encourage settlement in the New Netherlands, the West India Company, which had the exclusive right to property, provided immigrants with large land grants. In June 1639, Captain Jochiem Pietersen Kuyter arrived in New Amsterdam, the major settlement in the New Netherlands, from Holstein, Denmark. Kuyter was given a large land grant in northern Manhattan, along the Harlem River, extending west as far as what is now St. Nicholas Avenue. Reginald Pelham Bolton notes in his history of the Washington Heights neighborhood that "a title to the contiguous wooded upland seems to have been claimed by the settler, so that the hill became known in all the early records of the township of New Harlem, as Jochem [sic] Pieter's Hills."[3] Thus, Kuyter was the first European to claim ownership of the property within the Hamilton Heights/Sugar Hill Northwest Historic District.

Kuyter was killed during an Indian attack in 1654 and when Dutch governor Peter Stuyvesant established the village of New Harlem in 1658, land was to be sold for the benefit of Kuyter's heirs and creditors. The lowlands near the Harlem River were divided into village and farm plots, but the

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[1] This portion of the essay is based on material from James Riker, *Harlem (City of New York): Its Origin and Early Annals* (New York: James Riker, 1881); Reginald Pelham Bolton, *Washington Heights: Its Eventful Past* (New York: Dyckman Institute, 1924); and New York City Landmarks Preservation Commission., *Hamilton Heights/Sugar Hill Historic District Designation Report* (LP-2064) (New York: City of New York, 2000), report prepared by Matthew A. Postal.

[2] The geologic history of the area is discussed in International Geological Congress, *Guidebook 9: New York Excursions New York City and Vicinity*, Charles P. Berkey, ed. (Washington: United States Geological Survey, 1933), pp. 12-14.

[3] Bolton, *Washington Heights,* p. 84.

heights (Jochem Pieter's Hills) was not part of this early land division, and instead was regarded as common land. In 1691, the residents of Harlem decided to subdivide the common lands of Jochiem Pieter's Hills into parcels of approximately equal size, with village residents drawing lots in order to acquire the property. The land included most of the property between what is now St. Nicholas Avenue and the Hudson River from about 133rd to 162nd Streets, as well as some property to the east of St. Nicholas Avenue. Most of the historic district, west of St. Nicholas Avenue, was included in allotment No. 14, which was acquired by Jan Dyckman.

Jan Dyckman was an immigrant from Westphalia (now part of Germany) who first became a land holder in Harlem in 1666. By the time that Jan Dyckman died in 1715 ownership of his property had been conveyed to his son Gerrit. It is probably Gerrit who erected a farmhouse that stood on St. Nicholas Avenue between 151st and 152nd Streets, at least until the late nineteenth century.[4] Gerrit died in 1729 and the property was held by his widow until it was passed on to Gerrit's son, Jan Dykman (he dropped the "c"). Dykman sold the entire property on November 13, 1767 to John Watkins.

The eastern portion of the historic district was subdivided as a result of an act passed by the governor, council, and general assembly of New York in 1708 to partition the remaining common lands of Harlem. The blockfronts of the historic district along the east side of St. Nicholas Avenue and the west side of St. Nicholas Place were part of allotment No. 19 of the fourth division, subdivided in 1711-12. This plot was acquired by Captain Charles Congreve, an English gentleman who came to New York to serve Governor Cornbury. Congreve sold the property in December 1713 to Jonathan Waldron. The property passed to his son Samuel and then to the Dykman family and was sold, along with the Dykman property to the west, to John Watkins.[5] In 1776, during the Revolutionary War, American forces constructed their second line of defense, including a series of earthworks, on 153rd Street, across Watkins's property.

Jonathan Watkins extended the size of his holdings by purchasing lots 15 and 16 to the north, eventually incorporating 142½ acres. In order to purchase his property, Watkins borrowed money from General John Maunsell whose wife was a relative. The Maunsell's owned the property to the

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[4] Bolton describes that house: "It was a fine Colonial farm dwelling, a single story and attic, with the usual wide sloping roof, embracing a porch, front and rear, much of the same proportions as the old William Dyckman house at 204th Street [extant; a designated New York City landmark]. Its walls were stone, for it was locally known as the 'Stone House.' It faced south; its east gable-end being close to the fence on the Post Road. Its precise position was just where Convent Avenue now joins the present St. Nicholas Avenue, and its site extended half-way across Convent Avenue. At the rear of the house the barns and barn-yard covered the space between 152nd and 153rd Streets..." (Bolton, *Washington Heights*, pp. 105-106). An image of the house, entitled "View of Kingsbridge Road Near Dykemans [sic] Farm," is in D. T. Valentine, *Manual of the Corporation of the City of New York* (1866), opposite p. 74.

[5] Riker, *Harlem*, pp. 609, 613-615.

south. In 1793, the Maunsell's foreclosed on Watkins, but continued to allow his family to live on the property. Mrs. Maunsell died in 1815 and bequeathed her farm to John Watkins's three children. Dr. Samuel Watkins acquired the property to the north, which includes the southwest corner of St. Nicholas Avenue and West 155th Street, in the historic district. The bulk of the historic district is located on land acquired by one of John Watkins' two daughters, Elizabeth Duncan, widow of Robert Duncan or Lydia Beekman, the wife of James Beekman.[6]

The development of the farmland in the historic district contrasts with the appearance, in the eighteenth and early nineteenth centuries, of estates owned by wealthy New Yorkers to the north and south. These estates were erected on the high ground in northern Manhattan, taking advantage of the area's picturesque views over the Hudson and Harlem Rivers and its cooling breezes. To the south of the historic district was Pinehurst, the 110-acre estate of Samuel Bradhurst, with its elegant Federal style mansion (demolished), while south of that was the Grange, the 1801-02 home of Alexander Hamilton (a designated New York City Landmark). To the north of the district was Mount Morris, the eighteenth-century villa of British military officer Roger Morris (1765; a designated New York City Landmark), which was used by General George Washington as his headquarters in September and early October 1776.[7]

The farmers and estate owners on the Heights reached New York City via the King's Way, renamed King's Bridge Road (or Kingsbridge Road) after the opening of the King's Bridge over the Harlem River in the 1690s.[8] This road, dating back to the seventeenth century, connected New Amsterdam/New York with outlying regions to the north. The Commissioner's Plan of 1811, which laid out the grid of rectangular blocks over Manhattan Island, from 1st Street to 155th Street, called for the elimination of the Kingsbridge Road. However, since it would be many decades before the grid of streets was actually laid out in northern Manhattan and this road was heavily used, it remained. In 1867, the Commissioners of Central Park, who, in the previous year, had been given jurisdiction by the New York State Legislature over altering the street grid and laying out streets in

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[6] There is some confusion about the division of property. Land maps show that most of the historic district was part of the Duncan inheritance (Riker, *Harlem*, p. 608, spells the name Dunkin), while the block histories provided in the conveyance records state that blocks 2065, 2066, and 2067 passed to Lydia Beekman.

[7] For information on these estates, see New York City Landmarks Preservation Commission, *Hamilton Grange Designation Report* (1967), *Hamilton Heights Historic District Designation Report* (1974), *Hamilton Heights/Sugar Hill Historic District Designation Report* (2000), *Morris-Jumel Mansion Designation Report* (1967), and *Jumel Terrace Historic District Designation Report* (1970).

[8] Kingsbridge Road was also known as Great Post Road, Albany Post Road, and Queens Road; see Henry Moscow, *The Street Book: An Encyclopedia of Manhattan's Street Names and Their Origins* (NY: Hagstrom Company, 1978), p. 91.

northern Manhattan, prepared a map of new streets that included St. Nicholas Avenue.[9] The commissioners referred to it as the "Avenue St. Nicholas." Convent Avenue was also an addition to the 1811 grid plan.[10] As planned in 1866, Convent Avenue terminated at 145th Street, but by 1892 it had been pushed farther north, angling slightly northeast at 150th Street and terminating when it joins St. Nicholas Avenue at West 152nd Street. The other streets in the historic district are those at the northernmost edge of the 1811 grid plan, including St. Nicholas Place which is actually a portion of Ninth Avenue (Columbus Avenue).

The earliest urban intrusion into the rural character of the district was the construction of the Croton Aqueduct in the 1830s, which brought fresh water from northern Westchester County to New York City. The route of the aqueduct cuts across the district. The aqueduct entered Manhattan over High Bridge, at 174th Street. The aqueduct then ran south through what is now Highbridge Park until about 158th Street. At 158th Street, the aqueduct crossed beneath what is now Edgecombe Avenue, then continued south, cutting through several blocks and turning southwest beneath St. Nicholas Avenue at about 154th Street. The aqueduct route then traverses the southeast corner of the block between St. Nicholas and Amsterdam Avenues and 154th and 153rd Streets in the historic district and diagonally across the block directly to the south before reaching Amsterdam Avenue and continuing south towards the receiving reservoir in Central Park. The aqueduct's route through the historic district is evident since this undeveloped property has determined the eccentric shape of buildings on adjacent properties.

In the 1850s, property within the historic district left the hands of the early landholding families when the Beekman and Duncan holdings, extending as far west as the Hudson River, were sold to Richard F. Carman. The area soon became known as Carmansville.[11] Carman built a few houses on the property, close to the river and to the Hudson River Railroad's Carmansville station at 152nd Street. Carman died in 1867 and in1880 his holdings were divided into 257 lots that were sold for $181,609. Buyers, however, refused to take title to the property because of legal difficulties and a second sale, registering only $67, 809, took place in 1881.[12] The property was soon subdivided

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[9] *Eleventh Annual Report of the Board of Commissioners of the Central Park for the Year Ending December 31, 1867* (New York, 1868).

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

[11] According to James Bradley, in Kenneth T. Jackson, ed., *Encyclopedia of New York City* (New Haven: Yale University Press, 1995), p. 179, Carman "had become tremendously wealthy by rebuilding much of New York City after the Great Fire of 1835." Pelham, *Washington Heights*, p. 107, notes that Carman "made money in his box-making business in Beaver Street."

[12] *A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century* (NY: Record and Guide, 1898), p. 97, 131.

into smaller land holdings, leading eventually to the development of a residential neighborhood.

Speculative Development in the Historic District

Development in Washington Heights and other northern Manhattan neighborhoods, including the Upper West Side, Upper East Side, and Harlem, was inhibited by a lack of mass transit facilities permitting people to live in these areas and easily commute to jobs, shops, and places of entertainment that were located several miles to the south. In 1878 and 1879, elevated rail lines were extended north along Second and Third Avenues on the east side and along Ninth Avenue (Columbus Avenue), as far north as 110th Street, continuing north on Eighth Avenue to 155th Street, on the west side. This resulted in the earliest speculative development in the district, the construction of a row of six houses at 450-460 West 153rd Street in 1881. With only a few exceptions, all of the row houses and apartment buildings in the historic district were erected as speculative ventures.

The section of Washington Heights, south of 155th Street, seemed to be a natural location for first-class development. The area was, as the *Real Estate Record* noted, "a very salubrious one." The magazine reported on the area's high ground, fine views, and "pure and bracing atmosphere."[13] Nevertheless, development south of 155th Street proceeded slowly. Although the elevated station at 155th Street was close to the property in the historic district, it was virtually inaccessible because of its location below the cliff east of St. Nicholas Place. In order to reach the station from Washington Heights, a potential commuter would have had to ascend and descend between eighty and ninety stairs each day. The *Real Estate Record* commented that residents were "compelled to do this or walk down to the 145th street station at 8th avenue, or take the cable car to 125th street."[14] The difficulty in actually reaching the 155th Street station from the Heights inhibited speculative development; "this has been the reason why Washington Heights has not been improved more than it has," charged the *Real Estate Record* in 1890.[15] The 1881 row of six houses was followed, in 1882, by a single mansion (demolished); in 1883, one row of eleven houses (one has been demolished) were erected; in 1884, a single row house and a row of four (demolished); in 1886, three row houses and a related apartment building; in 1887, a single mansion; and in 1889, a single row house.[16] By the end of the decade the streets of the historic district were lined with scattered rows, a single apartment building (468 West 153rd Street), and a few freestanding houses, most predating

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[13] "Tempting Offerings to Home Buyers," *Real Estate Record and Builders Guide* 56 (October 5, 1895), p. 436.

[14] "On Washington Heights," *Real Estate Record and Builders Guide* 47 (September 6, 1890), p. 300.

[15] "On Washington Heights," p. 300.

[16] Other freestanding houses may have been erected during this decade; the date of all demolished buildings has not been ascertained.

the period of speculative development.

While development on Washington Heights was slow during the 1880s, land values rose rapidly since it was obvious that development pressures would eventually lead to large-scale development. In its survey of conditions on Washington Heights in 1890, the *Real Estate Record* reported that:

> *Within the last five or ten years many changes have taken place in the value of vacant lots on Washington Heights. Less than a decade ago lots could be purchased for a few hundred dollars in a greater portion of that section of the city; at this moment it would be difficult to find any lots that could be purchased at that figure. Indeed, thousands of dollars are now the asking price, where it was formerly hundreds.*[17]

This article also noted that "there is probably no finer residence section on the Heights than St. Nicholas avenue and St. Nicholas place, between 145th and 155th streets," an area that, within the historic district, already contained two rows.[18]

Access to the neighborhood improved with the construction of a short-lived cable-car railway on Tenth (now Amsterdam) Avenue in the late 1880s.[19] The *Real Estate Record* maintained that by riding on the cable car "it is possible to travel more quickly . . . from 155th street and 10th avenue to City Hall than to get from the City Hall to 125th Street and 3rd avenue [on the elevated railroad]."[20]

In the 1880s, the recently established Washington Heights Taxpayers' Association and other civic-minded groups began a campaign to solve the transit problem in lower Washington Heights by advocating the construction of a viaduct that would link the Heights to the elevated station at 155th Street. In 1886, the Commissioner of Public Works announced plans to construct a steel viaduct across 155th Street, linking 155th Street at St. Nicholas Place with the elevated station and with the Central Bridge (now Macomb's Dam Bridge; the bridge and viaduct ensemble are a designated New York City Landmark). This ambitious scheme, begun in 1890 and completed in 1895, also improved

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[17] "On Washington Heights," p. 301.

[18] The rows in this area were 883-887 St. Nicholas Avenue (1883) and 841-847 St. Nicholas Avenue (1884; demolished). South of this district St. Nicholas Avenue and St. Nicholas Place were lined with impressive mansions, now located within the Hamilton Heights/Sugar Hill Historic District.

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

[20] "On Washington Heights," p. 300.

vehicular circulation in northern Manhattan, linking the Bronx to northern Harlem and Washington Heights.[21]

As construction proceeded on the viaduct, the number of buildings under construction in the historic district slowly increased, leading to the development of the middle-class neighborhood that survives today. In 1890, a row of three houses and a single row house were erected; in 1892, a row of five and another single row house; in 1893, a row of five; and in1894, a row of two and another of eight. After the completion of the viaduct, many new row houses were constructed and these were joined by the beginning of large-scale apartment house development. In fact, as early as 1895, in an article focusing on the row at 43-57 St. Nicholas Place, the *Real Estate Record* noted that "the transformation of what was once the old-fashioned village of Carmansville into one of the residence portions of New York City has gone on so rapidly that but very few of the rural characteristics remain about it. . . .These [improvements] have been either the builder of first-class residences who sold his houses to professional and business men for their own occupation, or wealthy merchants and manufacturers who purchased plots and built for their own use."[22]

Almost all of the construction prior to the opening of the viaduct was row houses. However, the viaduct increased the convenience of the neighborhood, undoubtedly also increasing land values. This resulted in the beginning of large-scale apartment house construction in and just outside of the historic district. In fact, in1895, three apartment buildings were erected in the district. These were followed, in 1897, by eight apartment buildings and a single row house. Construction in the district peaked in 1898, with the construction of fifteen row houses in four separate rows, as well as three apartment buildings. Nineteen additional apartment buildings and one store were constructed in the district between 1901 and 1924.

Between 1881 and 1898, sixty-five row houses were erected in the historic district, fifty-nine of which are extant.[23] These row houses exemplify the speculative development that created New York's middle- and upper-middle-class row house neighborhoods in the last decades of the nineteenth century. Almost all of these houses were planned by speculative developers who purchased the land, hired an architect, and erected fashionable houses that could be rapidly and profitably sold to affluent households. Since speculative building was, as its name suggests, a risky business, it was important that the new homes be provided with the design and infrastructure amenities that affluent buyers demanded. Thus, most of the row houses in the Hamilton Heights/Sugar Hill Northwest Historic District are on lots of a relatively generous size. They are faced with high-quality face brick, or with brownstone or limestone, and are ornamented with stone

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

[22] "Tempting Offerings to Home Buyers."

[23] 841-847 St. Nicholas Avenue have been demolished; 881 St. Nicholas Avenue has been replaced by an apartment building; and 459 West 153rd Street has had its facade stripped.

or terra cotta. Inside, the houses were provided with up-to-date features such as ornate woodwork, often featuring different woods in each room, patterned parquet floors, handsome fireplace mantles, and modern plumbing, lighting, and heating. The *Real Estate Record* described the row at 43-57 St. Nicholas Place in 1895:

> *These houses are built on the excellent American basement plan, with dimensions of from 17 to 22 feet by 50 to 55 feet, on lots 65 to 75 feet. They are designed, while affording the necessary comforts and conveniences, to meet different views and wishes as to the sizes of houses desired. The fronts are a very elegant design in light pressed brick and limestone, and the interiors are variously arranged and fitted. The general plan embraces servants' and family entrances, reception rooms, kitchens and laundries on the ground floor; parlor, foyer, dining-room and butler's pantry on the first floor, and bedrooms, dressing-rooms, bath-rooms, and servants-quarters, closets, etc., on the two floors above. The arrangement of rooms is perfect and satisfactory. The trim and fittings are varied in detail, thoroughly modern and first-class in every respect. These houses are carefully and substantially built, and impress the visitor, not only with the conscientiousness bestowed on them in this matter, but also in the care exercised to produce a house perfect in artistic as well as practical details.*[24]

Row houses in the district were designed in a succession of popular revival styles. The earliest row in the historic district, 450-460 West 153rd Street, was designed in the Neo-Grec style, which, at the time the row was constructed, in 1881, was just beginning to lose popularity. These six houses, two with brownstone facades and four with brick facades, are ornamented with the angular forms and incised detail that characterizes the style. Some of the finest houses erected in the historic district in the 1880s were designed in the newly-fashionable Queen Anne style. The three row houses at 462-466 West 153rd Street and the adjoining apartment building at 468 West 153rd Street, all designed in 1886, exemplify the finest characteristics of Queen Anne design. This quirky row is asymmetrically massed, with richly textured facades of deep red brick, rock-faced and smooth brownstone, highlighted with terra-cotta ornament; stained-glass windows; complex, multi-paneled wood doors; and pressed-metal cornices.

By the 1890s, the Queen Anne style had been supplanted in popularity by row houses with Neo-Renaissance or Beaux-Arts style facades. The Neo-Renaissance row houses, such as 846-854 St. Nicholas Avenue, are faced either in brownstone or limestone, arranged in symmetrical rows, and ornamented with Renaissance-inspired carved detail. This carving is often extremely elaborate, featuring foliage, animals, human heads, and monsters. The detail on most of these houses is loosely based on Italian Renaissance precedents, although one row, Clarence True's eight houses at 43-57 St. Nicholas Place, adapt Northern Renaissance features to the requirements of late nineteenth-

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[24] "Tempting Offerings to Home Buyers," *Real Estate Record and Builders Guide* 56 (October 5, 1895), p. 436.

century New York row houses. Most of the more sculptural Beaux-Arts row houses, such as 869-875 St. Nicholas Avenue and 402-414 West 154th Street, are faced in limestone, and feature elaborate carved detail including three-dimensional cartouches, shields, and shells.

The row houses in the historic district were erected just before rising land values and increasing costs made row house development prohibitively expensive. Thus, they are representative of the last generation of single-family row houses erected in Manhattan.[25] Many of the row houses in the district represent the traditional New York form, with a high stoop and raised basement. These houses have their main entrance on the parlor floor and a service entrance tucked beneath the stoop. The windows of the basement, set at or just below the level of the sidewalk, are always protected by iron window guards. The facade at the entrance and parlor level is generally more ornate than the upper levels and is often articulated by windows that are taller or more highly decorated than those above. Development in the historic district occurred during a period when architects and developers were beginning to experiment with the design of row houses without high stoops. Thus, several rows in the district, notably those designed by Clarence True at 43-57 St. Nicholas Place and 842-844 St. Nicholas Avenue, are examples of the American basement plan; True was an active proponent of this type of plan.[26] On these houses, the main entrance is in the center of the facade, at or just above the sidewalk. This entrance leads to an interior stair hall with the stair leading up to the parlor floor. To the side of the main entrance is a narrow service entrance that opens into a passage leading to the kitchen and service areas of the house, located to the rear.

Many of the architects who worked in the historic district in the late nineteenth century specialized in speculative row house design. Little is known about architects such as Julius Boekell, John C. Burne, Henri Fouchaux, W. H. C. Hornum, Neville & Bagge, and James Stroud, but they probably had little formal training; rather, they probably trained in the offices of established practitioners, before setting up their own offices. Yet, these architects were proficient in providing well-planned dwellings at the reasonable costs expected by developers. Some of these architects, including Neville & Bagge, Fouchaux, and Hauser, had offices in northern Manhattan, convenient to the developing residential neighborhoods. A few were better known and better trained, notably the Ecole des Beaux-Arts trained C. P. H. Gilbert, who designed a row of three houses in 1890 on West 152nd Street, a decade before he became a favored architect of New York's social and financial elite, and Clarence True, who, as an architect and a developer, was responsible for some of the finest row houses on the Upper West Side. The architects who designed the row houses in this historic district not only worked in the Sugar Hill area, but also were responsible for many rows in Harlem, on the Upper West Side, and in other late nineteenth century row house neighborhoods.

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[25] Some individual town houses continued to be constructed in Manhattan through the 1930s, apartment buildings, however, replaced row house developments as the typical type of new residential construction.

[26] Sarah Bradford Landau, "The Row Houses of New York's West Side," *Journal of the Society of Architectural Historians* 34 (March 1975), p. 28.

There are thirty-three apartment buildings in the historic district. The first apartment building appeared surprisingly early in the area's history. It was erected in 1886, at 468 West 153rd Street, as a companion to three adjoining row houses, and was planned with a single apartment on each floor. It was not until 1895, with the opening of the 155th Street Viaduct and its connection to the elevated station, that other apartment buildings were erected. The early apartment buildings, including three erected in 1895 and eight in 1897, were all five-story walkup structures. These early buildings are examples of French flats, a type of middle-class apartment house erected in the final decades of the nineteenth century. Unlike tenements, with their inadequate plumbing and lighting, tiny toilets that were often located off of the public hall, and their plans with rooms adjoining one another without private interior halls, the modestly-scaled apartments of French flats had up-to-date plumbing, private toilets, and private halls. An indicator of the economic class of the early occupants of these buildings is the fact that most of the residents of French flats, such as those at 828, 830, and 832 St. Nicholas Avenue, employed a single live-in servant.[27] The French flats erected in the late 1890s have ornate Renaissance-inspired facades of brick with limestone bases and terra-cotta trim. Apartment house construction in the historic district continued into the first decades of the twentieth century, with most developers choosing to erect five-story walk-up buildings. In fact, of the thirty-three apartment houses in the district, over two thirds are walkups. The first elevator apartment buildings were 849, 853, and 855 St. Nicholas Avenue, erected in 1898. Half of the apartment buildings in the district, including all of the largest buildings, were erected after the Interborough Rapid Transit (IRT) Company's subway line opened beneath Broadway, a block west of the historic district, in 1904. The opening of this subway provided a more rapid connection between Washington Heights/Sugar Hill and Downtown business areas than the elevated line.

Stylistically, the twentieth-century apartment buildings are an eclectic group, with boldly-ornamented Beaux-Arts style buildings, including 849-853 and 889 St. Nicholas Avenue and 480, 482, and 486 Convent Avenue; Colonial Revival style structures with red brick facades and eighteenth-century detail, such as 820-824 St. Nicholas Avenue, 464 West 152nd Street, and 465 West 152nd Street; and Neo-Gothic style structures, with their pointed-arch detail, such as the apartment house at 429 West 154th Street.

The architects commissioned to design the apartment houses in the historic district were, like the row house architects, generally men who specialized in this type of speculative design. In fact, two of the apartment house architects, Janes & Leo and Neville & Bagge, were also prominent row house designers (Neville & Bagge designed rows on West 153rd and 154th Streets, in this district). Work by architects such as Henry Andersen, Moore & Landsiedel, Gross & Kleinberger, Janes & Leo, and John Hauser can be found in other Manhattan neighborhoods. The three architects responsible for the largest number of early twentieth-century apartment houses in Manhattan, George Pelham and the firms of Neville & Bagge and Schwartz & Gross, are all represented in the district. The final apartment house erected in the district, the 1922 building at 881 St. Nicholas Avenue, is a modest design by Rosario Candela, one of the most prominent apartment house designers in the

[27] United States Census, 1900, enumeration district 635.

city.[28] As with the architects who specialized in row house construction, the apartment house specialists also lacked the most sophisticated training, but they were of extraordinary importance in the creation of the visual character of the city's residential neighborhoods.

The developers of many late nineteenth- and early twentieth-century apartment houses chose to give their buildings names at the time of their construction. These included romantic-sounding Indian names (Iroquois and Osceola); elegant-sounding English names (Pembroke, Roxbury, and Kinghaven); and geographically appropriate names (Grand View). The names, sometimes carved onto the facades, but often forgotten today, were chosen as marketing tools that would attract potential renters to the building.[29] Many of these builders did not retain ownership of the buildings for long. Instead they sold the buildings, almost as soon as they were completed, to what the real estate community referred to as "investors." These investors sought to profit over the long term by collecting rents.[30]

The final building erected in the historic district is the district's only institutional structure, the William McKinley Masonic Lodge, now the Prince Hall Masonic Lodge, erected in 1924-25. This austere Classical Revival style structure is a reflection of the fact that as residential neighborhoods developed, the institutions that served area residents generally followed.

Residents of the Historic District

Since the initial development of the historic district, the row houses and apartment buildings have seen a succession of residents of varying backgrounds. As was typical of the city's late nineteenth-century row house neighborhoods, the row houses in the Hamilton Heights/Sugar Hill Northwest Historic District generally were home to upper middle-class business and professional families -- stock brokers, builders, manufacturers, doctors, lawyers, editors, insurance dealers, etc.[31] Most of these residents owned their homes, although a few were rented. Residents who were American born were in the majority. Among the foreign-born heads of household were successful emigrants from Germany, Austria, Ireland, and Scotland. All of the homeowners and renters were

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[28] Andrew Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter* (NY: Acanthus Press, 2001), p. 303.

[29] The issue of apartment house names is discussed in Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture & Development* (NY: Columbia University Press, 1998), p. 318.

[30] H. W. Frohne, "Contemporary Apartment Building in New York City," *Architectural Record* 28 (July 1910), p. 66 and Dolkart, *Morningside Heights*, p. 292.

[31] Information on early residents is based on the United States Census for 1900; the New York State volumes of the 1890 census were destroyed by fire so the 1900 enumerations are the earliest available population listings.

white. Households ranged in size, with many quite large, including children, parents, and other relatives, and at least one and up to three servants in almost each home. The servants, almost all young women, were generally emigrants, including those from Ireland, Scotland, Germany, Switzerland, and Sweden. The only African-American residents of the district in 1900 were a few women who were live-in servants. Most of these women had moved to New York from Virginia, Maryland, and other states in the upper south; a few were emigrants from the West Indies. Typical households are those of Louis Rosenfeld, a New York-born leather merchant of German parentage, who lived at 887 St. Nicholas Avenue with his wife (also born in New York to German-emigrant parents), four sons (two in the export business and two students), and two Irish-emigrant servants, age 20 and 23; Charles Brahe (or Brake), the manager of a clock company, who was born in New York to German parents and lived at 464 West 153rd Street with his wife, two sons, daughter, mother-in-law, sister-in-law, and a thirty-five year old African-American servant who was born in Pennsylvania to parents from Maryland; and New York born developer Charles Judson, who lived at 842 St. Nicholas Avenue, one of a pair of houses that he had built in 1894-95, with his wife, two young daughters, and two servants from Ireland. Only a few of the row house residents rented rooms to boarders. The residents of the early apartment houses in the district were from similar, if less wealthy backgrounds and many of them also had a single live-in servant.

By the 1920s, lower Washington Heights had become a less well-to-do neighborhood, as many of the affluent early residents followed the migration of the upper middle-class to the suburbs. The 1925 New York State census records show that many of the row houses remained single family residences, however, more residents, in both the row houses and apartment buildings, rented rooms to lodgers and that a number of the row houses had been subdivided into apartments.[32] For example, 450 West 153rd Street had become a two-family house, while at 462 West 153rd Street, head-of-household Susannah Rennison (an English emigrant), shared the row house with her two daughters, son-in-law, grandson, and six lodgers. In 1925, adult residents were more likely to be immigrants than in 1900 and there were fewer households with servants.

Almost all of those residing in the historic district in 1925 were white. However, the demographics of the neighborhood were changing. In 1925 the census records the first building in the district with African-American residents. This was the apartment building at 853 St. Nicholas Avenue between West 152nd and West 153rd Streets. The census records fourteen households – twelve black and two white. Since an integrated apartment building was extremely rare in New York City in the early decades of the twentieth century, it is probable that this was a building in transition. Thus, as the black population of Harlem and Sugar Hill increased, the racial composition of tenants in a building could completely change over the course of a year.

The census also records the diversity of the city's African-American population in 1925. While four of the black households at 853 were headed by a man or woman born in the United States, seven were headed by emigrants from the British West Indies, and one by an emigrant from Panama. This provides a strong indication of the increasing prominence of West Indians in New

[32] New York State Census, 1925, AD 22, ED 17 and 40; AD 21, ED 40.

York City in the years after World War I. The apartments in this building were not especially large, yet households often consisted of many people – including extended family and lodgers (there were twenty lodgers divided among seven of the apartments). Several apartments housed only three or four people, but there were many with from five to eight residents, and one with eleven people and another with twelve. Among the male heads of household were those employed as an accountant, a fireman, a real estate dealer, and a minister; however, most of the residents were employed in more menial jobs, reflecting the discriminatory nature of the job market in New York. Male residents were employed as painter, porter, elevator operator, bell boy, garage worker, chauffeur, shipping clerk, street cleaner, and counterman, while women who worked outside of the home were employed as servant, stock girl, dressmaker, and machine operator.

The arrival of the first African-American residents to a building within the historic district is a reflection of a larger change that was occurring in the population of lower Washington Heights, as it became a primarily black neighborhood known as West Harlem or, more popularly, as Sugar Hill.[33] According to the *Encyclopedia of New York City*, the name "Sugar Hill" was in use by 1919, a time when few African-Americans actually lived in the area.[34] For those inhabiting crowded tenements and high-priced rooming houses on the Harlem plain, the elevated residential area to the northwest took on a mythic character and, by the 1940s, the area was synonymous with the life of city's and the nation's black elite.[35] *Ebony* magazine reported "Sugar Hill, the green bluff . . . is so high that all Harlem looks up it, would rather live in its canopied apartments than any place in America.[36] Sugar Hill was perceived as a place where life was sweet, where its residents enjoyed prosperous and comfortable lives. The phrase became part of American culture and in 1931 a musical comedy of the same name opened on Broadway. It represented Sugar Hill "to be the cream – or at least the café au lait – of the Harlem residential district."[37] In later years, "Duke" Ellington and Billy Strayhorn, both Sugar Hill residents, celebrated the neighborhood, in "Take the A Train," (1940) where lyrics urge listeners to ". . . take the A train . . . to go to Sugar Hill," and in "Sugar Hill

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[33] The discussion of Sugar Hill is based on that in the New York City Landmarks Preservation Commission's *Hamilton Heights/Sugar Hill Historic District Designation Report*, pp. 17-20.

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

[35] For a discussion of Harlem's "lamentable" housing conditions during the 1910s, see "How the Colored Population Lives," *Real Estate Record and Builders Guide*, 96 (December 18, 1915), p. 1020.

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

[37] "Reunion in Comedy," *New York Times*, December 26, 1931, p. 15.

Penthouse," the closing section of "Black, Brown and Beige."[38] This last piece, which Ellington debuted at Carnegie Hall in January 1944, told the history of the "American Negro" from slavery to modern times.[39]

As early as 1922, African-Americans were living on Edgecombe Avenue, to the southeast of the Hamilton Heights/Sugar Hill Northwest Historic District. *The New York Amsterdam News*, a weekly newspaper popular with black readers, featured advertisements for Sugar Hill buildings in which the neighborhood was promoted as "the Finest and Most Exclusive Section in Harlem."[40] Everything, however, was not sweet on Sugar Hill. As Claude McKay noted in 1940, "Sugar Hill has the reputation of being the romping ground of the fashionable set. The houses on the hill are more modern, but the rents are exorbitant. . . .Sugar Hill is vinegar sour to many of its residents pinching themselves to meet the high rent."[41] This may account for the fact that so many Sugar Hill residents leased space in their apartments to lodgers.

In 1930, James Weldon Johnson, the noted black writer and educator, described the neighborhood's changed character. In *Black Manhattan* he observed:

> *At any rate, there is no longer any apparent feeling against the occupancy of Harlem by Negroes . . . It has spread to the west and occupies the heights of Coogan's Bluff overlooking Colonial Park. And to the east and west of this solid Negro area, there is a fringe where the population is mixed, white and coloured. This expansion over the past five years has taken place without any physical opposition, or even any considerable outbreak of antagonistic public sentiment.*[42]

Johnson's observation is borne out by the 1930 United States census. By that year almost all of the

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

[39] James L. Collier, *Duke Ellington* (1987), p. 221-22, 218.

[40] *The New York Amsterdam News*, April 25, 1922, p. 15.

[41] Quoted in Dolkart and Sorin, *Touring Historic Harlem*, p. 91.

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

apartment houses along St. Nicholas Avenue and Convent Avenue had seen their tenant rosters transformed from all white to all black (only three apartment buildings continued to have white tenants).[43] There were, however, no black residents in the buildings to the west of St. Nicholas Avenue and Convent Avenue, and the row houses on St. Nicholas Avenue also retained their white tenancy. On St. Nicholas Place, the easternmost street in the district, four of the seven row houses recorded in the census had black residents. This division along St. Nicholas Avenue between white and black residents may be the reason why the *Encyclopedia of New York City* records that the western boundary of Sugar Hill was St. Nicholas Avenue.[44]

As was already evident in the single building with a black population recorded in the New York State census of 1925, the 1930 census indicates the diversity of New York City's black community. The buildings along St. Nicholas Avenue, Convent Avenue, and St. Nicholas Place housed black tenants from the British and Dutch West Indies, as well as many American-born residents. Few of the American-born tenants were native to New York City; rather, most had migrated north as part of the great migration from southern states. Jobs continued to be menial, including many railroad workers, elevator operators, and taxi drivers, as well as a number of postal workers (the postal service was one of the first government bureaucracies to employ substantial numbers of black workers). Changes were also occurring in buildings with white tenants. Many more of the row houses had been subdivided into small apartments. For example, all four of the row houses at 869-875 St. Nicholas Avenue, between West 153rd and West 154th Streets had been subdivided by 1930, apparently into studio and one-bedroom units. Although many of the side street row houses remained owner-occupied, single-family residences, others became boarding houses, such as 456 West 152nd Street where the German-born Emma Schneider lived with her daughter and thirteen lodgers, or 454 West 153rd Street, where the Welsh emigrant Evan Morgan shared his home with his wife, daughter, and four lodgers.

The change in the character of the historic district's population may also be a result of the construction of the Independent Line (IND) subway through Sugar Hill. The Independent Subway had a tremendous impact on the area. Approved by the Board of Transportation in 1924, the city-owned transit system included a route with tracks beneath St. Nicholas Avenue. Excavations for this subway began in 1925.[45] Life along the avenue was significantly disrupted by construction and many residents relocated. This may have been one of the reasons why the tenancy of so many buildings changed between 1925 and 1930. Service on the subway line began in September 1932, with an

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[43] United States Census, 1930, EDs 21-1019, 31-1020, 31-1036, 31-1037.

[44] Arnold, "Sugar Hill."

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

express stop at 145th Street and a local stop at 155th Street.[46] A pair of cast-iron subway entrances is located on the southwest corner of St. Nicholas Avenue and 155th Street, within the boundaries of the historic district. By the 1940s and 1950s, the buildings to the west of St. Nicholas Avenue also opened to black owners and tenants and they too became part of this center of African-American residential life. In fact, between the 1930s and 1950s, several significant figures within New York's black community moved to houses or apartments within the historic district, including lawyer and political leader Lamar Perkins (889 St. Nicholas Avenue), engineer Leroy Frederic Florant (848 St. Nicholas Avenue), and journalist Thelma Berlock Boozer (479 West 152nd Street).

Most of the buildings in the historic district have retained their architectural character to a surprisingly high degree. With its distinguished rows of single-family houses and fine apartment buildings the Hamilton Heights/Sugar Hill Northwest Historic District has remained, for more than a century, one of New York City's most architecturally distinguished and culturally significant neighborhoods.

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[46] D train service was inaugurated in 1940.

BUILDING ENTRIES

CONVENT AVENUE (WEST SIDE)
Between West 150th Street and West 152nd Street

470 Convent Avenue (aka 444 West 151st Street)
Borough of Manhattan Tax Map Block 2065, Lot 48

Name: Saranac
Date of Construction: 1910-11 (NB 728-10)
Architect: Gross & Kleinberger
Original Owner/Developer: Saranac Construction Co./Tomahawk Realty Co.
Type: Apartment house
Style: Beaux Arts
Stories: 6
Materials: Brick with limestone and terra-cotta trim

History
The new building form filed with the New York City Department of Buildings gives the owner as the Saranac Construction Co., while the department's docket books list the owner as the Tomahawk Realty Co. Both names appear in the conveyance records in 1910-11. The development company sold the building upon its completion in 1911. The Saranac was designed with 42 apartments.

Description
Convent Avenue facade: Orange brick with limestone and white, glazed terra-cotta trim; facade on Convent Avenue with stores on first story; Convent Avenue facade divided into two pavilions, each six bays wide, separated by light court; brick piers on first story with bands of limestone; limestone beltcourse between first and second stories; rectangular window openings with non-historic sash; terra-cotta sill course below second-story windows; terra-cotta lintel course with egg-and-dart molding above second-story windows; brick splayed lintels on third through sixth stories; console keystones at windows of second through fifth stories; beltcourse with egg-and-dart below sixth-story windows; sixth-story windows with terra-cotta enframements; piers rise at each corner of the two pavilions, beginning just below the sixth-story beltcourse and rising above the roofline; piers ornamented with fruit, bellflowers, and cartouches; cornices removed; light court faced with white brick and articulated with windows capped by splayed lintels; modest entrance in north wall of court. 151st Street facade: nine bays wide; same design elements as on Convent Avenue; first and last two bays with double windows; sixth bay with small windows; storefronts at east and west ends of facade; piers near either end; two historic fire escapes; west wall stuccoed.

480 (aka 439 West 151st Street) and 484 Convent Avenue
Borough of Manhattan Tax Map Block 2066 , Lot 19 and 21

Name: Iroquois and Osceola
Date of Construction: 1905-06 (NB 1296-05)
Architect: John Hauser
Original Owner/Developer: McKinley Realty and Construction Co.
Type: Apartment houses
Style: Beaux Arts
Stories: 5 and basement
Materials: Roman brick with limestone base and terra-cotta trim

History
These two apartment buildings are part of a trio that includes the Fontenoy at 486-490 Convent Avenue. Each of these buildings was originally planned with 21 apartments. The McKinley Realty and Construction Co. purchased the property in 1905 and held onto the completed buildings until 1916.

Description
480 Convent Avenue: Smooth painted brick basement and rusticated painted limestone first story; pale yellow Roman brick with white, glazed terra cotta above; historic areaway pipe railing; stair with historic wrought-iron railing leads to basement; building anchored by three window wide rounded corner bay. Convent Avenue facade: six bays wide; entrance pavilion in center with short stoop with non-historic railing leading to historic glass and iron grille double doors in bay three; Iroquois carved into panel above door; entrance and window to right flanked by heavy brackets with cartouches, supporting a balcony that is actually a portion of a historic wrought-iron fire escape; all window openings rectangular with non-historic sash; bays two and five, on second through fourth stories are set within keyed vertical enframement capped by pediment and ornamented with garland panels; other windows on second through fourth stories with splayed lintels; quoins at ends of the facade; windows of tower ornamented with full enframements, keystones and garland panels. 151st Street facade: seven bays wide, similar to Convent Avenue facade; smaller windows in central bay; bays two and six with vertical frames; pressed-metal bracketed cornice with garland frieze.

484 Convent Avenue: Brick basement; basement windows filled in; rusticated painted limestone first story; pale yellow Roman brick with white, glazed terra cotta above; non-historic areaway railing; facade seven bays wide; entrance pavilion in center with short stoop leading to historic glass and iron grille double doors slightly to the left of bay four; Osceola carved into panel above door; entrance and window to right flanked by heavy brackets supporting a balcony that is actually a portion of a historic wrought-iron fire escape; all window openings rectangular; some historic sash on the first and third stories; remaining windows with non-historic sash; bays two and six, on second through fourth stories are set within keyed vertical enframement capped by pediment and ornamented with garland panels; other windows on second through fourth stories with splayed lintels; quoins at ends of the facade; pressed-metal bracketed cornice with garland frieze.

486-92 Convent Avenue (aka 438-444 West 152nd Street)
Borough of Manhattan Tax Map Block 2066 , Lot 46

Name: Fontenoy
Date of Construction: 1905-06 (NB 1297-05)
Architect: John Hauser
Original Owner/Developer: McKinley Realty and Construction Co.
Type: Apartment house
Style: Beaux Arts
Stories: 5 and basement
Materials: Roman brick with limestone base and terra-cotta trim

History
This apartment building is part of a trio that includes the Iroquois and the Osceola at 480 and 482 Convent Avenue. The building was originally planned with 21 apartments. The McKinley Realty and Construction Co. purchased the property in 1905 and held onto the completed buildings until 1916.

Description
Stucco basement with altered fenestration; rusticated limestone first story; pale yellow Roman brick with white, glazed terra cotta above; historic areaway pipe railing; building anchored by three window wide rounded corner bay. Convent Avenue facade: ten bays wide with subsidiary bay of small rectangular windows just to the right of the seventh bay; entrance pavilion near center with short stoop with stone wing walls leading to historic glass and iron-grille doors in bay six; Fontenoy carved into panel above door; entrance flanked by pairs of heavy brackets with cartouches supporting a balcony; all window openings rectangular with non-historic sash; bays two, six, and nine on second through fourth stories are set within keyed vertical enframement capped by pediment and ornamented with garland panels; other windows on second through fourth stories with splayed lintels; at either end of facade are terra-cotta ornamental panels – an eared rectangular panel with a cartouche between the second and third stories, and an oval panel with fruit and flowers between the third and fourth stories; quoins at ends of the facade; windows of tower ornamented with full enframements, keystones and garland panels; non-historic store entrance and canopy in basement level of tower. 152nd Street facade: nine bays wide, 152nd Street facade similar to Convent Avenue facade; smaller windows in bay four; bays two and eight with vertical frames; historic wrought-iron fire escape; pressed-metal bracketed cornice with garland frieze.

CONVENT AVENUE (EAST SIDE)
Between West 151st Street and St. Nicholas Avenue

481-489 Convent Avenue (aka 411-415 West 151st Street)
Borough of Manhattan Tax Map Block 2066, Lot 25

History
This triangular site, created by the juncture of Convent Avenue and St. Nicholas Avenue, north of West 151st Street, has never been built on. The site is now Convent Garden.

Description
This triangular garden is surrounded by a high iron fence. Besides plantings, the site has a small garden house and a gazebo.

ST. NICHOLAS AVENUE (WEST SIDE)
Between West 150th Street and West 155th Street

809, 811, 813, and 815 St. Nicholas Avenue (815 St. Nicholas Avenue aka 400 West 151st Street)
Borough of Manhattan Tax Map Block 2065 , Lots 38, 49, 40, and 42

Date of Construction: 1897-98 (NB 242-97)
Architect: Henry Andersen
Original Owner/Developer: Claude W. Mick
Type: Apartment houses
Style: Renaissance Revival
Stories: 5 and basement
Materials: Brick with limestone base and terra-cotta trim

History
Developer Claude W. Mick of Yonkers sold these four apartment buildings in 1898.

Description
809 St. Nicholas Avenue: Painted rock-faced limestone base; rectangular basement windows with non-historic guards; non-historic areaway fence; painted, rusticated limestone first story; beige brick with white glazed terra cotta above; stone stoop with stone wing walls at left, arches over basement; non-historic door; ornately carved entrance enframement with pilasters supporting entablature with garland and wreath frieze; two crisply-cut rectangular windows on first story; one non-historic window guard on first and on second story; upper floors three bays wide; rectangular window openings with non-historic sash; terra-cotta window enframements; end windows on second story capped with ornate panels; eared enframements on fifth story with splayed lintels and prominent keystones; non-historic cornice; non-historic fire escape.

811 St. Nicholas Avenue: Rock-faced limestone base; rectangular basement windows with non-historic guards; non-historic areaway fence; basement windows with non-historic rolling iron gate over one and historic guard over the other; rusticated limestone first story; beige brick with white glazed terra cotta above; stone stoop with stone wing walls at left, arches over basement; ornately carved entrance enframement with pilasters supporting entablature with garland and wreath frieze; two crisply-cut rectangular windows on first story with non-historic guards; upper floors three bays wide; rectangular window openings with non-historic sash; terra-cotta window enframements; end windows on second story capped with ornate panels; eared enframements on fifth story with splayed lintels and prominent keystones; pressed-metal bracketed cornice with garland and cartouche frieze; historic fire escape.

813 St. Nicholas Avenue: Painted rock-faced limestone base; rectangular basement windows with non-historic guards; non-historic areaway fence; painted, rusticated limestone first story; beige brick with white glazed terra cotta above; stone stoop with stone wing walls at left, arches over basement; ornately carved entrance enframement with pilasters supporting entablature with

garland and wreath frieze; two crisply-cut rectangular windows on first story; upper floors three bays wide; rectangular window openings with non-historic sash; terra-cotta window enframements; end windows on second story capped with ornate panels; eared enframements on fifth story with splayed lintels and prominent keystones; pressed-metal bracketed cornice with garland and cartouche frieze; historic fire escape.

815 St. Nicholas Avenue (aka 400 West 151st Street): Painted, rock-faced limestone base; non-historic areaway fence; basement with three windows and a door; non-historic window guards on basement and first story; painted, rusticated limestone first story; beige brick with white glazed terra cotta above. St. Nicholas Avenue facade: four bays wide; crisply-cut rectangular windows on first story; upper floors with rectangular window openings with non-historic sash; terra-cotta window enframements; central windows on second story capped with ornate panel; garland panels between third- and fourth-story central windows; eared enframements on fifth story with splayed lintels and prominent keystones. West 151st Street facade: ten bays wide; basement windows with non-historic guards; two-bay wide central entrance portico with pair of round arches supported by Doric columns and flanked by Ionic piers with rusticated shafts; garland frieze; entrance to left with non-historic door; small round-arch window to right; rectangular window openings with terra-cotta enframements; small windows in bays four and seven; ornate panels above all of the larger second-story windows; garland panels between the third- and fourth-story windows of bays one, three, five, six, eight, and ten; garland panels on fifth story between bays one and two, two and three, eight and nine, and nine and ten; small windows in bays four and seven, rectangular on two, three, and five and round arched on four; cornice removed; fire escape on 151st Street.

841-847 St. Nicholas Avenue
Borough of Manhattan Tax Map Block 2067, Lots 20, 120, 21, and 22

History
This vacant lot surrounded by a storm fence replaces four brick and stone row houses built by Charles Fleming in 1884-85 (NB 1009-84) to the design of James E. Ware.

849, 853, and 855 (aka 402 West 153rd Street) St. Nicholas Avenue
Borough of Manhattan Tax Map Block 2067, Lots 43, 44, and 47

Names: Roxbury (849 St. Nicholas Avenue); Milton (853 St. Nicholas Avenue)
Date of Construction: 1899-1903 (NB 978-98)
Architect: Janes & Leo
Original Owner/Developer: Maurice Polk
Type: Apartment houses
Style: Beaux Arts
Stories: 6 and basement
Materials: Roman brick with limestone base and terra-cotta trim

History
Construction of these three Beaux-Arts style apartment buildings, designed by the prolific architectural firm of Janes & Leo, took an unusually long time, probably because Maurice Polk lost the property in a court case in 1901. Polk had purchased the property from Jacob D. and Carrie M. Butler in 1898, apparently with a mortgage that he could not pay off and the Butlers took Polk to court and repossessed the property. The buildings were sold to the Pierrepont Realty Co. in 1903. The buildings were designed with a total of 39 apartments

No. 853 St. Nicholas Avenue was the first building in the historic district that housed black families. It is the only building with black families recorded in the 1925 New York State Census. Of the fourteen households enumerated, twelve were black households and two were white households. Many of the apartments housed large numbers of people, including extended families and lodgers. Although some of the black residents were American born, the majority were from the British West Indies, with a few from Panama and Cuba. Many were employed in jobs that were typical of those available to black men and women in the segregated job market of New York, including chauffeur, garage worker, porter, elevator operator, factory worker, counter man at a restaurant, bellboy, dressmaker, railroad worker, and street cleaner; although there was also a fireman, a stenographer, a teacher, an engineer, and an actor in residence. Many households were headed by women. Households ranged from that of 68 year old, American-born minister Robert R. Downs, who occupied an apartment with his wife Margaret (57), daughter Caroline (25), a teacher, and son Robert, Jr. (23), an actor; to that of Dorcella Howard, a 50 year old American-born woman who with her daughter Edna ran a boarding house with five lodgers, and Alfred Boling, a cook, and Mary Wilson, who did housework, both of whom were native born. Checker [sic] Alfred Preston, hotel elevator operator Clarence Norton, and bell boy Vernon Karran, all were emigrants from the British West Indies. Theodore Burrell, a West Indian typewriter mechanic, shared an apartment with his extended family–his American-born wife Casselle, an inspector of dresses, his seven year old niece Thelma Scot, his brother Benjamin, a tailor's presser, his sister-in-law Alice, Benjamin and Alice's two small children, Roby and Louis–as well as two lodgers, Headley and Aubrey Bailey, both West Indian emigrants who were employed as porters.

In the late 1930s, No. 849 was home to music teacher and choral instructor Eugene Aldana Jackson. Born in New York City in 1886, Jackson graduated from the Institute of Musical Art (later the Juilliard School of Music) and served as organist and choir director of St. Mark's Methodist Church, beginning in 1910. He was also supervisor of music for the Children's Aid Society, a piano teacher, and proprietor of the Jackson Music Publishing Co.

Description
849 St. Nicholas Avenue: Three bay facade; rusticated limestone base with red brick trimmed with heavy white glazed terra-cotta ornament above; facade painted; sunken basement lit by areaway with high, historic iron railing; basement windows filled in; central, shoulder-arch entrance, with non-historic door and steps; entrance set within ornate limestone enframement with segmental arch supported by brackets and ornate cartouche set above a rectangular panel; entrance flanked by double windows with keyed enframement, splayed voussoirs, and cartouche

supporting second-story sill; all window sash non-historic; second story with single central opening with eared enframement, console keystone, and base brackets, wider flanking windows (originally with two sash windows) with console keystone and splayed voussoirs, and terra-cotta banding keyed to enframements; cornice above second story; third- and fourth-story windows in single vertical enframement all keyed to facade; central window with pediment on third story and with keystone and ornate lintel on fourth story; wider flanking windows with ornate spandrel panels between the third and fourth stories and segmental-arch pediment and cartouche above fourth story; fifth-story central window with cartouche supporting sill and flanking windows with simpler enframements; cornice removed above fifth story; sixth-story central window with keystone and flanking windows capped by pediment with cartouche; brick parapet with terra-cotta coping; brick panels below third- and fourth-story windows removed and stuccoed; fire escape removed; rear elevation of common brick, segmental-arch windows, and fire escape.

853 St. Nicholas Avenue: Three bay facade; rusticated limestone base with red brick trimmed with heavy white glazed terra-cotta ornament above; facade painted; sunken basement with non-historic window guards; high, historic iron railing; central, shoulder-arch entrance, with non-historic door and steps; entrance set within ornate limestone enframement with segmental arch supported by brackets and ornate cartouche set above a rectangular panel; entrance flanked by double windows with keyed enframement, splayed voussoirs, and cartouche supporting second-story sill; non-historic window sash; second story with single central opening with eared enframement, console keystone, and base brackets, wider flanking openings with two windows; console keystone and splayed voussoirs, and terra-cotta banding keyed to enframements; cornice above second story; third- and fourth-story windows in single vertical enframement all keyed to facade; central window with pediment on third story and with keystone and ornate lintel on fourth story; wider flanking windows with ornate spandrel panels between three and four and segmental-arch pediment and cartouche above fourth story; fifth-story central window with cartouche supporting sill and flanking windows with simpler enframements; cornice removed above fifth story; sixth-story central window with keystone and flanking windows capped by pediment with cartouche; brick parapet with terra-cotta coping; historic iron fire escape at left. Rear elevation: common brick with segmental-arch windows and fire escape.

855 St. Nicholas Avenue (aka 402 West 153rd Street): St. Nicholas Avenue facade: two bays, rusticated limestone base with red brick trimmed with heavy white glazed terra-cotta ornament above; raised basement with non-historic door leading into non-historic store; historic iron railing; paired windows on first story with keyed enframement, splayed voussoirs, and cartouche supporting second-story sill; historic, 1x1, wood window sash with fluted Doric pilasters separating paired windows; second-story windows with console keystone and splayed voussoirs, and terra-cotta banding keyed to enframements; cornice above second story; third- and fourth-story windows in single vertical enframements keyed to facade, with ornate spandrel panels between three and four and segmental-arch pediment and cartouche above fourth story; fifth-story windows with simpler enframements; pressed-metal bracketed cornice above fifth story; sixth-story windows capped by pediment with cartouche. 153rd Street elevation: five major bays; central, shoulder-arch entrance, with non-historic door, reached by low stair; entrance set within ornate limestone enframement with segmental arch supported by brackets and ornate cartouche

set above a rectangular panel; to either side of entrance is single window with console keystone and a pair of windows capped by a cartouche supporting the second-story sill, all with keyed enframements; all second-story windows with console keystones and splayed voussoirs; end pairs of windows arranged in same manner as wider windows on front elevation; single third-story windows with pediments and cartouches; console keystones on four; cartouche sills on five; cornice between fifth and south stories; sixth-story end windows with pediments and cartouches; historic wrought-iron fire escape; two bay section angled to southwest with similar design. West Elevation: single red-brick bay with segmental-arch windows; brick parapet with terra-cotta coping; some non-historic window guards; sunken basement and western portion of building with entrance.

Significant References
Who's Who in Colored America, 4th edition (Brooklyn: Thomas Yenser, 1937), p. 275.

861-867 St. Nicholas Avenue
Borough of Manhattan Tax Map Block 2068, Lots 20 and 119

History
Now known as the William A. Harris Garden, this site consists of two separate parcels: a tiny corner plot (lot 20) and a wider plot that cuts diagonally through the block that is part of the right-of-way of the Croton Aqueduct. According to a plaque posted in the garden, William A. Harris was born in 1922 in Bracey, Virginia. He worked on a farm until 1939 when he moved to New York City. Harris worked for the Department of Sanitation, retiring as a foreman in 1979. It was through his efforts that this garbage-strewn lot was turned into a community garden.

Description
St. Nicholas Avenue: wall of finished granite with newel posts and capping pyramids; low rubblestone wall on 153rd Street; wall supports iron fence; wood pergola in garden

869, 871, 873, and 875 St. Nicholas Avenue and 402 West 154th Street (aka 877 St. Nicholas Avenue)
Borough of Manhattan Tax Map Block 2068, Lots 24, 25, 26, 27, and 28

Date of Construction: 1898-1900 (NB 669-98)
Architect: Henri Fouchaux
Original Owner/Developer: William H. Lake
Type: Row houses
Style: Beaux Arts
Stories: 4 and basement
Materials: Limestone

History
Developer William Lake purchased these five lots, as well as the three adjoining lots at 408-412

West 154th Street in 1898. Henri Fouchaux designed all eight houses in the ornate Beaux Arts style that he favored. Construction on these five houses was begun in September 1898 and they were completed in November 1900. Lake sold the houses to a middleman, Charles Hibbard, who lost the buildings in a foreclosure action to the Manhattan Life Insurance Company.

Description

869 St. Nicholas Avenue: Three bays; facade in form of three-sided angled bay; central stairs lead to portico with two fluted Corinthian columns supporting upper bay; non-historic areaway and stoop railings; painted basement; basement entrance to right down several steps; main entrance with non-historic door to right beneath portico; ornamental carved panels above portico; non-historic windows; second-story eared window enframements with console keystones; simpler eared enframements on this story with projecting cornice at central window; simple fourth-story enframements; stepped architrave above fourth story; pressed-metal bracketed cornice.

871 St. Nicholas Avenue: Three bays; painted basement with entrance to left; basement window with historic guard; non-historic areaway railing; stoop to right with non-historic railing leads to main entrance with non-historic door; first-story windows with projecting sills; non-historic windows; rounded oriel on second and third stories supported on deep brackets; band of carved foliate ornament with cartouche below second-story windows; pressed-metal cornice with balustrade railing atop oriel; second-story eared window enframements with console keystones; simpler eared enframements on this story; simple fourth-story enframements; stepped architrave above fourth story; bracketed pressed-metal cornice.

873 St. Nicholas Avenue. Three bays; flat facade; basement entrance to left; basement window filled in; stoop to right with non-historic iron railing leads to entrance with non-historic door; first-story windows with projecting sills; non-historic windows; deep projecting sill, with Greek fret band, supported by four brackets separates first and second stories; three windows of second story set within sculptural enframement with long central window beneath pediment supported by Ionic columns; simpler eared enframements on third story with projecting cornice at central window; simple fourth-story enframements; stepped architrave above fourth story; bracketed pressed-metal cornice.

875 St. Nicholas Avenue: Three and four bays; basement entrance; basement window with historic wrought-iron guard; non-historic areaway and stoop railings; stoop at right leading to portico supported by fluted Doric columns and pilasters; entrance with non-historic door; three-window wide rounded bay rises through third story and is capped by pressed-metal cornice with balustrade; second-story windows of bay with console keystones; eared window enframement with console keystone on second-story window to right; simpler eared enframements on third story; simple fourth-story enframements; stepped architrave above fourth story; bracketed pressed-metal cornice.

877 St. Nicholas Avenue (aka 402 West 154th Street): St. Nicholas Avenue facade: three bays, bay to right stepped back; low limestone areaway wall; basement windows with non-historic

guards; ornamental panels flank two first-story windows to left; non-historic windows; non-historic first-story window guards; ornate projecting sills supported on brackets below second-story window on right and third-story window on left; second-story eared window enframements with console keystones and sills with brackets with ribbon garlands; simpler eared enframements on third story; simple fourth-story enframements; stepped architrave above fourth story; bracketed pressed-metal cornice. 154th Street elevation: six bays on main section; entrance with non-historic door in third bay; entrance flanked by small and large rectangular windows with non-historic window guards; basement entrance to west with non-historic door and iron security gate; triple window above entrance with ornate enframement with deep projecting sill supported by brackets and segmental-arch pediment supported on brackets; upper story windows with enframements as on St. Nicholas Avenue. Side elevation: beltcourse and cornice continue onto small portion of side elevation. Rear extension: one-story and basement, two-bays capped by paneled parapet; brick rear elevation.

881 St. Nicholas Avenue (aka 401-403 West 154th Street)
Borough of Manhattan Tax Map Block 2068, Lot 62

Date of Construction: 1922 (NB 252-22)
Architect: Rosario Candela
Original Owner/Developer: 881 St. Nicholas Avenue Corporation
Type: Apartment house
Style: Neo Renaissance details
Stories: 6
Materials: Brick with stucco trim

History
This apartment house replaces one of the group of eleven houses erected in 1883 that includes 883-887 St. Nicholas Avenue and 411-423 West 154th Street. The officers of the 881 St. Nicholas Avenue Corp. were Attilio D'Antona, president, and Giuseppe Tomasulo, treasurer. Tomasulo was not a professional real estate developer. He was an Italian-born doctor who practiced in Greenwich Village. He received the Star of Solidarity from the Italian government for his services to New York's Italian community. The building originally contained eighteen apartments. This is an unusual example of a modest apartment building designed by Rosario Candela, an architect better known for his more luxurious buildings on Fifth, Park, and West End Avenues.

Description
Facade faced in red brick laid in Flemish bond; rectangular window openings with soldier brick surrounds; non-historic sash; soldier course below third-story windows; band of stucco squares with brick frames below sixth-story windows; sixth-story windows with header brick outlining an arch with blind brick fan and diamond stucco inset; brick parapet with low crenelation. St. Nicholas Avenue facade: three bays wide; central rectangular entrance with three granite stairs and shallow rectangle with header brick surround above entrance; chamfered corner. 154th Street

elevation: nine bays wide; site slopes to east; entrance in central bay similar to that on St. Nicholas Avenue; secondary entrance towards east end of facade; single and paired windows. Rear elevation: stucco and segmental-arch windows. North elevation: faced with brick; north light court elevation faced in stucco and cut by rectangular windows; historic fire escape on each street elevation.

Significant References

Alpern, Andrew, *The New York Apartment Houses of Rosario Candela and James Carpenter*, (NY: Acanthus Press, 2001), p. 303.
"Dr. Giuseppe Tomasulo, 89, Physician in 'Village,' Dies," *New York Times*, February 23, 1967, p. 35.

883, 885, and 887 St. Nicholas Avenue
Borough of Manhattan Tax Map Block 2068, Lots 64, 65, and 66

Date of Construction: 1883-84 (NB 30-83)
Architect: James Stroud
Original Owner/Developer: John Kelly
Type: Row houses
Style: Queen Anne
Stories: 3 and basement
Materials: Brick with molded-brick, stone, and terra-cotta trim (Belleville stone)

History

These three row houses are part of a group of eleven that included 881 St. Nicholas Avenue (demolished) and 411-423 West 154th Street (see below). A drawing of the entire row was published in *Building*, an early American architectural magazine, in 1883. The text notes that "The architect, Mr. James Stroud, has designed them on plateaus, giving the pleasing effect of green terraces, with walks of Seyssel Rock asphalt. He has introduced colonial features of architecture, such as bow windows, irregular roofs, verandahs and balconies." The interiors were trimmed with ash and cherry, and contained hardwood mantels. They also had hot and cold water and butler's pantries. Developer John Kelly purchased the site in 1874 and his family retained ownership, renting the houses, until 1902. In 1902, Anna T. Kelly sold all eleven houses to Moses Bachman, who transferred the property to Max Marx. Between 1902 and 1906, Marx sold the houses individually. By 1900 (the first available United States census that lists these houses, since the 1890 census for New York was lost in a fire), the houses were rented to large households. No. 183 was rented to George Simpson, a 34-year old, Scots-born, civil engineer, who lived here with his wife and daughter, sister and her daughter, two boarders (both teachers) and an Irish servant; No. 185 was rented to English-born Helen Watts, 54, whose household consisted of her two sons (a stockbroker and an electrician), three daughters, and two African-American servants, a 25-year old cook from Virginia, and a 23-year old from North Carolina; and No. 887 was leased by 53-year old leather merchant Louis Rosenfeld, whose parents emigrated from Germany, and his wife, four sons (two exporters and two students), and two Irish servants.

Description
All three houses originally had wood porches, now removed.

883 St. Nicholas Avenue: Red brick trimmed with black brick, red molded brick, and stone; facade painted; two-bay wide house with third story in form of mansard; house is mirror-image of No. 885; three-sided angled basement; central basement window converted into door; stone beltcourse separating basement and first story; high, non-historic stoop on right leading to segmental-arch doorway with non-historic door and transom light; brick arch capped by molded brick; wide, segmental-arch window to left with brick lintel; window opening lengthened at bottom; stone and molded-brick bands to either side of arch; on second story, single window with splayed brick lintel, stone keystone, and molded brick cap above entrance; wide segmental-arch window to left; brick lintel is missing; three courses with alternating black brick stretchers between first and second and second and third stories; all historic sash removed; cornice removed; mansard with dormer to left that has lost its pediment; dormer to right shares pediment with window of No. 885; pediment with terra-cotta squares; dormer projects from gable with wood ball finial.

885 St. Nicholas Avenue: Red brick trimmed with black brick, red molded brick, and stone; two-bay wide house with third story in form of mansard; house is mirror-image of No. 883; three-sided angled basement with filled in round-arch window; stone beltcourse separating basement and first story; high, non-historic stoop on left leading to segmental-arch doorway with non-historic door; transom with historic small square panes; brick arch capped by molded brick; wide, segmental-arch window to right with brick lintel; window opening lengthened at bottom; stone and molded-brick bands to either side of arch; on second story, single window with splayed brick lintel, stone keystone, and molded brick cap above entrance; wide segmental-arch window to right; brick between first- and second-story windows replaced; three courses with alternating black brick wing walls; non-historic gate; blind stucco fan; entrance with raised brick enframement; stucco stretchers between first and second and second and third stories; non-historic sash; cornice removed; mansard with dormer to right with historic swan's-neck pediment; dormer to left shares pediment with window of No. 883; pediment with terra-cotta squares; dormer projects from gable with wood ball finial.

887 St. Nicholas Avenue: Red brick trimmed with black brick, red molded brick, and stone; two-bay wide house with third story in form of mansard; facade set back from 883 and 885, design identical to No. 883 except that basement faced with rock-faced stone and round-arch window; basement faced with rubblestone; round-arch basement window with brick surround; stone beltcourse separating basement and first story; historic bluestone stoop on left lead to terrace; stoop continues at right with brownstone steps leading to segmental-arch doorway with wrought-iron and glass double doors, old, but not original to house; historic areaway and stoop wrought-iron railings; brick arch capped by molded brick; wide, segmental-arch window to left with brick lintel; single window with splayed brick lintel, stone keystone, and molded brick cap on second story above entrance; wide segmental-arch window to left; three courses with alternating black brick stretchers between first and second and second and third stories; non-historic sash; cornice removed; mansard with pedimented dormer to left; steep mansard tower

with oval dormer to right; slate may be extant beneath tar paper.

Significant References
"Block of City Houses for the Hon. John Kelly," *Building* 1 (May 1883), p. 106 and plate.

889 St. Nicholas Avenue (aka 450 West 155th Street)
Borough of Manhattan Tax Map Block 2068, Lot 67
Name: Grand View (now St. Nicholas Hotel)
Date of Construction: 1906-07 (NB 837-06)
Architect: Neville & Bagge
Original Owner/Developer: Gross & Herbener Realty and Construction Co.
Type: Apartment house
Style: Beaux Arts
Stories: 6 and basement
Materials: Roman brick with limestone trim

History
The Grand View is featured in the book *Apartment Houses of the Metropolis* (probably a book of paid advertisements). In an effort to attract potential tenants, the text notes that the building is located on wide streets, is close to a public school and a library, and is convenient to surface lines and the elevated railroad on Eighth Avenue. Each floor had three apartments, each with a parlor, library, and dining room. Apartments were provided with long distance telephone service, gas and electric light fixtures, and modern plumping fixtures. Rents were $1,200 to $1,300 per year. In c. 1950, this building was home to Lamar Perkins, one of leading mid-twentieth-century African-American political figures in New York. Perkins was born in Savannah, graduated from Lincoln University and Harvard Law School. He served as a New York State assembly member from Harlem and later as special deputy attorney general for New York State. The 1937 edition of *Who's Who in Colored America* wrote that "as a member of the Legislature he fostered various bills for the racial improvement of New York City and of Harlem in particular."

Description
First story and basement faced with painted brick and bands of painted limestone; high iron fence removed; entrance to basement to left, flanked by cast-iron Doric pilasters; historic wrought-iron gate in front of yard on St. Nicholas Avenue; central round-arch entrance portal with recessed glass and iron-grille double doors reached by stairs; arch capped by keystone and cartouche and flanked by wreaths and small round-arch windows, each with ornate keystone and projecting rounded sill; single, double, and single window to either side, each with console keystone; non-historic window sash set in historic wood frames; upper facade gold, iron spot, Roman brick with limestone trim. St. Nicholas Avenue facade: ten bay wide; second bay from left has double window; second, fifth and sixth, and ninth bays, on third though fifth stories, set within limestone frames keyed to the facade and ornamented with decorative keystones and spandrel panels; splayed lintels on other openings; fourth and seventh bays with smaller windows; cornices above first, second, and fifth stores; iron balcony supported by brackets in front of four central windows

of second story; iron balconies in front of second, fifth and sixth, and ninth bays on third and fifth stories; brick and limestone banding on sixth story; pressed-metal cornice; original parapet railing removed; one-bay chamfered corners faced in limestone with balconies on three and five; non-historic store entrance on first story of chamfer to north. 155th Street facade: six bays wide; non-historic storefronts on first story; upper stories similar to front elevation with fifth and sixth bays set in keyed enframement with iron balconies on three and five; historic, ornate wrought-iron fire escape. Cast-iron Independent Line subway entrances in front of building on St. Nicholas Avenue and on West 155th Street.

Significant References

Apartment Houses of the Metropolis (NY: Hesselgren, 1908), p. 156.
Who's Who in Colored America, 4th edition (Brooklyn: Thomas Yenser, 1937), p. 408; 7th edition (Yonkers: Christian E. Burkel & Associates, 1950), p. 414.

ST. NICHOLAS AVENUE (EAST SIDE)
Between West 151st Street and West 153rd Street

820-824 St. Nicholas Avenue (aka 820-826 St. Nicholas Avenue, 23-29 St. Nicholas Place, 401-409 West 151st Street)
Borough of Manhattan Tax Map Block 2066, Lot 29

Name: Pembroke
Date of Construction: 1906-07 (NB 545-06)
Architect: John O. Lewis
Original Owner/Developer: The Apartment Construction Co.
Type: Apartment house
Style: Colonial Revival
Stories: 6 and basement
Materials: Brick with limestone and terra-cotta trim

History
The Apartment Construction Co. purchased this property in 1906 and sold the completed building in 1910.

Description
Three street facades faced with deep red brick laid in Flemish bond with burned headers; limestone and white glazed terra-cotta trim; site slopes to the east creating a limestone-clad basement on West 151st Street and stores on St. Nicholas Place. St. Nicholas Avenue facade: thirteen bays wide; sunken basement with most windows filled in; areaway railing; first story brick laid in imitation of rustication; central entrance with painted limestone enframement; non-historic door flanked by fluted Doric pilasters that support a broken segmental-arch pediment with cartouche; flanking windows with limestone frames keyed to facade; ornate enframement at second-story window above entrance, with round-arch pediment with wreaths and garlands and side volutes; secondary entrances with non-historic doors to either side of main entrance; rectangular window openings with non-historic sash; all windows with splayed brick lintels and terra-cotta keystones; terra-cotta sills; beltcourses between first and second and fifth and sixth stories; second-story windows with terra-cotta keyed enframements; pressed-metal bracketed cornice. West 151st Street facade: nine bays wide. St. Nicholas Place facade: thirteen bays wide. Details on secondary street facades echo that on front elevation; single historic fire escape on 151st Street and on St., Nicholas Place; non-historic storefronts on St. Nicholas Place; non-historic areaway fence on St. Nicholas Place.

828, 830, and 832 St. Nicholas Avenue (aka 31, 33, and 35 St. Nicholas Place)
Borough of Manhattan Tax Map Block 2066, Lots 33, 34, and 35

Date of Construction: 1897-98 (NB 394-97)
Architect: Henry Andersen

Original Owner/Developer: Shannon & Paris
Type: Apartment houses
Style: Renaissance Revival
Stories: 5 and basement
Materials: Brick with limestone base and terra-cotta trim

History
Each of these three apartment buildings originally had six apartments. G. J. Shannon and R.S. Paris were developers from Yonkers. Shannon & Paris acquired the property in 1897.

Description
828 St. Nicholas Avenue: (Now Alba Hotel). Three bay wide apartment building extending through the block to St. Nicholas Place. St. Nicholas Avenue facade: painted limestone base and first story; historic areaway railing; first story rusticated; stoop and entrance enframement paired with that at No. 830; stoop at left leads to non-historic door; entrance flanked by Corinthian columns supporting entablature with ornamented frieze; orange brick with white glazed terra-cotta ornament on upper stories; ornate terra-cotta window enframements; non-historic window sash; non-historic window guards on first story; terra-cotta beltcourses on second story with Greek keys; ornate terra-cotta cornice above fourth story; terra-cotta Doric pilasters flank fifth-story windows; pressed-metal cornice with cartouches and garlands. St. Nicholas Place facade: echoes that on St. Nicholas Avenue; basement creates a full story faced with banded painted limestone; basement entrance to right with non-historic fence; first story is brick with terra-cotta beltcourses; some window enframements simpler than those on St. Nicholas Avenue; southeast corner chamfered; one-story entrance pavilion; historic fire escape.

830 St. Nicholas Avenue: Three bay wide apartment building extending through the block to St. Nicholas Place. St. Nicholas Avenue facade: painted limestone base and first story; non-historic areaway railing; first story rusticated; stoop and entrance enframement paired with that at No. 828; stoop at right leads to non-historic door; entrance flanked by Corinthian columns supporting entablature with ornamented frieze; orange brick with white glazed terra-cotta ornament on upper stories; ornate terra-cotta window enframements; non-historic window sash; non-historic window guards on first story; terra-cotta beltcourses on second story with Greek keys; ornate terra-cotta cornice above fourth story; terra-cotta Doric pilasters flank fifth-story windows; pressed-metal cornice with cartouches and garlands. St. Nicholas Place facade: echoes that on St. Nicholas Avenue; basement creates a full story faced with banded, painted limestone; non-historic ramp leading to rear door of 832; first story is brick with terra-cotta beltcourses; some window enframements simpler than those on St. Nicholas Avenue; northeast corner chamfered; court rising from second story, shared with No. 832; screen with single column and ornate terra-cotta entablature at second story.

832 St. Nicholas Avenue: Three bay wide apartment building extending through the block to St. Nicholas Place. St. Nicholas Avenue facade: painted limestone base and first story; non-historic areaway railing; first story rusticated; stoop at left leads to non-historic door; entrance flanked by Corinthian columns supporting entablature with ornamented frieze; orange brick with white

glazed terra-cotta ornament on upper stories; ornate terra-cotta window enframements; non-historic window sash; non-historic window guards on first story; terra-cotta beltcourses on second story with Greek keys; ornate terra-cotta cornice above fourth story; terra-cotta Corinthian pilasters flank fifth-story windows; pressed-metal cornice with cartouches and garlands. St. Nicholas Place facade: echoes that on St. Nicholas Avenue; basement creates a full story faced with banded, painted limestone; non-historic ramp, extending from 830, leading to rear door of 832; first story is brick with terra-cotta beltcourses; some window enframements simpler than those on St. Nicholas Avenue; northeast and southeast corners chamfered; court rising from second story, shared with No. 830; screen with single column and ornate terra-cotta entablature at second story.

834 St. Nicholas Avenue
See 400 West 152nd Street

840 St. Nicholas Avenue (aka 401 West 152nd Street)
Borough of Manhattan Tax Map Block 2067, Lot 29

Date of Construction: 1914-15 (NB 149-14)
Architect: Henry A. Koelbe
Original Owner/Developer: West 152nd Street Construction Co.
Type: Apartment house and store
Style/Ornament: Arts and Crafts
Stories: 6
Materials: Brick

History
The West 152nd Street Construction Co. was the incorporated name for Mrs. Martha Philips building project on the site at the corner of St. Nicholas Avenue and West 152nd Street, stretching eastward to St. Nicholas Place, where she erected a two-story store and office structure.

Description
Six-story beige brick apartment building with limestone trim. St. Nicholas Avenue facade: four bays wide; storefront with non-historic signage; site slopes to the east, creating a raised basement along 152nd Street; brick at basement level laid in rusticated manner. West 152nd Street facade: twelve bays wide; east elevation three bays wide; all windows rectangular with non-historic sash; limestone sills (painted on first story along 152nd Street) and soldier course brick lintels; sixth-story windows with small brick corner squares; painted limestone beltcourses between basement and first story; limestone beltcourses between first and second stories and fifth and sixth stories; brick diamond pattern on first story on 152nd Street; entrance on West 152nd Street with non-historic double doors with historic transom with iron grille; painted limestone entrance enframement with Doric pilasters; cornice removed; parapet with patterned diamond brickwork, limestone squares, and pierced areas; single historic fire escape on St. Nicholas Avenue and West 152nd Street elevations.

842 and 844 St. Nicholas Avenue
Borough of Manhattan Tax Map Block 2067, Lots 27 and 26

Date of Construction: 1894-95 (NB 913-94)
Architect: Clarence True
Original Owner/Developer: Charles G. Judson
Type: Row houses
Style: Northern Renaissance/Beaux Arts
Stories: 4½
Materials: Brick with limestone base and terra-cotta trim

History
In 1894, active New York developer Charles G. Judson acquired these two lots from the Aldhous Taylor Building Company, which had begun construction of the row to the north in the previous year. Judson frequently worked with architect Clarence True. Ownership of the pair of houses seems to have been embroiled in several court cases over the next few years. The 1900 United States census records Judson as a renter living in No. 842. He lived here with his wife, two daughters and two Irish servants.

Description
842 St. Nicholas Avenue: Low painted limestone base; beige brick above with brick and painted limestone trim; short stone stoop with stone wing walls and wrought-iron railing leading to rectangular entrance at right; ornate panel above entrance with address escutcheon, flanked by slender spindles resting on corbels; narrow window to left with stone transom bar and carved blind fanlight; to left of entrance bay is full height, two-window-wide, rounded bay capped by conical roof with slate shingles; ground-level round-arch service entrance with historic iron gate to left with narrow window with stone enframement and transom bar and carved blind fanlight to right; all upper story windows with raised brick surrounds keyed to facade; all second and third story windows with carved blind fanlights; cornice removed; mansard roof with slate shingles and single dormer with swan's-neck pediment; all windows and doors removed.

844 St. Nicolas Avenue: Low limestone base; brick above with brick and limestone trim; entire facade painted; low stone areaway wall; three-story rounded, two-window-wide bay to left; low stoop with historic wrought-iron railing in center of facade (at right side of bay) leading to non-historic door with enframement keyed to facade and ornate panel above with address escutcheon flanked by slender spindles resting on corbels; window to left with ornate blind fanlight and non-historic window guard; small oval window with ornate historic sash to right of entrance; ground-level service entrance with historic iron gate at right side of building; upper story windows with raised brick surrounds keyed to facade; all windows with carved blind fanlights; non-historic window guards on first and second stories; semicircular recesses at parapet of bay; steep gable pierced by oval window with keystone and raised lintel molding; gable projects from mansard with slate shingles; non-historic window sash.

846, 848, 850, 852, and 854 St. Nicholas Avenue
Borough of Manhattan Tax Map Block 2067, Lots 25, 24, 40, 39, and 38

Date of Construction: 1893-94 (NB 537-93)
Architect: John C. Burne
Original Owner/Developer: Aldous Taylor Building Co.
Type: Row houses
Style: Neo Renaissance
Stories: 3 and basement
Materials: Brownstone

History
Developers Frederick Aldous and William H. Taylor sold each of these houses between 1896 and 1898. Individually, both Aldous and Taylor were responsible for the construction of many late nineteenth-century rows on the Upper West Side. In c. 1950, No. 848 was the home of Leroy Frederic Florant, a prominent mechanical engineer, born in New York City in 1919. Florant had a degree in mechanical engineering from Howard University and also studied at Columbia. Between 1943-1946 he worked on the Manhattan Project, which developed the atom bomb and was a project engineer, from 1946-50, at a research laboratory at Ohio State University. In New York he served as an inventors' consultant.

Description
As this row of five brownstone-fronted houses extends northward, each house steps out slightly.

846 St. Nicholas Avenue: Three-story and raised basement house with painted brownstone facade; full-height rounded, three-window-wide bay to right; rusticated basement with rectangular windows protected by historic window guards; non-historic areaway wall; basement entrance in stoop with historic wrought-iron door; stoop with non-historic wing walls leading to old, but not original iron-grille door capped by original transom; rectangular windows with non-historic sash; non-historic window guards on first story; ornate carving on first story and in entrance hood; more modest carving above; segmental-arch pediment on second story and triangular pediment on third story window above entrance; pressed-metal cornice with small brackets and ornate frieze.

848 St. Nicholas Avenue: Three-story and raised basement brownstone house with full-height rounded, three-window-wide bay to right; rusticated basement with non-historic store; central basement window converted into door with non-historic rolling gate; two non-historic awnings at basement; non-historic areaway railing; basement entrance in stoop with historic wrought-iron door; stoop with non-historic ironwork leading to old, but not original iron-grille door capped by transom with wrought-iron grille; rectangular windows with non-historic sash; non-historic iron window guards at basement and first story; ornate carving on first story and in entrance hood; more modest carving above; segmental-arch pediment on second story and triangular pediment on third story window above entrance; pressed-metal cornice with small brackets and ornate frieze.

850 St. Nicholas Avenue: Three-story and raised basement house with painted brownstone facade; full-height rounded, three-window-wide bay to right; basement with non-historic imitation stone siding; rectangular basement windows protected by non-historic window guards; non-historic areaway railing; basement entrance in stoop with non-historic door; dogleg stoop with non-historic ironwork leading to historic paneled, wood double doors with double storm doors, capped by original transom; rectangular windows with non-historic sash; non-historic iron window guards on first story; ornate carving on first story and in entrance hood; more modest carving above; segmental-arch pediment on second story and triangular pediment on third story window above entrance; pressed-metal cornice with small brackets and ornate frieze.

852 St. Nicholas Avenue: Three-story and raised basement house with painted brownstone facade; full-height rounded, three-window-wide bay to right; rusticated basement with rectangular windows protected by historic window guards; basement entrance in stoop with historic wrought-iron door; low areaway wall; dogleg stoop with non-historic ironwork leading to historic paneled, wood double doors with double storm doors, capped by original transom; rectangular windows with non-historic sash; non-historic iron window guards on first story; ornate carving on first story and in entrance hood; more modest carving above; segmental-arch pediment on second story and triangular pediment on third story window above entrance; pressed-metal cornice with small brackets and ornate frieze.

854 St. Nicholas Avenue: Three-story and raised basement house with painted brownstone facade; full-height rounded, three-window-wide bay to right; rusticated basement with rectangular windows protected by historic window guards; basement entrance in stoop with historic wrought-iron door; low areaway wall with non-historic ironwork; stoop with stone wing walls and round newel post leading to entrance which has lost its original doors, but is capped by its original transom; rectangular windows with non-historic sash; non-historic iron window guards on first story; ornate carving on first story and in entrance hood; more modest carving above; segmental-arch pediment on second story and triangular pediment on third story window above entrance; pressed-metal cornice with ornate frieze; cornice has lost its projecting bracketed crown.

Significant References

Who's Who in Colored America, 7th edition (Yonkers: Christian E. Burkel & Associates, 1950), p. 188.

ST. NICHOLAS PLACE (WEST SIDE)
Between West 151st Street and West 153rd Street

23-29 St. Nicholas Place
See 820-824 St. Nicholas Avenue

31 St. Nicholas Place
See 828 St. Nicholas Avenue

33 St. Nicholas Place
See 830 St. Nicholas Avenue

35 St. Nicholas Place
See 832 St. Nicholas Avenue

37 St. Nicholas Avenue
See 400 West 152nd Street

41 St. Nicholas Place
Borough of Manhattan Tax Map Block 2067, Lot 29

Date of Construction: 1914 (NB 82-14)
Architect: Henry Koelbe
Original Owner/Developer: Mrs. Martha Philips
Type: Store and office
Style: None
Stories: 2
Materials: Brick

History
This two-story store and office building was erected as part of the project that included the construction of the apartment building to the west, at 840 St. Nicholas Avenue.

Description
Two-story building faced with beige brick laid in Flemish bond. St. Nicholas Place facade: limestone sill course and coping; raised brick soldier course above second story; brick parapet with diamonds; first story corner storefront removed (enclosed with concrete block); entrance to right with non-historic steel rolling gate; large central window on second story flanked by smaller windows; soldier course lintels. 152nd Street elevation: one window on first story and two on second story; all sash removed; non-historic gate at rear; building vacant at time of designation.

43, 45, 47, 49, 51, 53, 55, and 57 St. Nicholas Place
Borough of Manhattan Tax Map Block 2067, Lots 30, 130, 31, 131, 32, 33, 34, and 35

Date of Construction: 1894-95 (NB 915-94)
Architect: Clarence True
Original Owner/Developer: Jacob & Skinner Realty Co.
Type: Row houses
Style: Northern Renaissance
Stories: 4
Materials: Brick with limestone trim

History
Most of the houses in this row were involved in a lawsuit against the developers and were not sold off until about 1898. The *Real Estate Record and Builders Guide* described the row in 1895 (see Historical and Architectural Introduction).

Description

43 St. Nicholas Place: Painted, rock-faced limestone base with beige brick and limestone trim above; original round-arch entrance in center with low stoop has been removed; entrance converted into window with original rock-faced limestone voussoirs; smaller round-arch window with rock-faced limestone voussoirs to left; rectangular service entrance to right with non-historic door now sole means of entry; small bronze address panel inset into stone to left of entrance; non-historic iron areaway fence and first-story window guards; quoins at ends of house; paired rectangular windows on second and third stories set in center of facade with limestone enframements and diamond-panel spandrels; balcony with balustrade in front of second-story windows; triple window on fourth story with arched shell above central window; fourth story in form of gable projecting from sloping roof with non-historic asphalt shingles; edge of gable with zigzag detail; capped by a trefoil; all windows with non-historic sash.

45 St. Nicholas Place: Rock-faced limestone first story with beige brick with limestone trim above; low stoop set parallel to street leading to round-arch entrance with non-historic door; round-arch window in center with non-historic window guards; small cellar window below; rectangular service entrance to left with non-historic door and ornamental panel above; small bronze address panel inset into stone to left of entrance; angled bay at left beginning at second story, becoming polygonal tower at fourth story; capped by finial; iron balcony railing extends north from bay and continues across facades of 47 and 49 St. Nicholas Place; quoins at ends of building and angle of bay; flat limestone lintels and sills; rectangular window openings with non-historic sash; ornamental panels above second-story windows; small, projecting, rounded, limestone balcony with carved base and wall below fourth-story window on left; sloping roof; non-historic asphalt shingles.

47 St. Nicholas Place: Painted, rock-faced limestone first story with beige brick with limestone trim above; low stoop leading to central round-arch entrance removed and entry converted into

window; rectangular window set above small cellar window to right; non-historic window guards on first story; service entrance to left converted into main entrance, with non-historic door and granite surround; small bronze address panel inset into stone to left of entrance; historic 2x2 wood window sash on first through third stories; triple window groups on second and third stories with smooth limestone surround and diamond-panel spandrels; historic iron terrace railing on second floor continues across facades of 45 and 49 St. Nicholas Place; three windows of fourth story with limestone sill course and flat lintels; sloping roof with historic slate shingles.

49 St. Nicholas Place: Painted, rock-faced limestone first story with painted brick with painted limestone trim above; low stoop, with ornate front wall, running parallel to the street leads to central round-arch entrance with historic oak double doors; round-arch window with non-historic guard set above small cellar window with historic guard, to right; service entrance to left with historic door and non-historic security door and small ornamental panel above; small bronze address panel inset into stone to right of entrance; non-historic window sash; triple window groups on second and third stories with smooth limestone surround and diamond-panel spandrels; historic iron terrace railing on second floor continues across facades of 45 and 47 St. Nicholas Place; central window on second story converted into a door leading out onto terrace; three windows of fourth story with limestone sill course and flat lintels; sloping roof with shingles; non-historic tar-paper roof.

51 St. Nicholas Place: Painted, rock-faced limestone first story with painted brick and painted limestone trim above; low dog-leg stoop, with ornate front wall, running parallel to the street leads to central round-arch entrance with historic wood door; round-arch window with non-historic guard set above small cellar window with historic guard, to left; service entrance with altered stonework to right; historic iron service door; small bronze address panel inset into stone to left of entrance; historic, 2x2, wood window sash with non-historic storm windows; upper three stories in the form of an angled, three-sided bay with quoins at south end and at angles of bay; bay originally capped by a balustrade that has been removed; low limestone wall with fish bladder forms on southern two thirds of second story; flat limestone lintels; ornamental panels above second story lintels; pressed-metal cornice supports sloping roof with non-historic silver paper.

53 St. Nicholas Place: Painted, rock-faced limestone first story with painted brick with painted limestone trim above; low dog-leg stoop, with ornate front wall, running parallel to the street leads to central round-arch entrance with historic oak door; round-arch window with non-historic guard set above small cellar window to right; service entrance to left with ornamental panel above; historic wood service door and iron outer door; small bronze address panel inset into stone to right of entrance; non-historic window sash; upper three stories in the form of an angled, three-sided bay with quoins at angles of bay; bay originally capped by a balustrade that has been removed; low limestone wall with foliage on northern two thirds of second story; flat limestone lintels; ornamental panels above second story lintels; pressed-metal cornice supports sloping roof with non-historic asphalt shingles.

55 St. Nicholas Place: Painted, rock-faced limestone first story with beige brick with limestone trim above; low dog-leg stoop, with ornate front wall, running parallel to the street leads to central round-arch entrance with non-historic door; small bronze address panel inset into stone to left of entrance; round-arch window with non-historic guard set above small cellar window with non-historic guard, to left; service entrance to right with non-historic door and ornamental panel above; non-historic window sash; second and third stories in form of rounded bay capped by parapet with checkerboard pattern of brick and limestone; low ornamental limestone wall runs in front of second story; two windows on second and third stories with keyed enframements; ornamental panels above second story lintels; three round-arch windows with keyed enframement on third story; fourth story in form of gable projecting from sloping roof with non-historic asphalt siding; narrow, blind, round-arch with projecting shell-like keystone and sill; edge of gable with zigzag detail; capped by a triangle with cartouche.

57 St. Nicholas Place: Painted, rock-faced limestone first story with beige brick with limestone trim above; first through third stories of right three quarters of facade in form of projecting boxy bay with quoins and crowning rail; low stoop leads to central round-arch entrance at right with non-historic door; round-arch window with non-historic guard set above filled-in cellar window; service entrance to left with historic iron door and ornamental panel above; bronze address panel to left of entrance is missing; non-historic iron railing in front of house; non-historic window sash; limestone panel with rinceau below second story windows; paired windows on second and third stories with limestone enframement; spandrel panels between second and third stories with acanthus wreaths; third story with three round-arch windows with keyed limestone enframement; sloping roof with non-historic roofing paper.

Selected References

"Tempting Offerings to Home Buyers," *Real Estate Record and Builders Guide* 56 (October 5, 1895), pp. 436-37.

WEST 152ND STREET (SOUTH SIDE)
Between St. Nicholas Place and St. Nicholas Avenue

400 West 152nd Street (aka 834 St. Nicholas Avenue/37 St. Nicholas Place)
Borough of Manhattan Tax Map Block 2066, Lot 36

Date of Construction: 1895-96 (NB 1780-95)
Architect: Neville & Bagge
Original Owner/Developer: William H. and James Bingham
Type: Apartment house
Style: Renaissance Revival
Stories: 5 and basement
Materials: Brick with limestone base and limestone trim

History
William H. and James Bingham purchased this property in 1895 and sold the building in 1897, the year after its completion.

Description
Apartment house with three street facades; site slopes to the east creating raised basement on West 152nd Street and on St. Nicholas Place; painted, rock-faced stone basement; smooth, painted limestone first story; non-historic iron areaway fence in front of sunken basement on St. Nicholas Avenue and western portion of 152nd Street elevation. 152nd Street facade: nine bays wide; central entrance reached by a stoop set parallel to the street; rusticated stoop base with filled-in, semi-circular window; non-historic stoop ironwork; non-historic door flanked by paired pilasters supporting brackets and a cornice; door capped by ornate limestone blind fan; entry cornice supports four pedestals, two with urns and two with Corinthian columns that flank the central second-story window; central second-story window with ornate blind fan supported by Ionic columns; the Corinthian columns support an entablature with a broken segmental-arch pediment; yellow brick upper floors; first-story windows on 152nd Street keyed to facade; upper-story windows with ornate terra-cotta enframements; enframements on central bay of windows especially ornamental; rectangular windows on first through fourth stories and round-arch windows on fifth story; non-historic sash. St. Nicholas Avenue facade: five bays wide; three northern bays in form of shallow three-sided, angled bay; center of bay with small semi-circular windows with cornucopia panels below, all set within round-arch enframements; other window enframements similar to those on 152nd Street. St. Nicholas Place facade: central portion of facade three bays wide, flanked by chamfered corners, each with a single window bay; store in base on St. Nicholas Place with non-historic rolling iron gate; pressed-metal bracketed cornice.

WEST 152nd STREET (SOUTH SIDE)
Between St. Nicholas Avenue and Amsterdam Avenue

448 West 152nd Street
Borough of Manhattan Tax Map Block 2066, Lot 49

Date of Construction: 1887 (NB 129-87)
Architect: M. V. B. Ferdon
Original Owner/Developer: James B. Gillie
Type: House
Style: Transitional Neo-Grec/Queen Anne
Stories: 2 and basement
Materials: Brick with brownstone base and trim

History
This freestanding house, the only such building in the historic district, was erected by James B. Gillie who was also an active developer in the area. Along with Louis Ungrich, Gillie built 461-467 West 153rd Street and 426-432 West 154th Street in 1898. In 1891, Gillie sold this property to Philip Schaeffer; in 1897 it was purchased by Rudolph Oelsner, a German-born beer importer who, in 1900, lived in the large house only with his wife, a native New Yorker of German parentage, and his thirteen year old daughter. In 1906 Oelsner sold the house to Isabella Wallace; and in 1918 it was sold to Ernestine Fuerst. The property was purchased by its present owner, St. John's Baptist Church, in 1932.

Description
Symmetrical painted facade; full-height, central, projecting bay with central entrance reached via a high stone stoop with historic and non-historic iron railings; stone entrance portico with Corinthian columns and pilasters on paneled bases; single carved band on each column and pilaster; columns support an entablature with console front and carved side semicircles; non-historic doors with transom above; non-historic areaway railing; rock-faced stone (probably brownstone) base; basement capped by smooth stone beltcourse; brick above; single rectangular window with stone lintel with egg-and-dart molding above portico; single bay with a rectangular window on each story to either side of bay; projecting stone lintels with egg-and-dart moldings on first and second stories; stone beltcourses at sill and lintel levels; non-historic stone spandrel panels with crosses below large first-story windows; second-story window to left with historic 1x3 wood sash; other windows with 1x1 sash; pressed-metal bracketed cornice; pediment with sunburst caps bay; non-historic cross projects from bay; 1 ½-story non-historic extension to east with stair and basement and first-story doors.

450 and 454 West 152nd Street
Borough of Manhattan Tax Map Block 2066, Lots 51 and 54

Date of Construction: 1905-06 (NB 333-05)
Architect: John Hauser
Original Owner/Developer: McKinley Realty and Construction Co.
Type: Apartment houses
Style: Neo-Renaissance
Stories: 5 and basement
Materials: Brick with limestone base and terra-cotta trim

History
The McKinley Realty and Construction Co. sold these two apartment buildings in 1906, just after their completion.

Description
450 West 152nd Street: Six bay wide apartment building; beige brick sunken basement; historic areaway railing; painted, rusticated limestone first story; yellow brick with white, glazed terra-cotta trim above; central entrance with non-historic door; entrance flanked by carved panels and capped by garlands; massive console brackets to either side of the entrance supporting a balcony that is actually a part of a historic fire escape; non-historic canvas awning; rectangular window openings with non-historic sash; wide window and regularly-proportioned window to either side of entrance; corners of the second through fourth stories marked by brick quoins; splayed terra-cotta lintels and console keystones on windows of second and third stories; drip lintels above fourth story windows; incised terra-cotta beltcourse with rosettes above fourth story; brickwork laid in imitation of rustication on fifth story; fifth-story lintel course incorporating splayed keystones; pressed-metal bracketed cornice.

452 West 152nd Street: Six bay wide apartment building; beige brick sunken basement; historic areaway railing; painted, rusticated limestone first story; yellow brick with white, glazed terra-cotta trim above; central entrance with non-historic door; entrance flanked by carved panels and capped by garlands; massive console brackets to either side of the entrance supporting a balcony that is actually a part of a historic fire escape; non-historic canvas awning; rectangular window openings with non-historic sash; wide window and regularly-proportioned window to either side of entrance; corners of second through fourth stories marked by brick quoins; splayed terra-cotta lintels and console keystones on windows of second and third stories; drip lintels above fourth story windows; incised terra-cotta beltcourse with rosettes above fourth story; brickwork laid in imitation of rustication on fifth story; fifth-story lintel course incorporating splayed keystones; pressed-metal bracketed cornice.

456, 458, and 460 West 152nd Street
Borough of Manhattan Tax Map Block 2066, Lots 55, 155, and 56

Date of Construction: 1890 (NB 486-90)
Architect: C. P. H. Gilbert
Original Owner/Developer: James H. McKenny
Type: Row houses
Style: Transitional Renaissance Revival/Colonial Revival
Stories: 3 and basement
Materials: brick with stone trim

History
The developer James McKenny and his family moved into No. 456 and rented the other two houses. In 1900, Susan McKenny lived in the house with her sister Lottie and a German emigrant servant. In 1900, No. 458 was rented to a ship chandler named Daniel Van Wagenen and his household, consisting of his wife, son, daughter, sister-in-law, and two Irish servants.

Description
456 West 152nd Street: Yellow brick building with painted stone trim; to left, two-story and basement, three-sided, angled bay capped by parapet with recessed panels; painted basement with two small and one larger window with historic wrought-iron guards; historic areaway railing; stoop to right connected to stoop at No. 458; non-historic railing to left; historic iron railing to right shared with No. 458; basement entrance beneath stoop with historic iron door; round-arch entrance with rock-faced voussoirs; entrance arch is easternmost arch of a group of five that extends across the facades of 456-460 West 152nd Street, unifying the composition; historic multi-paneled door; oval window with keystone above and below on second story above entrance; non-historic sash; brownstone sill and lintel courses; third-story triple window with central arch; third-story painted; small dormer with single rectangular window and pyramidal roof above; pyramidal roof projecting from mansard; non-historic asphalt roofing.

458 West 152nd Street: Painted brick building with painted stone trim; stone beltcourse atop two rectangular basement windows; non-historic areaway railing, but historic wrought-iron railing at right of stairs leading down to basement entrance in areaway; stoop to left connected to stoop at No. 456; historic railings; round-arch entrance with non-historic door; basement entrance beneath stoop with historic iron door; two rectangular windows with non-historic window sash and guards to right of entrance; entrance and first-story windows with transom bars and round-arch fanlights; all with painted rock-faced stone voussoirs; arches are part of a group of five that extends across facades of 456-460 West 152nd Street, unifying the composition; first-story openings flanked by brick piers with brownstone capitals beautifully carved with foliage, including cattails; wide, segmental-arch window on second story with brick surround and keystone; window divided into three rectangular openings with non-historic sash and a historic fanlight with wood mullions; third story with pyramidal roof projecting from mansard; non-historic roof siding; third story articulated by three round-arch windows with keystones and non-historic sash.

460 West 152nd Street: Painted brick facade with painted stone trim; stoop to left has lost its historic railing; round-arch entrance with rock-faced voussoirs hidden by steel rolling gate; entrance arch is westernmost arch of a group of five that extends across the facades of 456-460 West 152nd Street, unifying the composition; oval window with keystone above and below on second story above entrance; small dormer with single rectangular window and pyramidal roof above; full-height, three window wide, round tower with conical roof to right of entrance faced in headers; basement windows with historic iron guards; historic areaway railing and non-historic cyclone fence; stone lintel and sill courses; recessed brick squares below third story; cornice removed; non-historic asphalt shingles on tower; at time of designation, house vacant and all windows boarded up.

464 West 152nd Street
Borough of Manhattan Tax Map Block 2066, Lot 57

Date of Construction: 1915 (NB 161-15)
Architect: Edmund L. Ellis
Original Owner/Developer: Daniel F. Mahoney
Type: Apartment house
Style: Colonial Revival
Stories: 5 and basement
Materials: Brick with limestone base

History
Irish-born builder Daniel F. Mahoney and his family had lived in the large house previously on this site.

Description
Painted, rusticated limestone first story set on smooth stone base; basement entrance stair at far right; small rectangular basement window to left; gold ironspot brick laid in Flemish bond, with limestone trim, above; four bays wide; entrance in second bay with non-historic doors; entrance flanked by Corinthian pilasters supporting a segmental-arch pediment; tympanum with address cartouche and ornate garlands; wide windows with non-historic sash copying original configuration of a larger central sash flanked by narrow sash; first-story windows with splayed voussoirs; limestone beltcourse between fourth and fifth stories; paneled terra-cotta lintels above windows on upper floors; historic iron balconies in front of side windows on second story; historic fire escape with rosettes runs in front of central windows; limestone, dentil and block cornice; brick parapet with limestone diamonds.

WEST 152ND STREET (NORTH SIDE)
Between St. Nicholas Avenue and Amsterdam Avenue

453 West 152nd Street
Borough of Manhattan Tax Map Block 2067, Lot 18

Name: Echo
Date of Construction: 1904 (NB 474-04)
Architect: Neville & Bagge
Original Owner/Developer: Jane F. Lennon
Type: Apartment house
Style: Neo-Renaissance
Stories: 5 and basement
Materials: Brick with limestone trim

History
This building was planned with sixteen apartments. It was constructed between August 4, 1904 and April 28, 1905. Developer Jane Lennon sold the property in 1905.

Description
Beige, ironspot Roman brick with limestone trim; sunken painted basement with rectangular openings; historic areaway railing; painted limestone band between basement and first story; facade six bays wide; central entrance enframement; short stair with stone walls leads to historic glass and iron-grille door; door and window to right flanked by ornate pilasters with cartouches supporting an entablature with ornate frieze; entrance section projects slightly; first, second, and fifth stories with limestone bands; rectangular window openings with non-historic sash; end bays on upper stories with paired windows; first-story windows and four central windows on second and fifth stories with flush, splayed, limestone lintels; end windows on second and fifth stories with keyed enframements and projecting keystones and voussoirs; central windows on third story with flush limestone lintels with lips; limestone lintel course on fourth story; end windows on third and fourth stories combined in vertical keyed enframements, separated by spandrels with incised detail, and capped by segmental pediments; historic wrought-iron fire escape; cornice removed. East elevation: common brick with segmental-arch windows.

455 West 152nd Street
Borough of Manhattan Tax Map Block 2067, Lot 16

Name: Wilson Major Morris Community Center
Date of Construction:1970 (NB 111-64P)
Architect: unknown
Original Owner/Developer:
Type: Community facility
Style: Modern

Stories: 3
Materials: Brick, limestone and cast stone

History
The community facility was named after Wilson Major Morris, the founder, in 1918, of St. John's Baptist Church, now located across the street at 448 West 152nd Street.

Description
Brick and limestone building; facade divided vertically into four sections; three sections, one to west and a pair to east, are beige brick with street level entrances and upper levels unarticulated; brick bays are flanked by pairs of closely placed projecting vertical brick bands; wider central section; high painted limestone base; three vertical bands of windows; cast-stone spandrel bands; cast-stone parapet.

465 West 152nd Street
Borough of Manhattan Tax Map Block 2067, Lot 12

Date of Construction: 1916 (NB 167-16)
Architect: Moore & Landsiedel
Original Owner/Developer: Presto Realty Corp.
Type: Apartment house
Style: Colonial Revival
Stories: 5 and basement
Materials: Brick with rubblestone base and limestone and stucco trim

History
This apartment building replaces a large, wood-frame, Italianate style house with a garden to the east (see illustrations). The building was erected by the Presto Realty Co., Oliver C. Moore, president and Raymond M. Moore, secretary. The Presto Realty Co. was also responsible for the construction of 442-48 West 153rd Street.

Description
Red brick laid in Flemish bond with raised rubblestone basement and limestone trim; basement with rectangular windows, some filled in; basement entrance stair to west with shallow wing walls; painted stone beltcourse between basement and first story; symmetrical massing with recessed central light court; wide segmental-arch painted limestone entrance in center of court elevation; marble stairs; double wood and glass doors to right with tripartite transom; window to left set above garland panel; two bays of paired windows above; non-historic sash; each pavilion flanking entrance court is five bays wide; central bays on first story faced with headers; end bays wider than central bays; segmental-arch openings in end bays on first story with brick voussoirs and limestone imposts; limestone diamonds below windows (missing to far left); end bays on second story capped by limestone blind arches ornamented with wreaths, garlands, keystones, and imposts; end bays on fifth story capped by stucco arches with central tile; limestone

diamonds between third and fourth stories of end bays; central bays on third story capped by blind arches composed of header bricks; limestone sills; limestone beltcourse between first and second stories; parapet with cartouches at either end and central faux balcony with diamonds below; two historic fire escapes.

469 West 152nd Street
Borough of Manhattan Tax Map Block 2067, Lot 10

Date of Construction: 1895 (NB 214-95)
Architect: John P. Leo
Original Owner/Developer: Julia Steers
Type: Apartment house
Style: Renaissance Revival
Stories: 5 and basement
Materials: Brick with rubblestone base, brownstone first story, and terra-cotta trim

History
Developer Julia Steers lived at 473 West 152nd Street. The property was acquired in 1895 by Margaret J[ulia?]. Steers; her estate sold the building in 1937. The building was planned to house five families. It was built in only six months, from March to September 1895. The building was vacant at time of designation.

Description
Irregularly-shaped building on triangular lot; design closely related to that at 479 West 152nd Street. Front elevation: five bays wide; rubblestone basement; rusticated stone first story; beige brick trimmed with white, glazed terra cotta above; central entrance with transom bar; entrance flanked by paired Doric pilasters with paired dwarf Corinthian pilasters on top; small square window to right at transom level with additional pair of dwarf pilasters; all historic windows and doors have been lost and, at the time of designation, were sealed; first story windows of front facade and angled bay with stone transom bars and transoms; single rectangular window openings to west of entrance; narrow triple window to right; recessed central bay above entrance only three stories, articulated by round-arch windows with transom bars and lion's head keystones; terra-cotta Greek fret beltcourses run across second story; second-story windows with terra-cotta lintels and console keystones; ornate terra-cotta entablature above second story; third- and fourth-story windows joined in vertical keyed enframements and separated by garland spandrels; round-arch fifth-story windows with terra-cotta keystones, imposts, and rope cap molding; pressed-metal cornice capped by acroteria. Southwest facade:single angled bay with same design elements as front facade. Western facade: similar to front elevation with simpler design; with addition of cartouches on second-story entablature, lack of keyed enframement on third and fourth stories, and gable pierced by a tall chimney in place of the metal cornice.

473 West 152nd Street
Borough of Manhattan Tax Map Block 2067, Lot 8

History
This mid-block lot, facing onto the right-of-way of the Croton Aqueduct, was occupied by the picturesque wooden home of Henry Webendorfer, designed by Frederick Winterburn in 1882. The German-born Webendorfer was involved in the textile business. He entered the silk business in Yonkers and had a cord and sash company in New York City. Webendorfer was also the developer of the row of houses at 450-460 West 153rd Street (see). The house was demolished in c. 1996.

Description
Only the rubblestone base of the Webendorfer House remains.

Significant References
Gray, Christopher, "The Ninth Milestone: At 473 West 152d, A 1769 Curiosity," *New York Times*, April 7, 1891, x, p. 6.
"Henry Webendorfer," [obituary] *New York Times*, July 2, 1932, p. 15.

475 West 152nd Street
Borough of Manhattan Tax Map Block 2067, Lot 7

History
This mid-block lot, facing onto the right-of-way of the Croton Aqueduct, was occupied by a three-story, brick house with a wooden porch, erected in the post-Civil War era. The house has been demolished.

Description
The site is vacant.

473-475 West 152nd Street
Borough of Manhattan Tax Map Block 2065, Lot 108

History
Lot 108, cutting diagonally across Block 2065, is the right-of-way of the Croton Aqueduct. The land was acquired for the aqueduct in the 1830s and the site has never been developed above ground. At some point in the early years of the twentieth century, the ninth milestone was placed on this lot, a few feet north of 152nd Street and just west of the apartment building at No. 469. The brownstone milestone, dating from 1769, had originally been placed at St. Nicholas Avenue and 133rd Street. It was removed c. 1996.

Description
On 152nd Street, a portion of a historic iron fence is extant, as well as a non-historic storm fence; on 153rd Street, the lot is marked by a non-historic iron fence.

Significant References
Gray, Christopher, "The Ninth Milestone: At 473 West 152d, A 1769 Curiosity," *New York Times*, April 7, 1991, x, p. 6.

479 West 152nd Street
Borough of Manhattan Tax Map Block 2067, Lot 5

Date of Construction: 1897 (NB 782-97)
Architect: John P. Leo
Original Owner/Developer: John P. Leo
Type: Apartment house
Style: Renaissance Revival
Stories: 5 and basement
Materials: Brick with rubblestone base, limestone first story, and terra-cotta trim

History
Architect/developer John P. Leo planned this apartment building with eleven apartments. He acquired the property in 1897 and sold it to the Pilgrim Realty Co. in 1904. The building was vacant at the time of designation. In c. 1950, this was the home of Thelma Berlock Boozer, journalist, reformer, club leader, educator, business person, and author. Boozer was born in Ocala, Florida and graduated from New York University. She worked, often on an editorial level, and several prominent black newspapers, including the *Amsterdam News*, the *New York Age*, and the *Pittsburgh Courier*. In 1950, at the time she was living in an apartment in this building, Boozer was director of community relations on the executive staff of the borough president of Manhattan.

Description
Irregularly-shaped building; design closely related to that at 469 West 152nd Street. Main street elevation: three bays wide; corner to east chamfered; rubblestone basement; non-historic areaway fence; wood stair with historic wrought-iron railing leads down to basement entrance; at left, basement window enclosed with non-historic concrete block; rusticated limestone first story; beige brick trimmed with white, glazed terra cotta above; central entrance with transom bar; low side walls flank entry; entrance flanked by paired Doric pilasters with paired dwarf Corinthian pilasters on top; non-historic door; some windows sealed, others with original 1x1 wood sash; triple window with stone transom bar and transoms to left of entrance; terra-cotta Greek fret beltcourses run across second story; second-story windows with terra-cotta lintels and console keystones; ornate terra-cotta entablature above second story; third- and fourth-story windows joined in vertical keyed enframement and separated by ornate spandrels with garlands; round-arch fifth-story windows with terra-cotta keystones, imposts, and rope cap molding; pressed-

metal bracketed cornice; brick parapet. East elevation: one bay wide; identical design except that first story articulated only by small window. Secondary elevation: with one bay facing the street and long wall, with two window bays facing southeast. Bay to east, facing street: has single first-story window with stone transom bar, with three stories of round-arch windows with transom bars and deep curved sills above; ornate second-story entablature continues onto secondary facade and is augmented with cartouches; in center of second story is terra-cotta plaque with cartouche reading AD 1897; above is projecting brick chimney breast capped by gable with tall chimney stack. Bay to northeast: echoes design of front elevation, with only a single window on first story; segmental-arch windows on eastern and western elevations.

Significant References

Who's Who in Colored America, 7th edition (Yonkers: Christian E. Burkel & Associates, 1950), p. 42.

WEST 153RD STREET (SOUTH SIDE)
Between St. Nicholas Place and St. Nicholas Avenue

400 West 153rd Street (aka 856 St. Nicholas Avenue; 59 St. Nicholas Place)
Borough of Manhattan Tax Map Block 2067, Lot 36

Name: Laonia
Date of Construction: 1895-96 (NB 1997-95)
Architect: Henry Andersen
Original Owner/Developer: Charles Kervan
Type: Apartment house
Style/Ornament: Renaissance Revival
Stories: 5 and 6 stories and basement
Materials: Brick with limestone base and terra-cotta trim

History
This building was constructed in a year. Work began on October 5, 1895 and was officially completed on October 12, 1896.

Description
Beige brick apartment building, with painted, rusticated limestone base and limestone and terra-cotta trim, extends along entire blockfront between St. Nicholas Place and St. Nicholas Avenue; divided into two separate pavilions with one-story entry as connector; site slopes to the east with building height rising from five stories with sunken basement on St. Nicholas Avenue to six stories with raised basement on St. Nicholas Place. 153rd Street facade: stoop with two staircases running parallel to street leads to central round-arch entrance; non-historic stoop walls, door, and infill; escutcheons in arch spandrels; entrance flanked by pairs of banded Ionic columns supporting garland, wreath, ribbons, and torch frieze; pavilions to either side are seven bays wide plus rounded, single bay corners; rectangular window openings with non-historic sash; pavilion to west with rusticated, painted limestone, raised basement with rectangular windows and round-arch entrance with non-historic security gate; first story windows have enframements with projecting cornices and cartouches; non-historic window guards; terra-cotta beltcourses with guilloche run across first story; limestone cornice above first story; splayed brick lintels on second and third stories; cornice above fourth story ornamented with cartouches; fifth story windows with large terra-cotta keystones; terra-cotta beltcourses on fifth story with Greek frets; fire escape with cast-iron panels with eagles; pressed-metal bracketed cornice; yellow brick side elevations facing court between pavilions. St. Nicholas Avenue facade: west pavilion has two full bays and curved corner; areaway with non-historic iron fence; short stoop with non-historic gate and railings leads to rectangular entrance to right with non-historic door and infill; entrance flanked by banded fluted Ionic pilasters supporting an entablature with wreaths and torches; east pavilion on 153rd Street with rusticated limestone base and first story (first story a continuation of basement of west pavilion); upper floors designed with same motifs as west pavilion, but one story higher; non-historic areaway railing across street facades of entire pavilion; basement entrance in rounded corner. St. Nicholas Place: high stoop with non-historic gate and railing runs

parallel to street; non-historic door in entrance at base of stoop; rectangular entrance with non-historic door and infill; cornice removed on both the east pavilion of 153rd Street and St. Nicholas Place.

WEST 153RD STREET (SOUTH SIDE)
Between St. Nicholas Avenue and Amsterdam Avenue

402 West 153rd Street
See 855 St. Nicholas Avenue

406-440 West 153rd Street
See 475 West 152nd Street

442-448 West 153rd Street
Borough of Manhattan Tax Map Block 2067, Lot 50

Date of Construction: 1921-22 (NB 521-21)
Architect: Moore & Landsiedel
Original Owner/Developer: Presto Realty Corp.
Type: Apartment house
Style: Colonial Revival
Stories: 5 and basement
Materials: Brick with limestone and stucco trim

History
The Presto Realty Corp., Oliver C. Moore, president, and Raymond Moore, secretary, acquired the property in 1916 and sold the completed building in 1924. The Presto Realty Co. was also responsible for the construction of 465 West 152nd Street. The building was erected with 21 apartments.

Description
Five-story apartment building set on site that slopes to east, with basement height increasing; red brick with bond of paired stretchers and header; rectangular basement windows, some with historic iron guards; rectangular basement entrances to either end; entrance at east end with non-historic steel rolling shutter; limestone beltcourse between basement and first story; thirteen bays wide; segmental-arch entrance with stone intrados in ninth bay; steps with paneled stone walls lead to recessed non-historic door; entrance balanced at fifth bay by window set within blind segmental arch with header-brick fan; rectangular window openings with non-historic sash; double width windows in fifth and ninth bays; shallow balconies with iron railings in front of second-story windows of fifth and ninth bays; similar, but smaller balcony in front of fifth-story window of seventh bay; limestone sill courses beneath second- and fifth-story windows; limestone sills; ornate, square, limestone cartouche panels between sixth and seventh and seventh and eighth bays between third and forth stories; stucco blind arches above six of the fifth-story windows; central window on fifth story with limestone fan; central brick parapet with two small limestone diamonds ornamented with cartouches; brick faux-balconies along roofline above fourth and fifth and tenth and eleventh bays.

450, 452, 454, 456, 458, and 460 West 153rd Street
Borough of Manhattan Tax Map Block 2067, Lots 54, 154, 55, 155, 56, and 57

Date of Construction: 1881 (NB 498-81)
Architect: Julius Boekell
Original Owner/Developer: Henry Webendorfer
Type: Row houses
Style: Neo-Grec
Stories: 3 and basement
Materials: Brick with brownstone trim and brownstone

History
Henry Webendorfer erected these row houses one year before he erected his own home at 473 West 152nd Street (demolished). He purchased the site for these houses in 1881 from the Reformed Protestant Dutch Church and retained ownership until 1888-89.

Description
These six row houses are designed in three pairs with the houses in each pair a mirror image of one another.

450 West 153rd Street: Three-story and raised basement painted brick facade with painted brownstone trim; two bays wide; historic areaway fence; rectangular basement window with historic iron guard; high stoop paired with that at No. 452 with historic iron railings; stoop leads to historic double, wood storm doors and transom set within brownstone enframement shared with No. 452 (at time of designation, storm doors boarded up and form of front door could not be determined); single rosette in vertical framing member; small rounded drip in center of lintel; deep cornice; rectangular window openings with non-historic sash set in wood frame; projecting brownstone sills; brownstone shoulder lintels with modest brackets and central drip; brownstone sill course below second story windows; pressed-metal bracketed cornice.

452 West 153rd Street: Three-story and raised basement painted brick facade with painted brownstone trim; house two bays wide; historic iron areaway fence; rectangular basement window with historic iron guards; high stoop paired with that at No. 450 with historic iron railings; stoop leads to historic double wood doors and transom set within brownstone enframement shared with No. 450; single rosette in vertical framing member; small rounded drip in center of lintel; deep cornice; basement entrance beneath stoop with historic iron door; rectangular window openings with non-historic sash set in historic wood frames; projecting brownstone sills; brownstone shoulder lintels with modest brackets and central drip; brownstone sill course below second story windows; pressed-metal bracketed cornice.

454 West 153rd Street: Three-story and raised basement brownstone facade; house two bays wide; historic areaway fence; non-historic areaway ramp; painted rusticated basement; rectangular basement window with non-historic iron guards; high stoop paired with that at No. 456 with historic iron railings; stoop leads to non-historic entrance (boarded up at time of

designation) set within enframement shared with No. 456; single rosette in vertical framing member; small rounded drip in center of lintel; deep cornice; basement entrance beneath stoop with historic iron door; rectangular window openings with non-historic sash; projecting sills; shoulder lintels with modest brackets and central drip; sill course below second story windows; pressed-metal bracketed cornice.

456 West 153rd Street: Three-story and raised basement brownstone facade; house two bays wide; non-historic areaway fence; rusticated basement; rectangular basement window with historic iron guards; high stoop paired with that at No. 454 with historic iron railings; stoop leads to historic double wood doors and transom set within enframement shared with No. 454; single rosette in vertical framing member; small rounded drip in center of lintel; deep cornice; basement entrance beneath stoop with historic iron door; rectangular window openings with historic 2x2 wood sash; non-historic aluminum storm windows; projecting sills; shoulder lintels with modest brackets and central drip; sill course below second story windows; pressed-metal bracketed cornice.

458 West 153rd Street: Three-story and raised basement red brick facade with painted brownstone trim; house two bays wide; non-historic areaway fence; rectangular basement window with historic iron guards; high stoop paired with that at No. 460; historic iron railing to left and old, but not original railing to right, shared with No. 460; stoop leads to historic double wood doors, with later glass panels, and transom set within brownstone enframement shared with No. 460; single rosette in vertical framing member; small rounded drip in center of lintel; deep cornice; basement entrance beneath stoop with historic iron door; rectangular window openings with non-historic sash; projecting brownstone sills; brownstone shoulder lintels with modest brackets and central drip; brownstone sill course below second story windows; pressed-metal bracketed cornice.

460 West 153rd Street: Three-story and raised basement red brick facade with painted brownstone trim; house two bays wide; historic areaway fence; rectangular basement window with historic iron guards; high stoop paired with that at No. 458; historic iron railing to right and old, but not original railing to left, shared with No. 458; stoop leads to historic double wood doors and transom set within brownstone enframement shared with No. 458; non-historic iron security doors; single rosette in vertical framing member; small rounded drip in center of lintel; deep cornice; basement entrance beneath stoop with historic iron door; rectangular window openings with non-historic sash; projecting brownstone sills; brownstone shoulder lintels with modest brackets and central drip; brownstone sill course below second story windows; pressed-metal bracketed cornice.

462, 464, and 466 West 153rd Street
Borough of Manhattan Tax Map Block 2067, Lots 58, 158, and 59

Date of Construction: 1886-87 (NB 1111-86)
Architect: Henri Fouchaux
Original Owner/Developer: Asbury Lester

Type: Row houses
Style: Queen Anne
Stories: 3 and basement
Materials: Brick with brownstone trim

History
These three houses and the adjoining apartment building were all erected together by developer Asbury Lester. They are among the earliest works designed by Henri Fouchaux, an architect better known for his limestone-clad, Beaux Arts style houses, such as those at 869-875 St. Nicholas Avenue and 402-412 West 154th Street. Lester sold all three houses in 1888-89.

Description
These three row houses are unified by the virtually identical design of the basement and first stories of each house and by the similar design of the second stories. Each has a distinctive third story.

462 West 153rd Street: Rock-faced brownstone basement pierced by wide segmental-arch window with historic wrought-iron guards; historic wrought-iron areaway railing; painted brownstone stoop to left with stone wing walls; round-arch entrance; historic, multi-panel, wood double doors with non-historic security doors; fanlight above doors; basement entrance beneath stoop with historic iron door; upper floors clad in red brick; large round-arch window on first story divided into three double-hung sash by non-historic aluminum piers; stained-glass upper sash of end windows; entrance and window arch flanked by brick, Doric pilasters and edged by molded bricks with bosses; non-historic iron window guards on first story; all sash non-historic except as noted; brownstone sill courses below windows on each story; three rectangular windows on second story with brownstone lintel course ornamented with subtle cupid's bows; raised brick band supported by brick brackets with bosses above second story; three round-arch windows on third story with compound arches rimmed with molded bricks with bosses; central arch with original fanlight with small square panes; flanking windows with colored glass fanlights; terra-cotta animal roundels in central spandrels above third-story windows; gabled roofline with terra-cotta foliate squares; gable projects from mansard with slate shingles; coping with bosses.

464 West 153rd Street: Painted rock-faced brownstone basement pierced by wide segmental-arch window with historic wrought-iron guard; historic areaway railing; painted brownstone stoop to left with stone wing walls; round-arch entrance; non-historic door; upper floors clad in painted brick; large round-arch window on first story divided into three double-hung sash by wood piers; upper sash of end windows is stained glass with single-pane sash below; central window with 1x1 wood sash; entrance and window arch flanked by Doric pilasters and edged by molded bricks with bosses; historic wood sash; non-historic aluminum storm windows on second story; brownstone sill courses below windows on each story; third and fourth stories in form of shallow oriel with corbeled brick base; three rectangular windows on second story with brownstone lintel course ornamented with subtle cupid's bows; raised brick band supported by brick brackets with bosses above second story; wide, round-arch window on third story divided into three double-

hung sash by wood piers and capped by transoms; central transom with small square panes and colored glass; flanking transoms with stained glass; compound arch with molded bricks with bosses; terra-cotta roundels to either side of third story; pressed-metal cornice with acanthus leaves and panels; tall chimney to west.

466 West 153rd Street: Painted rock-faced brownstone basement pierced by wide segmental-arch window with non-historic glass block; historic areaway railing; painted brownstone stoop to left with stone wing walls; round-arch entrance; historic, multi-panel, wood, double doors; non-historic basement door; upper floors clad in painted brick; large round-arch window on first story divided into three double-hung sash by wood piers; upper sash of end windows is stained glass with single-pane sash below; central window 1x1 wood sash; entrance and window arch flanked by Doric pilasters and edged by molded bricks with bosses; historic wood sash; brownstone sill courses below windows on each story; triple rectangular window on second and third story with brownstone surrounds; brownstone beltcourse above second story; pressed-metal cornice with brackets and acanthus leaves; low slate mansard.

468 West 153rd Street
Borough of Manhattan Tax Map Block 2067, Lot 60

Date of Construction: 1886-87 (NB 1110-86)
Architect: Henri Fouchaux
Original Owner/Developer: Asbury Lester
Type: Apartment house (5 apartments)
Style: Queen Anne
Stories: 4 and basement
Materials: Brick with brownstone trim

History
This apartment building and the three adjoining row houses were all erected together by developer Asbury Lester. They are among the earliest works designed by Henri Fouchaux, an architect better known for his limestone-clad, Beaux Arts style houses, such as those at 869-875 St. Nicholas Avenue and 402-412 West 154th Street.

Description
Painted rock-faced brownstone sunken basement pierced by wide segmental-arch opening consisting of a window with historic wrought-iron guard and entry with historic multi-paneled door; entrance beneath stoop with non-historic door; non-historic areaway wall with historic newel posts; historic, rock-faced wall separates lot from lot to east; low painted brownstone stoop to right with stone wing walls and newel posts; round-arch entrance; historic wood double doors; doorway flanked by brick, Doric pilasters; non-historic doorway lamps; upper floors clad in painted brick; eastern corner chamfered and capped by corbeled brickwork supporting a chimney; terra-cotta date panel, reading AD 1886, at second-story level; brick piers extend up facade flanking segmental-arch windows above entrance; all window sash non-historic; all

windows with brownstone sills; large round-arch triple window on first story; door and window arch edged by molded bricks with bosses and supported by Doric pilasters; segmental-arch triple windows on second and third stories; round-arch triple window on fourth story; all upper story windows except round-arch window on fourth story with flush brick lintels capped by molded bricks with bosses; fourth-story window with compound arches and molded brick with bosses; fourth-story window flanked by terra-cotta rondels; pressed-metal convex cornice with acanthus leaves; pyramidal tower above entrance bay; chimney to east.

WEST 153RD STREET (NORTH SIDE)
Between St. Nicholas Avenue and Amsterdam Avenue

445 West 153rd Street
Borough of Manhattan Tax Map Block 2068, Lot 13

Name: Kinghaven
Date of Construction: 1911 (NB 47-11)
Architect: George Pelham
Original Owner/Developer: M. R. L. Building Co.
Type: Apartment house
Style: Neo-Renaissance
Stories: 6 and basement
Materials: Brick with limestone base

History
Construction began on the Kinghaven in March 1911 and it was completed by early October. Just after the building was completed, the owners placed an advertisement in the *New York American*'s "Annual Renting Guide to High-Class Apartments." They touted the Kinghaven's "airy, high position among private dwellings and other first-class houses," the fact that its exterior courts were broad enough to permit daylight to enter all rooms, and that its "decorative features include richly-finished hardwood trim, parquet floors and stately entrance hall in marble and Caen stone." The typical floor of the Kinghaven had nine apartments.

Description
Brick apartment building with brick and limestone trim set on site that slopes to the east; sunken basement to the west rising to full-height raised basement at the east; irregularly shaped building with long facade with three pavilions facing West 153rd Street and two pavilions facing the right-of-way of the Croton Aqueduct, visible from St. Nicholas Avenue; basement faced in brick laid in Flemish bond; wide limestone beltcourse between basement and first story; building articulated by rectangular windows with non-historic sash; brick on first story and central portion of upper stories laid in Flemish bond; first story with limestone beltcourses; projecting limestone sill course below second story windows; facade on second through fifth stories with header brick laid in rusticated pattern; window spandrels on third through fifth stories with checkerboard of red and white headers; beltcourse of red and white headers in diaper pattern above fifth story; sixth-story windows with stretcher brick enframements; corbeled brick panels originally supported cornice, which has been removed; brick parapet; one historic wrought-iron fire escape on each pavilion. Western pavilion: historic pipe areaway railing and wrought-iron gate lead to stairs descending to basement entrance and single small rectangular window with historic guard. Central pavilion: entrance and two small rectangular windows, one with historic iron guard and the other boarded up; entrance to left side of central pavilion; steps with painted stone wing walls lead to rectangular entry with non-historic door and ornate enframement; non-historic arched canvas awning. Eastern pavilion: easternmost pavilion angles to northeast facing aqueduct; two windows wide with rusticated brickwork and other detail seen on front elevation rectangular

basement windows with non-historic steel rolling shutters and a rectangular entrance with non-historic door. North pavilion: similar to east; two windows wide with rusticated brickwork and other detail seen on front elevation; missing corbeled brick panels which originally supported the cornice. Two 153rd Street light courts: faced with white brick; high historic iron fences run in front of light court; eastern light court with non-historic basement door and windows with non-historic steel rolling shutter; windows of western light court mostly boarded up. Angled court between eastern and north pavilions: faced in red brick; fifth-story diaper beltcourse continues across this court.

Significant References
New York American, "Annual Renting Guide to High-Class Apartments," c. 1911.

449 West 153rd Street
Borough of Manhattan Tax Map Block 2068, Lot 11

Date of Construction: 1914 (NB 75-14)
Architect: Schwartz & Gross
Original Owner/Developer: Alexander Grant Construction Co.
Type: Apartment house
Style: Beaux Arts
Stories: 5 and basement
Materials: Brick with granite and terra-cotta trim

History
The Alexander Grant Construction Company sold the building a few months after its completion.

Description
Orange textured brick building with white, glazed, terra-cotta trim; central, round-arch entrance with keyed granite enframement; low stoop leads to deeply-recessed, historic glass and iron-grille double doors with grille transom; lower portion of entrance enframement and stone watertable painted; four small rectangular basement windows with historic guards; rectangular basement entrance with historic iron side rails and steps at west end of facade; rectangular window openings with non-historic sash; three windows to either side of entrance on first story; terra-cotta beltcourse between first and second stories; upper stories eight bays wide; windows of second and third, fourth and fifth, and sixth and seventh bays are paired; all windows with projecting terra-cotta sills; end windows flanked by pairs of raised brick piers; wide terra-cotta lintels on end windows with raised keystones and egg-and-dart moldings; ornate spandrel panels with cartouches below end windows of third through fifth stories; round arch with central wreath above end windows on fifth story; terra-cotta beltcourse above firth story; brick band with recessed crosses and rectangular panels above beltcourse; terra-cotta denticulated cornice; brick parapets above end bays; single historic fire escape in center of front elevation; west facade with common brick and rectangular windows.

457 West 153rd Street
Borough of Manhattan Tax Map Block 2068, Lot 9

Date of Construction: 1890-91 (NB 1117-90)
Architect: William Baker
Original Owner/Developer: Mary F. Disbrow
Type: Row house
Style: Renaissance Revival
Stories: 3 and basement
Materials: Brownstone and brick

History
Both this wide lot (45 feet wide, with a 26 foot wide house) and the lot to the west at No. 459 were purchased by Frederick W. James in 1889. In 1890 the lot was acquired by Mary Frances Disbrow, and that same year the *Real Estate Record* reported on the construction of "what promises to be a handsome three-story dwelling . . . for M. F. Disbrow, from plans by W. Baker." In 1900, the house was occupied by the American-born J. Edwin Disbrow (the census enumerator spelled the family name as Sisbrow), who, at age 46, had no occupation, his wife Mary, also 46, their son, J. Edwin's older sister, a niece, and two Irish servants (probably sisters), one of whom served as cook and laundress and the other as a waitress.

Description
Three-story and basement row house with rusticated brownstone first story and basement with red brick with brick and brownstone trim above; stoop at left with stone wing walls leads to round-arch entrance with non-historic door and historic transom bar with guilloche ornament and fanlight with web leading and colored glass; single bay above entrance; three bays to right in the form of a full-height, three-sided, angled bay; stair leads from sidewalk down to basement; basement entrance beneath stoop with historic iron door; basement windows with historic iron guards; first-story windows with stone transom bar with guilloche ornament and diamond-pane transoms; denticulated cornice above first story; non-historic sash; upper-story windows with molded brick enframements; brownstone sill courses set above and below third-story windows; brownstone denticulated cornice capped by crenellated, brick parapet with brownstone coping; facade material extends approximately eight feet onto east elevation; rear of east elevation painted brick with segmental-arch windows; two-story-and-basement rectangular bay; undeveloped land to east with non-historic concrete-block wall and iron vehicular doors.

Significant Sources
"On Washington Heights," *Real Estate Record and Builders Guide* 47 (September 6, 1890), p. 301.

459 West 153rd Street
Borough of Manhattan Tax Map Block 2068, Lot 8

Date of Construction: 1884 (NB 1007-84); altered, late 20th century
Architect: James E. Ware
Original Owner/Developer: Frederick James
Type: Row house
Style: Stripped
Stories: 3 and basement
Materials: Stucco

History
This house was designed in 1884 (NB 1007-84) by James E. Ware and built for English-born Frederick James who was a school principal. In 1900, he occupied the house with his wife and son. Ware designed a Romanesque Revival style building faced with brick. The facade had a high stoop and was articulated with arched windows. The focus of the design was a wide parlor-floor window with a segmental-arch fanlight. The facade has been totally stripped and re-sided.

Description
This three-story and raised basement house has had all of its historic features stripped off. The present, unornamented facade is stucco.

461, 463, 465, and 467 West 153rd Street
Borough of Manhattan Tax Map Block 2068, Lots 7, 106, and 6

Date of Construction: 1898 (NB 122-98)
Architect: Neville & Bagge
Original Owner/Developer: Ungrich & Gillie
Type: Row houses
Style: Beaux Arts
Stories: 3 and basement
Materials: Limestone with brownstone base

History
These four houses are part of a group of eight that includes 426-432 West 154th Street. Louis Ungrich and James B. Gillie sold all four houses in 1899 and 1900. In 1900, Joseph M. Bleyer, an Austrian-born paper merchant, purchased No. 461 and moved into the house with his American-born wife of French parentage, two sons, one daughter, and a twenty year old Irish servant. Between 1899 and 1906, No. 463 was the home of clergyman and editor Daniel Seeley Gregory. Gregory graduated from Princeton and Princeton seminary. He taught at Princeton and other colleges and served as the minister of several churches before moving to New York. He

was the managing editor of the *Standard Dictionary* and editor of the *Hemolytic Review* during the years he lived in this house. In 1900, he shared this house with his wife and daughter, a female boarder (a school teacher), and a nineteen year old African-American servant from Virginia. In 1900, No. 465 was home to Hugh Baumann, an Austrian emigrant involved in life insurance, whose household consisted of his wife, three sons, and an Irish-emigrant nurse.

Description

No. 461 West 153rd Street: Three-story, limestone-fronted, three-bay wide house with raised, rock-faced stone, painted, brownstone base; basement with pair of windows with historic iron guards; low areaway wall with non-historic iron fence; high stoop to right with stone wing walls, bulbous newel posts, and non-historic railings; non-historic door with original transom; basement entrance beneath stoop with historic iron door; rectangular windows with historic, 1x1, wood sash in basement, first, and second stories; non-historic sash on third story; two bands of ornate carving and ornate spandrel panels on first story; upper floors in shallow, three-sided, angled oriel supported by pair of ornately-carved brackets; ornate carving below second-story windows, at pier capitals of second story, and window spandrels of third story; beltcourse with raised roundels on second story; rock-faced beltcourses on third story; pressed-metal cornice with garland frieze.

No. 463 West 153rd Street: Three-story, limestone-fronted, three-bay wide house with raised, rock-faced stone, painted, brownstone base; basement with pair of windows with historic iron guards; low areaway wall; high stoop to right with stone wing walls, bulbous newel posts, and non-historic railing; original entrance doors missing; historic double storm doors converted into main door; doors capped by transom; basement entrance beneath stoop with historic iron door; rectangular windows with historic 1x1, wood sash and non-historic aluminum storm windows; two bands of ornate carving and ornate spandrel panels on first story; upper floors in shallow, three-sided, angled oriel supported by pair of ornately-carved brackets; ornate carving below second-story windows, at pier capitals of second story, and window spandrels of third story; beltcourse with raised roundels on second story; rock-faced beltcourses on third story; pressed-metal cornice with garland frieze.

No. 465 West 153rd Street: Three-story, limestone-fronted, three-bay wide house with raised, rock-faced stone, painted, brownstone base; basement with pair of windows with historic iron guards; low areaway wall with non-historic iron railing; high stoop to right with stone wing walls and bulbous newel posts; paneled, oak double doors with transom and wood and glass storm doors; basement entrance beneath stoop with historic iron door; rectangular windows with historic sash in basement and non-historic sash above; two bands of ornate carving and ornate spandrel panels on first story; upper floors in shallow, three-sided, angled oriel supported by pair of ornately-carved brackets; ornate carving below second-story windows, at pier capitals of second story, and window spandrels of third story; beltcourse with raised roundels on second story; rock-faced beltcourses on third story; pressed-metal cornice with garland frieze.

No. 467 West 153rd Street: Three-story limestone-fronted, three-bay wide house with raised,

rock-faced stone, painted, brownstone base; two bays to left in form of full-height, two-sided, angled bay; basement with pair of windows with historic iron guards; low areaway wall; historic railing; and stoop gate; high stoop to right with stone wing walls and bulbous newel posts; paneled, oak, double doors with transom; basement entrance beneath stoop with historic iron door; rectangular windows with non-historic sash; two bands of ornate carving on first story; ornate carving at base of second story, at pier capitals of second story, and window spandrels of third story; beltcourse with raised roundels on second story; rock-faced beltcourses on third story; pressed-metal cornice with garland frieze.

Significant References

Who's Who in New York City and State (New York: L. R. Hamersly, 1904), p. 271.

WEST 154TH STREET(SOUTH SIDE)
Between St. Nicholas Avenue and Amsterdam Avenue

406, 408, and 412 West 154th Street
Borough of Manhattan Tax Map Block 2068, Lots 29, 30, and 31

Date of Construction: 1898-99 (NB 55-98)
Architect: Henri Fouchaux
Original Owner/Developer: William Lake
Type: Row houses
Style: Beaux Arts
Stories: 3 and basement
Materials: Limestone

History
Developer William Lake purchased these three lots, as well as the five adjoining lots at 869-877 St. Nicholas Avenue in 1898. Henri Fouchaux designed all eight houses in the ornate Beaux Arts style that he favored. In 1900, Lake sold all eight houses to a middleman, Charles Hibbard. Hibbard sold Nos. 406 and 408 to investors James Hughes and Edward Scalon in 1901. These were the only two houses that were not involved in the foreclosure action of 1902 in which Hibbard lost the properties to the Manhattan Life Insurance Company.

Description
406 West 154th Street: House takes same form as No. 412; three-story and raised basement, limestone row house; high dogleg stoop set to the left with limestone wing walls and ornate newel posts; square opening in front wall of stoop with historic wrought-iron guard; basement entrance beneath stoop with historic wrought-iron door; round-arch entrance with historic single-leaf wood and glass door with non-historic grille; pairs of rectangular basement windows with historic guards; round-arch windows on first story; historic 1x1 wood window sash; keystones on first-story openings support ornate band of carving; second-story, three-sided, angled oriel window supported on ornate carved brackets and ornamented with spandrels carved with foliage and cartouches; pressed-metal denticulated cornice caps oriel; three rectangular windows on third story; stepped architrave above fourth story; bracketed, pressed-metal cornice.

408 West 154th Street: Three-story and raised basement, limestone row house; high dogleg stoop set to the left with limestone wing walls and ornate newel posts; square opening in front wall of stoop with historic wrought-iron guard; basement entrance beneath stoop with historic wrought-iron door; rectangular entrance with transom and non-historic rolled steel security gate; pair of rectangular basement windows with historic guards; rectangular windows with eared enframements on first story; first-story openings with keystones; non-historic window sash; second-story, rounded oriel window supported on ornate carved brackets and ornamented with spandrels carved with foliage and a cartouche; pressed-metal denticulated cornice caps oriel; three rectangular windows on third story; stepped architrave above fourth story; bracketed, pressed-metal cornice.

412 West 154th Street: House takes same form as No. 406; three-story and raised basement, limestone row house; high dogleg stoop set to the left with limestone wing wall and ornate newel posts; square opening in front wall of stoop with historic wrought-iron guard; basement entrance beneath stoop with historic wrought-iron door; round-arch entrance with historic single-leaf wood and glass door; pairs of rectangular basement windows with historic guards; round-arch windows on first story; keystones on first-story openings support ornate band of carving; historic 1x1 wood window sash; second-story, three-sided, angled oriel window supported on ornate carved brackets and ornamented with spandrels carved with foliage and cartouches; pressed-metal denticulated cornice caps oriel; three rectangular windows on third story; stepped architrave above fourth story; bracketed, pressed-metal cornice.

414, 416, 418, and 420 West 154th Street
Borough of Manhattan Tax Map Block 2068, Lots 32, 33, 34, and 35

Date of Construction: 1892-93 (NB 818-92)
Architect: W. H. C. Hornum
Original Owner/Developer: J. and C. Watkins
Type: Row houses
Style/Ornament: Renaissance Revival
Stories: 3 and basement
Materials: Brownstone

History
The row has especially exuberant carved stone on the stoops, spandrel bases, and elsewhere, including foliage, human and monster heads, and birds. Developers Joseph and Charles Watkins began selling the houses immediately after their completion. No. 414 was purchased in 1894 by Clara Houghtaling, a 42-year-old native New Yorker. In 1900, she lived here with her three children and two Irish servants. In 1893, No. 416 became the home of German emigrant Hillis (?) Schmidt, a manufacturer of surgical instruments, his American-born wife Wilhelmina, and their son Augustus , also a manufacturer of surgical instruments. Josephine Muller, a manufacturer of dress trimmings, purchased No. 418 in 1893 and lived there, in 1900, with her six adult children (her sons were an export accountant, druggist, electrical engineer, and bookkeeper; her daughters had no employment) and a German servant. No. 420 was sold to Charles Fessler in 1894.

Description
414 West 154th Street: No. 414 is a virtual mirror image of Nos. 416 and 420 and is nearly identical to No. 418; three-story and raised basement house with painted brownstone facade; basement with bands of rock-faced stone; very high dog-leg stoop to left with rock-faced street front pierced by semi-circular window with historic wrought-iron guard; rock-faced stone wing walls; basement entrance beneath stoop with historic wrought-iron door; at basement level, two rectangular windows with small rectangular windows below, all with historic iron guards; main entrance with wood double doors, wood and glass storm doors, and transom; entry imposts carved with monster heads; two rectangular windows on first story; three window wide rounded

oriel with ornate base, carved with winged monsters and foliage, and carved pilaster capitals on second story; oriel supported by dwarf Ionic column; non-historic window sash; single rectangular window with ornately-carved sill and imposts to left; pair of windows on third story above oriel with cupid's-bow lintels; windows flanked by piers with incised brackets supporting dwarf pilasters that support projecting portion of pressed-metal bracketed cornice with ornate frieze; single rectangular window on third story to left with blind fan carved with female face.

416 West 154th Street: No. 416 is a virtual mirror image of Nos. 414 and 418 and is nearly identical to No. 420; three-story and raised basement house with painted brownstone facade; very high stoop to right with stepped stone wing walls and carved newel posts, shared with No. 420; low areaway wall; basement with bands of rock-faced stone; basement entrance beneath stoop with historic wrought-iron door; two basement windows with historic iron guards; wood double doors, wood and glass storm doors, and transom; entry imposts carved with birds; three-window-wide rounded oriel with ornate base, carved with winged monsters and foliage, and carved pilaster capitals on second story; oriel supported by dwarf Ionic column; non-historic window sash; single rectangular window with ornately-carved sill and imposts to right; pair of windows on third story above oriel with cupid's-bow lintels; windows flanked by piers with incised brackets supporting dwarf pilasters that support projecting portion of pressed-metal bracketed cornice with ornate frieze; single rectangular window on third story to right with blind fan carved with a bird.

418 West 154th Street: No. 418 is a virtual mirror image of Nos. 416 and 420 and is nearly identical to No. 414; three-story and raised basement house with brownstone facade; very high stoop to left with stepped stone wing walls and carved newel posts, shared with No. 418; low areaway wall with non-historic ironwork; basement with bands of rock-faced stone; basement entrance beneath stoop with historic wrought-iron door; two basement windows with historic iron guards; wood double doors, wood and glass storm doors, and transom; non-historic grilles on storm doors; entry imposts carved with female heads; three-window-wide rounded oriel with ornate base, carved with winged monsters and foliage, and carved pilaster capitals on second story; oriel supported by dwarf Ionic column; non-historic window sash; single rectangular window with ornately-carved sill and imposts to left; pair of windows on third story above oriel with cupid's-bow lintels; windows flanked by piers with incised brackets supporting dwarf pilasters that support projecting portion of pressed-metal bracketed cornice with ornate frieze; single rectangular window on third story to left with blind fan carved with a bird.

420 West 154th Street: No. 420 is a virtual mirror image of Nos. 414 and 418 and is nearly identical to No. 416; three-story and raised basement house with brownstone facade; very high stoop to right with stepped stone wing walls and carved newel posts; low areaway wall with non-historic ironwork; basement with bands of rock-faced stone; basement entrance beneath stoop with non-historic aluminum storm door; two basement windows with historic iron guards; wood double doors, wood and glass storm doors, and transom; entry imposts carved with foliage; three-window-wide rounded oriel with ornate base, carved with winged monsters and foliage, and carved pilaster capitals on second story; oriel supported by dwarf Ionic column; non-historic window sash; single rectangular window with ornately-carved sill and imposts to right; pair of

windows on third story above oriel with cupid's-bow lintels; windows flanked by piers with incised brackets supporting dwarf pilasters that support projecting portion of pressed-metal bracketed cornice with ornate frieze; single rectangular window on third story to right with blind fan carved with a bearded man.

422 West 154th Street
Borough of Manhattan Tax Map Block 2068, Lot 36

Date of Construction: 1892-94 (NB 31-92)
Architect: A. B. Ogden & Son
Original Owner/Developer: Elizabeth Johnson
Type: Row house
Style: Renaissance Revival
Stories: 3 and basement
Materials: Brownstone

History
Elizabeth Johnson purchased the fifty foot wide lot at 422 and 424 West 154th Street in 1892 and commissioned two individual houses that are wider than the typical row house. No. 422 is 27 feet wide.

Description
Three-story house with raised basement; centrally-placed high stoop with stone wing walls with original railing supports (railing missing); historic paneled oak double doors capped by transom; ornate entrance enframement with incised piers and carved brackets and frieze; volutes crown cornice; single window bay to left; full-height, three-window wide bay to right with curved ends; rusticated basement; to left of stoop, basement entrance with historic wrought-iron door; entrance beneath stoop with non-historic door; basement windows to right with historic iron guards; low stone areaway wall; historic 1x1 wood window sash, including curved panes in bay; carved spandrel panels below first-story windows with birds, winged monster, and a bowl of fruit; carved segmental-arch lintels on two left windows of second story; incised beltcourse on second story; raised stone beltcourses; pressed-metal cornice with rinceau.

424 West 154th Street
Borough of Manhattan Tax Map Block 2068, Lot 37

Date of Construction: 1897 (NB 84-97)
Architect: Neville & Bagge
Original Owner/Developer: Gideon E. Fountain
Type: Row house
Style/Ornament: Renaissance Revival
Stories: 3 and basement
Materials: Limestone

History
Elizabeth Johnson purchased the fifty foot wide lot at 422 and 424 West 154th Street in 1892 and commissioned two individual houses that are wider than the typical row house. No. 424 is 23 feet wide. After passing briefly through several owners, the house was purchased in 1898 by Irish-born produce dealer John Fleming, who lived here with a large family. The 1900 census records his American-born wife of Irish parentage, two sons, four daughters, and a sixteen year old African-American servant who was born in Vermont to parents born in Virginia.

Description
Three-story and basement, limestone-fronted house; high stoop to left with stone wing walls and square newel posts; non-historic front door with historic wood and glass double storm doors capped by transom; entrance enframement with egg-and-dart molding, frieze with foliage and small cartouche, and cornice supported by egg-and-dart molding; two-story and basement, two window wide, rounded bay capped by pressed-metal cornice; rusticated basement; basement windows with historic iron guards; basement entrance beneath stoop with historic wrought-iron door; low areaway wall; non-historic stair rails leading down to areaway; rectangular windows with non-historic sash; simple window enframements with projecting lintels and sills resting on modest brackets; pressed-metal bracketed cornice; complex frieze with raised panels.

426, 428, 430, and 432 West 154th Street
Borough of Manhattan Tax Map Block 2068, Lots 38, 138, 1001-1004, 40

Date of Construction: 1898 (NB 122-98)
Architect: Neville & Bagge
Original Owner/Developer: Ungrich & Gillie
Type: Row houses
Style: Renaissance Revival
Stories: 3 and basement
Materials: Brownstone

History
These four houses are part of a group of eight that includes 461-467 West 153rd Street. Louis Ungrich and James B. Gillie sold all four houses in 1900. Only 426 and 428 were occupied at the time the census enumerator visited in 1900. No. 426 was owned by German-born Barbara Lehman, her American-born son-in-law (a drug merchant), daughter, two grandsons, and an African-American servant from Virginia. No. 428 was rented to Charles Cohen, a German-born poultry dealer, his wife, three daughters, two sons, father-in-law, and a sixteen year old American-born servant.

Description
No. 426 West 154th Street: Three-story and basement, brownstone-fronted, three-bay wide house; rock-faced basement with pair of windows with historic iron guards; low areaway wall; high stoop to left with stone wing walls and bulbous newel posts with carved wreaths; basement

door beneath stoop with historic wrought-iron door; paneled, oak, double doors with transom and wood and glass storm doors; rectangular windows with non-historic sash; non-historic iron guards on first-story windows; two bands of carving on first story; upper floors in shallow, three-sided, angled oriel supported by pair of carved brackets; carved bands below windows on second-story, on pier capitals of second story, and window spandrels of third story; beltcourse with raised roundels on second story; rock-faced beltcourses on third story; pressed-metal cornice with garland frieze.

No. 428 West 154th Street: Three-story and basement, brownstone-fronted, three-bay wide house; rock-faced basement with pair of windows with historic iron guards; low areaway wall; non-historic railing leads down to areaway; high stoop to left with stone wing walls and bulbous newel posts with carved wreaths; basement door beneath stoop with historic wrought-iron door; paneled, oak, double doors with transom and wood and glass storm doors; rectangular windows with non-historic sash; non-historic window guards on first story; two bands of carving on first story; upper floors in shallow, three-sided, angled oriel supported by pair of carved brackets; carved bands below windows on second-story, on pier capitals of second story, and window spandrels of third story; beltcourse with raised roundels on second story; rock-faced beltcourses on third story; pressed-metal cornice with garland frieze.

No. 430 West 154th Street: Three-story and basement, painted brownstone-fronted, three-bay wide house; rock-faced basement with pair of windows with non-historic iron guards; areaway wall replaced by non-historic railing; high stoop to left with stone wing walls and bulbous newel posts with carved wreaths; basement door beneath stoop with historic wrought-iron door; non-historic door; rectangular windows with non-historic sash; non-historic window guards on first story; two bands of carving on first story; upper floors in shallow, three-sided, angled oriel supported by pair of carved brackets; carved bands below windows on second-story, on pier capitals of second story, and window spandrels of third story; beltcourse with raised roundels on second story; rock-faced beltcourses on third story; pressed-metal cornice with garland frieze.

No. 432 West 154th Street: Three-story and basement, painted brownstone-fronted, three-bay wide house; facade to right of entrance bay in form of two-sided, angled bay; rock-faced basement with pair of windows with historic iron guards; rock-faced basement with pair of windows with historic iron guards; low areaway wall; non-historic areaway fence and stoop gate; high stoop to left with stone wing walls and bulbous newel posts with carved wreaths; basement door beneath stoop with historic wrought-iron door; paneled, oak, double doors with transom and wood and glass storm doors; rectangular windows with non-historic sash; non-historic window guards on first story; two bands of carving on first story; carving at base of second story, at pier capitals of second story, and window spandrels of third story; beltcourse with raised roundels on second story; rock-faced beltcourses on third story; pressed-metal cornice with garland frieze.

154TH STREET (NORTH SIDE)
Between St. Nicholas Avenue and Amsterdam Avenue

411, 413, 415, 417, 419, 421, and 423 West 154th Street
Borough of Manhattan Tax Map Block 2068, Lots 61, 60, 59, 58, 57, 56, 55, and 54

Date of Construction: 1883-84 (NB 30-83)
Architect: James Stroud
Original Owner/Developer: John Kelly
Type: Row houses
Style: Queen Anne
Stories: 3 and basement
Materials: Brick with stone trim

History
These seven row houses are part of a group of eleven that included 881 St. Nicholas Avenue (demolished) and 883-887 St. Nicholas Avenue (see above). The drawing of the entire row was published in *Building*, an early American architectural magazine, in 1883. The text notes that "The architect, Mr. James Stroud, has designed them on plateaus, giving the pleasing effect of green terraces, with walks of Seyssel Rock asphalt. He has introduced colonial features of architecture, such as bow windows, irregular roofs, verandahs and balconies." The interiors were trimmed with ash and cherry, and contained hardwood mantels. They also had hot and cold water and butler's pantries. Developer John Kelly purchased the site in 1874 and his family retained ownership, renting the houses, until 1902. According to Christopher Gray, early tenants included George H. Putnam, head of the G. P. Putnam publishing company founded by his father (No. 417); Carl Pfeiffer, architect of the Fifth Avenue Presbyterian Church (No. 421); and John C. Bliss, pastor of the Washington Heights Presbyterian Church, then located at Amsterdam Avenue and 155th Street (No. 423). In 1902, Anna T. Kelly sold all eleven houses to Moses Bachman, who transferred the property to Max Marx. Between 1902 and 1906 Marx sold the houses individually.

Description
These seven houses are set back from the lot line and are raised up above street level. A wood porch originally ran in front of all of the houses; it has been removed. The houses are arranged in a symmetrical pattern of ABCDCBA. The A and B houses are mirror images of one another. The facades of the C houses are somewhat recessed. The entrances are reached by long, double flights of stairs, with a central landing (all rebuilt). Each house has a stepped garden with a retaining wall (all rebuilt). Since the street slopes towards the east, the retaining walls become progressively lower as one moves from east to west. All of the houses have red brick facades with molded brick trim and each has a stone beltcourse between the basement and first stories and a slate mansard. All have segmental-arch entrances with transoms, an arch composed of a soldier course of brick, and a cap of molded brick.

411 West 154th Street: Now Bryant Memorial Zion Baptist Church; house is mirror image of Nos. 413 and 423 and is same form as No. 421; house set back on lot above sidewalk; non-historic support wall; long, non-historic stoop leads to segmental-arch entrance to right; painted brick with painted stone trim; three bays wide with right bay projecting slightly; two round-arch basement windows; non-historic door and transom to right set into historic wood frame; pair of long rectangular parlor windows with splayed brick lintels with stone imposts and keystones; non-historic sash; single segmental-arch window to right on second story and two rectangular windows to left, all with stone sills and imposts; stone keystones on rectangular windows only; all first- and second-story windows capped by lip with molded bosses; historic pressed-metal cornice with incised vertical lines and square panels; mansard with tower, pyramidal cap, and finial to right articulated with oval window; dormer with hood supported by sunburst brackets to left.

413 West 154th Street: House is mirror image of Nos. 411 and 421 and is same form as No. 423; house set back on lot above sidewalk; non-historic support wall; non-historic terrace in front of basement and first-story windows; long, non-historic stoop leads to segmental-arch entrance to left; red brick with stone trim; three bays wide with left bay projecting slightly; two round-arch basement windows; old, but non-historic door; historic entrance transom with small square panes of glass; pair of long rectangular parlor windows with splayed brick lintels with stone imposts and keystones; non-historic sash; single segmental-arch window to left on second story and two rectangular windows to left, all with stone sills and imposts; stone keystones on rectangular windows only; all first- and second-story windows originally capped by lip with molded bosses (removed on first story); three courses of alternating black and red bricks above second story; historic pressed-metal cornice with incised vertical lines and square panels; mansard with tower, sloping cap, and finial to left; oval window in tower converted to rectangular window; dormer to left has lost its hood with sunburst brackets.

415 West 154th Street: House takes the same form as No. 419; house set back on lot above sidewalk; non-historic support wall; long, non-historic stoop, begins near center of lot and at landing continues to left; brick with stone trim; molded brick bands removed; segmental-arch entrance with old, but not original double doors; original transom with small square panes of glass; one-story and basement, three-sided, angled bay, brick on base and non-historic aluminum, replacing wood above; round-arch central basement window with historic iron guards; non-historic sash; segmental-arch window above entrance; wide segmental-arch window on second story above bay, bricked in at top and bottom; stone imposts and keystone removed; non-historic aluminum cornice; slate mansard; pedimented dormer to left and shed dormer with paired windows to right, both with non-historic frames; hood removed from dormer to right.

417 West 154th Street: House set back on lot above sidewalk; non-historic support wall; long, non-historic stoop to left; brick with stone trim; molded brick bands run across facade; segmental-arch entrance with original paneled wood and glass double doors and original segmental-arch transom with small square panes of glass; one-story and basement, three-sided, angled bay, brick on base and wood above; rectangular basement windows with non-historic guards; bay with pair of narrow wood windows in front face, each with small square panes in

upper sash and single pane below; curved wood side windows with small square panes in upper sash; segmental-arch window above entrance with small panes in upper sash; wide segmental-arch window on second story above bay, with triple windows with small panes in upper sash; stone imposts on both second-story windows and stone keystone at wide window; brick lintel caps with molded bosses; pressed-metal cornice above second story with brackets supporting projecting gambrel gable with shingles and half timbering radiating from central pedimented dormer; simpler rectangular windows to either side.

419 West 154th Street: House takes the same form as No. 415; house set back on lot above sidewalk; non-historic support wall; long, non-historic stoop, begins near center of lot and at landing continues to left; brick with stone trim; molded brick bands run across facade; segmental-arch entrance with historic double doors; one-story and basement, three-sided, angled bay, brick on base and wood above; round-arch central basement window converted to rectangular opening; recently restored bay with pair of narrow wood windows in front face, each with small square panes in upper sash and single pane below; curved wood side windows with small square panes in upper sash; historic wrought-iron railing atop bay; segmental-arch window above entrance with small panes in upper sash; wide segmental-arch window on second story above bay, with recently restored triple windows with small panes in upper sash; stone imposts on both second-story windows and stone keystone at wide window; all brickwork from second-story lintels to cornice line replaced; non-historic cornice; slate mansard; pedimented dormer to left and shed dormer with paired windows to right, both with non-historic frames; hood removed from dormer to right; facade under restoration at time of designation.

421 West 154th Street: House is mirror image of Nos. 413 and 423 and is same form as No. 411; house set back on lot above sidewalk; non-historic support wall; non-historic terrace covers basement and runs in front of first-story windows; long, non-historic stoop leads to segmental-arch entrance to right; brick with stone trim; three bays wide with right bay projecting slightly; non-historic door; original transom with small square panes of glass; pair of long rectangular parlor windows with splayed brick lintels with stone imposts and keystones; non-historic sash; single segmental-arch window to right on second story and two rectangular windows to left, all with stone sills and imposts; stone keystones on rectangular windows only; all first- and second-story windows capped by lip with molded bosses; three courses of alternating black and red bricks above second story; historic pressed-metal cornice with incised vertical lines and square panels; mansard with tower, sloping cap, and finial to right articulated with oval window; dormer with hood supported by sunburst brackets to left.

423 West 154th Street: House is mirror image of Nos. 411 and 421 and is same form as No. 413; house set back on lot; non-historic areaway wall; high non-historic stoop leads to segmental-arch entrance to left; non-historic door; basement and first two stories covered in artificial stone; basement with two round-arch windows with historic iron guards; pair of long rectangular parlor windows; non-historic sash; single segmental-arch window to left on second story and two rectangular windows to right; historic pressed-metal cornice with incised vertical lines and square panels; mansard with tower, pyramidal cap, and finial to left; oval window in tower converted to rectangular window; dormer with hood supported by sunburst brackets to right.

Significant References
"Block of City Houses for the Hon. John Kelly," *Building* 1 (May 1883), p. 106 and plate.
Gray, Christopher, "Streetscapes/411-423 West 154th Street: A Victorian Row Reflects a Century of Changes," *New York Times*, January 9, 1900, sec. 9, p. 7.

425 West 154th Street
Borough of Manhattan Tax Map Block 2068, Lot 54

Date of Construction: 1889-90 (NB 1054-89)
Builder: Isaac Hopper
Original Owner/Developer: Edward Carpenter
Type: Row house
Style: Transitional Neo-Grec/Romanesque Revival
Stories: 3 and basement
Materials: Brick with brownstone base and trim

History
This was erected as an individual house. It was constructed by builder Isaac Hopper without the involvement of a professional architect.

Description
Three-story, red brick house with a high basement faced with painted rock-faced stone (probably brownstone); pair of rectangular windows with historic iron guards in basement; historic areaway railing; high stoop to left with non-historic iron railings; basement entrance beneath stoop with historic wrought-iron door; entrance with historic wood double doors set within incised brownstone enframement with incised brackets ornamented with rosettes, supporting a cornice; rectangular windows with non-historic sash; incised brownstone window enframements with lintels supported by incised brackets and sills supported by brackets that are incised only on the first story; incised panels below the first-story windows; pressed-metal bracketed cornice.

427 West 154th Street
Borough of Manhattan Tax Map Block 2068, Lot 53

Date of Construction: 1901 (NB 247-01)
Architect: John P. Leo
Original Owner/Developer: John P. Leo
Type: Apartment house
Style: Transitional Romanesque Revival/Neo-Renaissance
Stories: 5 and basement
Materials: Brick with limestone base and trim

History
John Leo, who acted as both the developer and architect for this building sold it in 1903, shortly after its completion. The building was planned with ten apartments.

Description
Five-story and basement, four-bay wide apartment building; limestone facing on basement and first story; historic wrought-iron areaway railing; all windows rectangular with non-historic sash; first-story windows with sills ornamented with Byzantine carving; low stoop with painted limestone wing walls; historic oak double doors crowned by transom and stone transom bar; Byzantine carving on doorway enframement; Byzantine ornament on projecting, balcony-like entablature supported by brackets above entrance; white brick with limestone trim on upper stories; four limestone beltcourses and limestone lintels with keystones and cap moldings on second story; simple splayed lintels on third and fourth stories and rectangular lintels on fifth story; third and fourth stories framed by brick pilasters with limestone bases and Ionic capitals; brick pilasters with limestone bases and Corinthian capitals flank windows on fifth story; limestone beltcourse between second and third stories; pressed-metal cornice between fourth and fifth stories; extremely deep bracketed cornice at roofline.

429 West 154th Street
Borough of Manhattan Tax Map Block 2068, Lot 51

Date of Construction: 1915 (NB 107-15)
Architect: Samuel Cohen
Original Owner/Developer: West 154th Street Company
Type: Apartment house
Style: Neo-Gothic
Stories: 5 and basement
Materials: Brick with stone trim

History
David Lewin was the president of the West 154th Street Co. which erected this building with twenty apartments.

Description
Five-story and basement apartment building faced with beige brick laid in Flemish bond and trimmed with limestone; raised basement capped by painted limestone beltcourse and articulated by three windows (two with historic iron guards) and an entrance to right; central, pointed-arch main entrance with non-historic doors and historic transom flanked by pairs of thin painted stone pilasters; rectangular windows with soldier-course lintels and non-historic sash; bays of wide triple windows at either end; flanked by brick laid in rusticated pattern on second through fourth stories; raised brick panels in window spandrels of end bays from third through fifth stories; limestone sill course below second story windows; limestone beltcourse with drip lintels above fifth story end windows; parapet with pediments pierced by rectangular openings; historic fire escape.

WEST 155TH STREET (SOUTH SIDE)
Between St. Nicholas Avenue and Amsterdam Avenue

454 West 155th Street
Borough of Manhattan Tax Map Block 2068, Lot 71

Name: William McKinley Masonic Temple/now Prince Hall Masonic Temple
Date of Construction: 1924-25 (NB 595-24)
Architect: Morgan French & Co.
Original Owner/Developer: William McKinley Lodge
Type: Club
Style/Ornament: Neo-Classical
Stories: 4 and basement
Materials: Limestone with granite base

History
This building was erected as the William McKinley Lodge, No. 840, F. and A.M., by a white's-only Masonic organization. Besides the lodge rooms, the building included a gymnasium and hand-ball courts on the fourth floor. By 1944, the surrounding neighborhood had become primarily African-American, and building ownership was transferred to the Prince Hall Lodge, the country's oldest African-American Masonic organization (founded by Prince Hall). The building has served ever since as both a significant social club in New York's black community and the site of important gatherings and receptions.

Description
Austere building with low granite base; upper stories smoothly-finished limestone; base cut by a small basement window located to the left; facade arranged horizontally in two sections, each two stories; the floor heights of the lower section are considerably taller than those above; lower section with central entrance with bronze doors and transom screen; entrance set within a simple enframement capped by a cornice supported by elongated brackets; frieze has bronze letters with the building's present name; entrance flanked by octagonal lanterns; to the left of entrance is a window with steel casement sash and non-historic guards; to the right is a service entrance; second story articulated by five rectangular openings with steel casements. oval cartouche with Masonic symbols (compass, ruler, etc.) above the central window; modest cornice with Greek fret above second story; third and fourth stories marked by four Ionic columns and wide Doric end pilasters separating the five window bays, all with original steel casements; columns and pilasters support an entablature with the building's name in the frieze; entablature supports a tall attic.

Selected References
"William McKinley Lodge Plans New Heights Home," *New York Herald Tribune*, November 2, 1924, sec. 3, p. 2.

ARCHITECTS' APPENDIX

HENRY ANDERSEN (dates undetermined)

400 West 153rd Street 55
809, 811, 813, 815 St. Nicholas Avenue 19
828, 830, 832 St. Nicholas Avenue 34

Henry Andersen was a prolific New York City architect. He began his practice by 1882 and early in his career was the head draftsman for Simon I. Schwartz (see Schwartz & Gross). Andersen's work, mostly residential, is represented in the Upper West Side/Central Park West Historic District by several neo-Renaissance style row houses, flats, and tenement buildings. An example of his commercial work can be found in what is now known as the Tribeca West Historic District; Anderson designed a warehouse (143-147 Franklin Street,1989-99) with characteristics of the Renaissance Revival style, including banding and an overscaled window treatment. In the expanded Carnegie Hill Historic District is a row of six Renaissance Revival one-family houses which are representative of Andersen's designs. In the HH/ SH NW Historic District, Anderson designed two groups of five-story apartment houses in the neo-Renaissance style faced in brick with terra-cotta trim.

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

Landmarks Preservation Commission, "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990); "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), (New York, 1993).

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WILLIAM BAKER

457 West 153rd Street 65

Little is known of architect William Baker. His practice was established in New York by 1882 and concentrated on the design of residential buildings. Baker held several partnerships throughout his career, collaborating with Max Lewinson (1887-88), Edward A. Kent, and Edward F. Ely (1889-90). In 1888 Baker practiced under the firm name of William Baker & Co. His residential work is well-represented in the Upper West Side/ Central Park West Historic District. In the HH/SH NW Historic District, Baker designed a brownstone and brick row house in the neo-Renaissance style.

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

Landmarks Preservation Commission, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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JULIUS BOEKELL (dates undetermined)

450, 452, 454, 456, 458, 460 West 153rd Street 58

Julius Boekell was established as an architect in New York City by 1859 and in 1886 his firm became Julius Boekell & Son. The younger Boekell practiced into the 1920s. In what is now the Tribeca East Historic District, Boekell altered a dwelling for commercial purposes and enlarged and altered the facade of a commercial building in the 1860s and 1870s. In the HH/SH NW Historic District, he designed a group of six brick row houses in the neo-Grec style.

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

James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 9.

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JOHN C. BURNE (dates undetermined)

846, 848, 850, 852, 854 St. Nicholas Avenue 38

John C. Burne was established as a New York City architect by 1877 and specialized in the design of houses and apartment buildings, often constructed on speculation. After his early work in the neo-Grec style, Burne favored the Romanesque and Renaissance Revival styles. Examples of his work can be found throughout the city and in the Upper East Side, Mount Morris Park, Park Slope, Hamilton Heights, Upper West Side/Central Park West Historic Districts, and the Tribeca West Historic District. In the expanded Carnegie Hill Historic District, Burne designed a Renaissance Revival flats building with stores at the first story. Burne's work in the HH/SH NW Historic District consists of a row of neo-Renaissance style houses with brownstone fronts and round-arched windows on the first story. He practiced architecture through 1901.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 19.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 11.

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ROSARIO CANDELA (1890-1953)

881 St. Nicholas Avenue 29

Born in Sicily, Rosario Candela came to the United States at the age of nineteen and graduated from the Columbia School of Architecture in 1915. Noted as the architect of many large luxury apartment houses on the Upper East Side, Candela was also responsible for the design of a variety of buildings throughout his career. In addition to many Manhattan apartment buildings, he designed several public schools in Baltimore, Maryland. Among his more interesting projects was the former United States Embassy Building in London (the lower stories were the work of the noted architect John Russell Pope, while the upper residential stories were by Candela). He was associated with the Walt Whitman Houses and Raymond Ingersoll Houses (originally Fort Greene Houses), projects for the New York City Housing Authority.
Candela designed six luxury apartment buildings on Fifth Avenue in the Upper East Side Historic District; the designs of these buildings were inspired by the details and compositional methods of the Italian Renaissance. Two large apartment houses and the Stanhope Hotel (all on Fifth Avenue) within the boundaries of the Metropolitan Museum Historic District are designed in a refined yet imposing style to effectively contrast with the townhouses of an earlier era along Fifth Avenue. In the Riverside-West End Historic District, Candela designed two apartment buildings in the neo-Renaissance style, and an additional four are found in the Upper West Side/Central Park West Historic District. Also representative of his work are the two neo-Renaissance apartment buildings within the expanded Carnegie Hill Historic District and an apartment building in the HH/SH NW Historic District.

Andrew Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter* (NY: Acanthus Press, 2001).
Rosario Candela obituary, *New York Tunes,* Oct. 7, 1953.
Landmarks Preservation Commission, *Metropolitan Museum Historic District Report* (LP-0955), (New York, 1977); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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SAMUEL COHEN (dates undetermined)

429 West 154th Street 79

Little is known of Samuel Cohen, an architect who altered existing buildings in the 1910s and 1920s. His work can be found in the Upper East Side Historic District, as well as in the

Upper West Side/Central Park West Historic District where he converted row houses to small apartment and office buildings. In the HH/SH NW Historic District, Cohen designed a five-story apartment building in the neo-Gothic style which featured a pointed-arch entryway and stone drip lintels over the fifth-story windows.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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EDMUND L. ELLIS

464 West 152nd Street 48

Little is known about architect Edmund Ellis. At the time of this commission, he maintained an office at 3 West 29th Street. Ellis' work in the HH/SH NW Historic District consists of a Colonial Revival style apartment building.

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

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MARTIN V.B. FERDON (dates undetermined)

448 West 152nd Street 45

Martin V.B. Ferdon was established as an architect in New York by 1885. Initially practicing alone, he later collaborated with James A. Ellicott. Ferdon designed a number of buildings in Manhattan in the late nineteenth and early twentieth centuries, several of which can be found in the Greenwich Village Historic District. These include a Romanesque Revival style warehouse and several five-story apartment buildings. Other examples of his residential work can be found on Manhattan's Upper West Side, including several rows of houses and tenements in the Riverside-West End and the Upper West Side/Central Park West Historic Districts, most in the Renaissance Revival style. In what is now the Tribeca West Historic District, Ferdon designed three nearly identical store and loft buildings and in the expanded Carnegie Hill Historic District, he is responsible for a seven-story Renaissance Revival flats building with stores at the first story. Ferndon designed a two-story, free-standing house in the HH/SH NW Historic District which has elements of both the Neo-Grec and Queen Anne styles.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 30.
Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626),(New York, 1989); "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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HENRI FOUCHAUX (1856-1910)

462, 464, 466, 468 West 153rd Street 52
869, 871, 873, 875 St. Nicholas Avenue 27
406, 408, 412 West 154th Street 69

Henri Fouchaux was born to French parents in Coytesville, New York. He began his architectural career in New York City as superintendent of the firm of Schickel & Ditmars. There he participated in the work on St. Joseph's Hospital. Fouchaux was extremely successful in his own architectural practice, which he established by 1886 and maintained until his death. He designed numerous houses and large apartment buildings in a variety of styles in what are now the Hamilton Heights, Jumel Terrace, and Upper West Side/Central Park West Historic Districts. He also designed the Institution for the Instruction of the Deaf and Dumb at 163rd Street and Riverside Drive. In the early 1900s the Powell family commissioned Fouchaux to design two store and loft buildings and to enlarge an office building at Franklin and Hudson Streets designed by Carrère & Hastings (all three buildings are located in what is now the Tribeca West Historic District). In 1908 Fouchaux created a neo-Renaissance warehouse at 153-155 Hudson Street which is in the Tribeça North Historic District. His work in the NoHo Historic District consists of a 1903-04 store and loft building with Colonial Revival details. Fouchaux's work in the HH/SH NW Historic District includes a group of early row houses with a neighboring apartment house in the Queen Anne style, as well as two later rows in the Beaux Arts style.

"Henri Fouchaux," *American Art Annual* ed. F.N. Levy, vol. 4 (New York, 1903), 109.
Dennis Steadman Francis, *Architects in Practice New York City, 1840-1900* (New York, 1979), 31.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report (LP-1609)*, (New York, 1989); "Architects' Appendix," *Tribeca West Historic District Designation Report (LP-1713)*, (New York, 1991); "Architects' Appendix," *Upper West Side / Central Park West Historic District Designation Report (LP-1647)*, (New York, 1990).
James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 26.
Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 216.

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CHARLES PIERREPONT HENRY GILBERT (1861-1952)

456, 458, 460 West 152nd Street 47

Although he was the architect of a great many opulent residences for New York's leading families, Charles P. H. Gilbert remains a relatively unknown figure today. Born in New York City, he attended Columbia University and the Ecole des Beaux-Arts. The early years of his career were spent in the mining towns of Colorado and Arizona. In 1883, Gilbert established a partnership in New York City with George Kramer Thompson, and in the late 1880s, he designed several Romanesque Revival buildings located within the Park Slope Historic District. In the 1890s, Gilbert designed a significant number of neo-Renaissance style row houses on the Upper West Side and in other neighborhoods, most of which are sophisticated essays in the use of light-colored brick, limestone, and terra cotta. During the late 1890s, he began to receive commissions from prominent members of New York society. Gilbert designed in a variety of styles, according to the tastes and desired image of his wealthy clients. With equal success he used a Beaux Arts idiom at the Delamar Mansion at 233 Madison Avenue (1902-05, a designated New York City Landmark), employed the chateauesque François I style for the Felix and Frieda Warburg Mansion (1906-08), and created a refined and subtly detailed neo-Italian Renaissance mansion for Otto and Addie Kahn (1914-18), which was designed in conjunction with the English architect J. Armstrong Stenhouse. Both of the latter are individually designated New York City Landmarks and included within the boundaries of the expanded Carnegie Hill Historic District. For No. 1067 Fifth Avenue, the second luxury apartment building built on the avenue, Gilbert adapted the François I style, increasing the scale to suit an apartment house. In 1890, Gilbert created a row of three brick houses in a transitional neo-Renaissance style in the HH/SH NW Historic District. Gilbert retired in his later years to his home in Pelham Manor, New York. When he died at age 92 in 1942, he was one of the oldest living members of the American Institute of Architects.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 34.

Landmarks Preservation Commission, "Architects Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects Appendix," *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), (New York, 1993).

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GROSS & KLEINBERGER

Samuel Gross (dates undetermined)
Joseph Kleinberger (dates undetermined)

470 Convent Avenue 19

The firm Gross & Kleinberger existed from 1907 to 1922. Prior to their partnership Samuel Gross had an individual practice. Joseph Kleinberger, is not found in city directories until the time of the partnership and continued in solo practice in the city from 1922 to 1925. In the Hamilton Heights/ Sugar Hill Historic District the firm designed a Colonial Revival style apartment house, named Convent Court, at 436 Convent Avenue. In addition the firm was responsible for several apartment buildings on Broadway between 150th and 163rd Streets known as Kensington Court, Rosbert Hall, The Briarcliff, and Carolyn Court, and at 19-21 Ft. Washington Avenue and 460 West 147th Street. Among their apartment buildings was the Saranac at 470 Convent Avenue in the HH/SH NW Historic District. They also designed a factory at 617-621 West 130th Street.

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York, 1990), 290-293.
Landmarks Preservation Commission, Research Files, Architects' Index.
Landmarks Preservation Commission, "Architects' Appendix," *Hamilton Heights/ Sugar Hill Historic District Designation Report (LP-2064)*, (New York, 2000).
James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 31, 43.

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JOHN HAUSER (dates undetermined)

480, 484, 486 Convent Avenue 20
450, 454 West 152nd Street 46

John Hauser is listed in New York City directories from 1892-1922, as a specialist in private houses and flats. Like many of his contemporaries, he designed in a variety of revival styles. The Hamilton Heights/Sugar Hill Historic District includes Romanesque Revival style row houses, a Renaissance Revival and two Northern Renaissance Revival style apartment houses. Other row houses and apartment buildings by Hauser are located in the Morris Avenue and Hamilton Heights Historic Districts. Hauser's work in the HH/SH NW Historic District includes five brick apartment houses with numerous classical details.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 38.
James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 33.
Landmarks Preservation Commission. *Morris Avenue Historic District Designation Report* (LP-1392) (New York, 1986); "Architects' Appendix," *Hamilton Heights/ Sugar Hill Historic District Designation Report (LP-2064)*, (New York, 2000).

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ISAAC HOPPER

425 West 154th Street 78

Isaac Hopper was a builder who was listed in the New York directories in 1896. Early in the twentieth century, Hopper served as Superintendent of Buildings and was later indicted for conflict of interest because of his ownership of both a Harlem and Bronx local newspaper which carried the same city advertisements. In the HH/SH NW Historic District, he is responsible for a three-story row house in a transitional neo-Grec/Romanesque Revival style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 44.
The New York Times, (Feb. 9, 1905), 6:4.

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WALTER H. C. HORNUM (dates undetermined)

414, 416, 418, 420 West 154th Street 70

Walter H.C. Hornum practiced as an architect in New York City between 1886 and 1918 with offices in upper Manhattan. Most of his career was spent in independent practice, although between 1888 and 1892, he practiced in partnership with his brother Louis A. Hornum in the firm Hornum Brothers. In addition to the Renaissance Revival style row houses on West 146th Street in the Hamilton Heights / Sugar Hill Historic District, Hornum was responsible for the design of the Romanesque Revival style row houses at 425-449 and 441-451 West 162nd Street in the Jumel Terrace Historic District. He also designed a group of four stone houses in the HH/SH NW Historic District which exhibit exuberant carvings in the form of foliage, human and monster heads and birds.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 41.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," *Hamilton Heights/ Sugar Hill Historic District Designation Report (LP-2064)*, (New York, 2000).
James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 37.

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JANES & LEO

Elisha Harris Janes (dates undetermined)
Richard Leopold Leo (d. 1911)

849, 853, 855 St. Nicholas Avenue 24

Little is known about the lives and careers of Elisha Harris Janes and Richard Leopold Leo despite the many buildings on the Upper West Side and the Upper East Side erected according to their designs at the turn of the century. The firm of Janes & Leo was formed by 1897, specializing in apartment buildings and town houses designed predominantly in the Beaux Arts style. Major examples of their work are the Alimar (925 West End Avenue, 1899), the Manhasset (2801-2821 Broadway, 1902-05, a designated New York City Landmark), and in the Upper West Side/Central Park West Historic District, the Dorilton (1900-02, a designated New York City Landmark). The latter is given particular prominence by its high mansarded roof and location at the northeastern corner of Broadway and West 71st Street. Town houses designed by the firm on the Upper West Side are concentrated near Riverside Park, including those in the Riverside West 105th Street and the Riverside-West End Historic Districts. Several others are located on the Upper East Side in the Metropolitan Museum Historic District. Janes & Leo also designed the neo-Gothic style All Souls Church (88 St. Nicholas Avenue, 1900, a designated New York City Landmark) in Harlem, and the Leyland, a Renaissance Revival style tenement building in the Riverside Drive/West 80th-81st Street Historic District. In the HH/SH NW Historic District, Janes & Leo designed a group of three brick apartment houses in the Beaux Arts style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 44.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," *Riverside- West End Historic District Designation Report (LP-1626)*, (New York, 1989); "Architects' Appendix," *Riverside Drive/ West 80th-81st Street Designation Report (LP-1429)*, (New York, 1985), 84.

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HENRY A. KOELBE

840 St. Nicholas Avenue 36
41 St. Nicholas Place 40

Architect Henry A. Koelbe practiced architecture in New York from 1901 through 1925. In the HH/SH NW Historic District, he was responsible for the design of an Arts and Crafts style apartment building and an adjacent small store and office building.

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

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JOHN P. LEO (1858-1923)

427 West 154th Street 78
469 West 152nd Street 50
479 West 152nd Street 53

John P. Leo was an architect, builder and public servant, specializing in the design of private residences and public buildings. Examples of his work are found throughout Harlem, the Upper West Side, the Expanded Carnegie Hill Historic District and Hamilton Heights Historic District Extension. In 1888 Leo won the competition to design the medieval style Twenty-second Regiment Armory, located on Ninth (now Columbus) Avenue, between 67th and 68th Streets. Throughout his life, Leo was extremely active in public affairs, serving as the commander of Company I in the Twenty-second Regiment (c.1888), the President of the Employers and Builder's League (c.1895-1901), the Chairman of the Board of Standards and Appeals (1918), and as the New York City Street Cleaning Commissioner (1920s). During his later years Leo lived and worked in the Hamilton Heights area, with a residence at 529 West 142nd Street, and an architectural office from 1902 to1913 at The Purling (768-770 St. Nicholas Avenue), an apartment house he designed in the French Renaissance Revival style. In addition to The Purling, Leo's designs in the Hamilton Heights/Sugar Hill Historic District include a Renaissance Revival style apartment house (407 West 146th Street) and row houses in the Queen Anne, Renaissance Revival, Romanesque Revival, and neo-Grec styles. In the HH/SH NW Historic District Leo designed two neo-Renaissance style apartment buildings.

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

Landmarks Preservation Commission, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report,* (LP-1834) (NY, 1993); "Architects' Appendix," *Hamilton Heights Historic District Extension Designation Report,* (LP-2044) (NY, 2000).

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

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LEWIS, JOHN O.

820-24 St. Nicholas Avenue 34

John O. Lewis designed a Colonial Revival style apartment building in the HH/SH NW Historic District. His architectural practice operated out of an office at 624 Madison Avenue.

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

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MOORE & LANDSIEDEL

Fred W. Moore (dates undetermined)
Frank L. Landsiedel (dates undetermined)

465 West 152nd Street 50
442-48 West 153rd Street 57

Frank L. Landsiedel was associated with Warren C. Dickerson in 1899, but by 1900 he had formed a partnership with Fred W. Moore. Moore & Landsiedel designed apartment buildings in the Bronx where their office was located, and a store and loft building in the Ladies Mile Historic District. In the Tribeca West Historic District the firm altered an earlier row house, inserting a two-story commercial base in 1947. They also designed several apartment buildings on Morningside Heights and two apartment buildings in the HH/SH NW Historic District.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 49, 56.
Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report (LP-1609)*, (New York, 1989); "Architects' Appendix," *Tribeca West Historic District Designation Report (LP-1713)*, (New York, 1991).
James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 55.

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MORGAN, FRENCH & CO.

454 West 155th Street 78

The firm of Morgan, French, & Co. was listed in New York City Directories from 1928 through 1936. Previous to this time, they designed the Putnam Trust Company building in Greenwich, Connecticut in 1925. In the HH/SH NW Historic District the company is responsible for a four-story club building faced in limestone with neo-Classical ornament.

The Architectural Forum, unidentified article in clippings file, NYPL.
James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989).

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NEVILLE & BAGGE

Thomas P. Neville (dates undetermined)
George A. Bagge (dates undetermined)

400 West 152nd Street 44
453 West 152nd Street 49
461, 463, 465, 467 West 153rd Street 66
424, 426, 428, 430, 432 West 154th Street 72
889 St. Nicholas Avenue 32

Despite their remarkable productivity throughout New York City, little is known about the individual training and lives of the partners in the firm of Neville & Bagge. George A. Bagge established his firm during the late 1880s and in 1892 Thomas P. Neville joined him in partnership. They opened an office on West 125th Street, and over the next three decades became known as residential specialists working in various popular historical revival styles. They designed hundreds of speculative residential buildings for the middle class along the route of the I.RT. subway on Morningside Heights and in Harlem, as well as an occasional hotel and loft building. In 1924, Bagge's son joined the firm, which continued until 1936 as George Bagge & Sons [Son].

Neville & Bagge's work includes numerous apartment buildings in the Riverside Drive-West End, Mott Haven East, and Clay Avenue Historic Districts, as well as the Regina Angelorum (1907) a convent and home for working girls connected to Saint Cecilia's Church (R.C.) on East 106th Street (both designated New York City Landmarks), and the Edwin and Elizabeth Shuttleworth House in the Tremont section of the Bronx (1896, a designated New York City Landmark). Along Broadway, between West 140th and 150th Streets, the firm designed eight apartment buildings, including Ellerslie Courts (1907-08, No. 3441-59), 3481-83 Broadway (1905), The Sarsfield (1911, No. 3489-95), The Saguenay, (1906-08, No. 3488-96), The Castleton (1906, No. 3480-86), Washington Court (1906-08, No. 3504-18), The Mecklenberg (1906, No. 3551-59) and the Rudsona (1907, No. 3542). Of 242 multiple dwellings on Morningside Heights, the firm of Neville & Bagge was responsible for 38 designs. The firm also designed four apartment buildings and thirteen row houses in the Hamilton Heights Historic District Extension. The firm's designs in the Hamilton Heights/Sugar Hill Historic District include row houses executed in the Romanesque and Renaissance Revival styles, as well as apartment buildings in the French Renaissance Revival, Renaissance Revival and Northern Renaissance Revival styles. In the HH/SH NW Historic District, Neville & Bagge created three apartment buildings and two rows of houses, all with classical detailing in the neo-Renaissance and Beaux Arts styles.

Andrew S. Dolkart, *Morningside Heights* (NY: Columbia University Press, 1999).
David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: 1990), 285-289.
Dennis Steadman Francis, *Architects in Practice, New York* City, 1840-1900 (New York, 1979), 13, 57.

Landmarks Preservation Commission, "Architects' Appendix" *Hamilton Heights Historic District Extension,* (LP-2044) (New York, 2000); *Edwin and Elizabeth Shuttleworth House aka 1857 Anthony Avenue House* (LP-1436) (New York, 1986); Research Files.
Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York: Rizzoli Books, 1983), 303-304.

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A.B. OGDEN & SON

Alfred B. Ogden (dates undetermined)
Samuel B. Ogden (dates undetermined)

422 West 154th Street 72

Alfred B. Ogden established an independent architectural practice in New York City in 1874. In 1883 he designed a utilitarian store and loft building with neo-Grec elements in the Tribeca East Historic District. In 1885, he invited his son, Samuel B. Ogden, to join his firm and changed the name to A.B. Ogden & Son. The father and son team specialized in row house, apartment and industrial design, and examples of their work, in the Queen Anne, Romanesque Revival, and Renaissance Revival styles, can be found in the Upper West Side/Central Park West, Greenwich Village and Expanded Carnegie Hill Historic Districts. In the Hamilton Heights/Sugar Hill Historic District, they designed row houses in Renaissance Revival and Classical Revival styles. Their work in the HH/SH NW Historic District consists of a neo-Renaissance style, brownstone-fronted row house. In 1897 the firm became S.B. Ogden & Co. with Samuel B. Ogden and John H. Tomlinson as principals.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 58.
Landmarks Preservation Commission, Research Files; "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609) (New York, 1989); "Architects' Appendix," *Upper West Side /Central Park West Historic District Designation Report* (LP-1647) (New York, 1990); "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report* (LP-1834) (New York, 1993); "Architects' Appendix" *Hamilton Heights Historic District Extension,* (LP-2044) (New York, 2000); *Edwin and Elizabeth Shuttleworth House aka 1857Anthony Avenue House* (LP-1436) (New York, 1986).
Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York : Rizzoli Books, 1983), 303-304.

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GEORGE FREDERICK PELHAM (1866-1937)

445 West 153rd Street 63

Born in Canada, George F. Pelham established his architectural firm in New York in 1890. The son of Canadian architect George Brown Pelham (1831-1889) who worked for the City's Parks Department, the son's career lasted forty-three years. Pelham designed apartment houses throughout New York City in various styles, including the neo-Renaissance, neo-Gothic, and neo-Federal styles. A prolific architect, he specialized in apartment houses and his work is well- represented in the Upper West Side/Central Park West Historic District. Pelham designed rows of houses and flats and numerous apartment buildings in the Renaissance Revival and neo-Renaissance styles. In the Hamilton Heights/Sugar Hill Historic District, he designed Renaissance and Classical Revival style apartment houses on St. Nicholas and Edgecombe Avenues. Pelham also designed a neo-Renaissance style apartment building in the HH/SH NW Historic District.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 60.

Landmarks Preservation Commission, "Architects' Appendix," *Hamilton Heights Historic District Extension Designation Report,* (LP-2044) (New York, 2000); "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Riverside -West End Historic District Designation Report* (LP-1626),(New York, 1989); "Architects' Appendix, " *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side l Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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

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

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SCHWARTZ & GROSS

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

449 West 153rd Street 64

Graduates of the Hebrew Technical Institute, Simon I. Schwartz and Arthur Gross were partners for nearly four decades. Schwartz, who began his career as a draftsman in the office of Henry Andersen, first teamed with Gross in 1903. Their partnership, which proved to be extremely successful, specialized in apartment buildings with ample plans and large spaces. The firm worked in all parts of the city and their typical early buildings with stone-faced bases and

brick upper floors can be seen throughout Morningside Heights. Their work includes the Beaux Arts style Colosseum at 435 Riverside Drive (1910), the Gothic-inspired 1185 Park Avenue (1929, located in the Expanded Carnegie Hill Historic District), and 55 Central Park West (1929, located in the Upper West Side/Central Park West Historic District), whose elevations display the influence of the Art Deco style. Much of the firm's output has survived, particularly in the Upper West Side/Central Park West and Riverside Drive-West End Historic Districts, and Hamilton Heights Historic District and Extension. In the Hamilton Heights/Sugar Hill Historic District, Schwartz & Gross were the designers of apartment houses in Colonial Revival and Beaux Arts styles. In the HH/SH NW Historic District, Schwartz & Gross designed a Beaux Arts apartment building faced in brick with granite and terra-cotta trim.

Arthur Gross obituary, *New York Times* (November 7, 1950), 25.
Landmarks Preservation Commission, "Architects' Appendix," *Hamilton Heights Historic District Extension Designation Report* (LP-2044) (New York, 2000); "Architects' Appendix," *Upper West Side / Central Park West Historic District Designation Report* (LP-1647) (New York, 1990); Research Files.

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JAMES STROUD (dates undetermined)

883, 885, 887 St. Nicholas Avenue 30
411, 413, 415, 417, 419, 421, 423 West 154th Street 75

Little is known of architect James Stroud. Establishing his practice by 1865, his work was mainly residential in nature. Stroud designed a Renaissance-Revival style row house (1890-91) in the Upper West Side/ Central Park West Historic District. In the HH/SH NW Historic District, Stroud is responsible for ten extant Queen Anne style row houses with distinctive trim. They are all part of same project and there was an eleventh (demolished).

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 73.
Landmarks Preservation Commission, "Architects' Appendix," *Upper West Side / Central Park West Historic District Designation Report* (LP-1647) (New York, 1990); Research Files.

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CLARENCE F. TRUE (1860-1928)

842, 844 St. Nicholas Avenue 37
43, 45, 47, 49, 51, 53, 55, 57 St. Nicholas Place 41

Architect, developer, and builder, Clarence F. True built extensively on Manhattan's Upper West Side, designing numerous row houses and apartment buildings as far north as

Hamilton Heights. Trained in the office of Richard M. Upjohn, he established his own firm in 1884. Over the next decade and a half, True enjoyed considerable success in New York City, building approximately four hundred buildings. He worked in various historical revival styles, evolving from Gothic and Romanesque to Renaissance Revival. The firm remained active until the mid-1910s, under the name Clarence True & Son. Especially fine examples of True's work can be found on and just off of Riverside Drive and West End Avenue in the West End-Collegiate, Riverside-West 80th-81st Street, and Riverside-West End Historic Districts. In the Hamilton Heights Historic District and Extension, True designed a row of houses on West 143rd Street which were designed to complement each other with their light-colored materials and neo-classical motifs. True also designed a pair of Northern Renaissance style houses on St. Nicholas Avenue and a similar row on St. Nicholas Place in the HH/SH NW Historic District.

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

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

Landmarks Preservation Commission, *Riverside Drive-West 80th-81st Street Historic District* (LP-1429), (New York, 1985); "Architects' Appendix," *Hamilton Heights Historic District Extension Designation Report* (LP-2044) (New York, 2000).

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

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JAMES E. WARE (1846-1918)

459 West 153rd Street 66

James Edward Ware, a native New Yorker, studied at the College of the City of New York, was apprenticed to Robert Griffith Hatfield, and began architectural practice in the city in 1869. Ware was an early pioneer in the design of fireproof warehouses; his work in that field included the Manhattan Storage and Warehouse Company's buildings. Ware achieved distinction as a designer of multiple dwellings and was particularly interested in improving the design of tenement buildings. He is best known for his "dumbbell plan" which was a pioneering effort in that field and achieved recognition for a model tenement design in 1878. A notable example of his work in model housing is the First Avenue Estate constructed for the City and Suburban Homes Company (1898-1915, a designated New York City Landmark). Ware designed many residences in a variety of styles, as well as churches, hotels, and apartment buildings. Ware took his two sons, Franklin B. and Arthur, into his firm in 1879 and 1900, respectively. James practiced architecture until his death, at which time the firm became F.B. & A. Ware. Ware's work in the expanded Carnegie Hill Historic District consists of two rows of houses on Madison Avenue which are notable examples of the Romanesque Revival and the Queen Anne styles. The firm designed several store and loft buildings in the Ladies Mile Historic District, as well as another warehouse in the Tribeca North Historic District. Ware created a late-nineteenth century row house in the HH/SH NW Historic District.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 73.

Landmarks Preservation Commission, "Architects' Appendix," *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); *1321 Madison Avenue House Designation Report* (LP-0866), (New York, 1974); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

FINDINGS AND DESIGNATION

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

The Commission further finds that among its special qualities the Hamilton Heights/Sugar Hill Northwest Historic District contains a rich collection of row houses and apartment buildings dating from the 1880s to the early twentieth century when this part of the city developed its present residential character; that beginning in 1881 speculative builders started erecting handsome residential structures in the historic district, most of which were single-family row houses; that these row houses were designed with high-quality materials in several popular late nineteenth-century styles, including neo-Grec, Queen Anne, neo-Renaissance, and Beaux Arts; that the row houses are the work of several local architects that specialized in residential design; that there is one freestanding mansion in the district; that most of the multiple dwellings date from the early twentieth century and that they are either five or six stories tall with almost all having brick facades with limestone bases and terra-cotta trim; that most were designed by architects who specialized in apartment house work; that since its initial development, the historic district has been home to a wide variety of New Yorkers, both native and foreign born, of varied ethnicity and races and from various economic levels; that by the 1930s the district became known as "Sugar Hill," a neighborhood that attracted many of the city's most prestigious African-American residents; that today the Hamilton Heights/Sugar Hill Northwest Historic District remains an architecturally-distinguished and culturally-significant neighborhood.

Accordingly, pursuant to Chapter 21 (former Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district, the Hamilton Heights/Sugar Hill Historic District, Borough of Manhattan, consisting of the properties bounded by a line beginning at a point at the intersection of the northern curbline of West 151st Street and the western curbline St. Nicholas Place, extending northerly along the western curbline of St. Nicholas Place, westerly along the southern curbline of West 153rd Street to a point formed by the intersection of the western curbline of St. Nicholas Avenue and the southern curbline of West 153rd Street, northerly across West 153rd Street and along the western curbline of St. Nicholas Avenue, westerly along the southern curbline of West 155th Street, southerly along the western property line of 454 West 155th Street, westerly along the northern property lines of 415, 417, 419, 421, 423, 427, and 429 West 154th Street, southerly along the western property line of 429 West 154th Street, across West 154th Street, southerly along the western property line of 432 West 154th Street, westerly along the northern property lines of 465 and 467 West 153rd Street, southerly along the western property line of 467 West 153rd Street, across West 153rd Street, southerly along the western property lines of 468 West 153rd Street and 479 West 152nd Street, easterly along the northern curbline of West 152nd Street to a point in said curbline formed by its intersection with a line extending northerly from the western property line of 462-464 West 152nd Street, southerly across West 152nd Street, southerly along the western property line of 462-464 West 152nd Street, easterly along the southern property lines of 462-

464, 460, 458, 456, 454, and 450 West 152nd Street, southerly along the western property line of 484 Convent Avenue, easterly along the southern property line of 484 Convent Avenue, southerly along the western property line of 480 Convent Avenue, across West 151st Street to the southern curbline of West 151st Street, westerly along the southern curbline of West 151st Street, southerly along the western property line of 470 Convent Avenue (a/k/a 444 West 151st Street), easterly along the southern property line of 470 Convent Avenue (a/k/a 444 West 151st Street), northerly along the western curbline of Convent Avenue, across West 151st Street to a point formed by the intersection of the northern curbline of West 151st Street and the western curbline of Convent Avenue, easterly across Convent Avenue, easterly along the northern curbline of West 151st Street, to a point in said curbline formed by its intersection with a line extending northerly from the western property line of 400 West 151 Street (a/k/a 815 St. Nicholas Avenue), southerly across West 151st Street, southerly along the western property lines of 400 West 151st Street (a/k/a 815 St. Nicholas Avenue), and 813, 811, and 809 St. Nicholas Avenue, easterly along the southern property line of 809 St. Nicholas Avenue, northerly along the western curbline of St. Nicholas Avenue, across West 151st Street to a point formed by the intersection of the western curbline of St. Nicholas Avenue and the northern curbline of West 151st Street, easterly across St. Nicholas Avenue, then extending easterly along the northern curbline of West 151st Street to the point of the beginning.

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PHOTOGRAPHS OF THE DISTRICT

All photos by Carl Forster

CONVENT AVENUE (WEST SIDE)

470 Convent Avenue

480 Convent Avenue

484 Convent Avenue

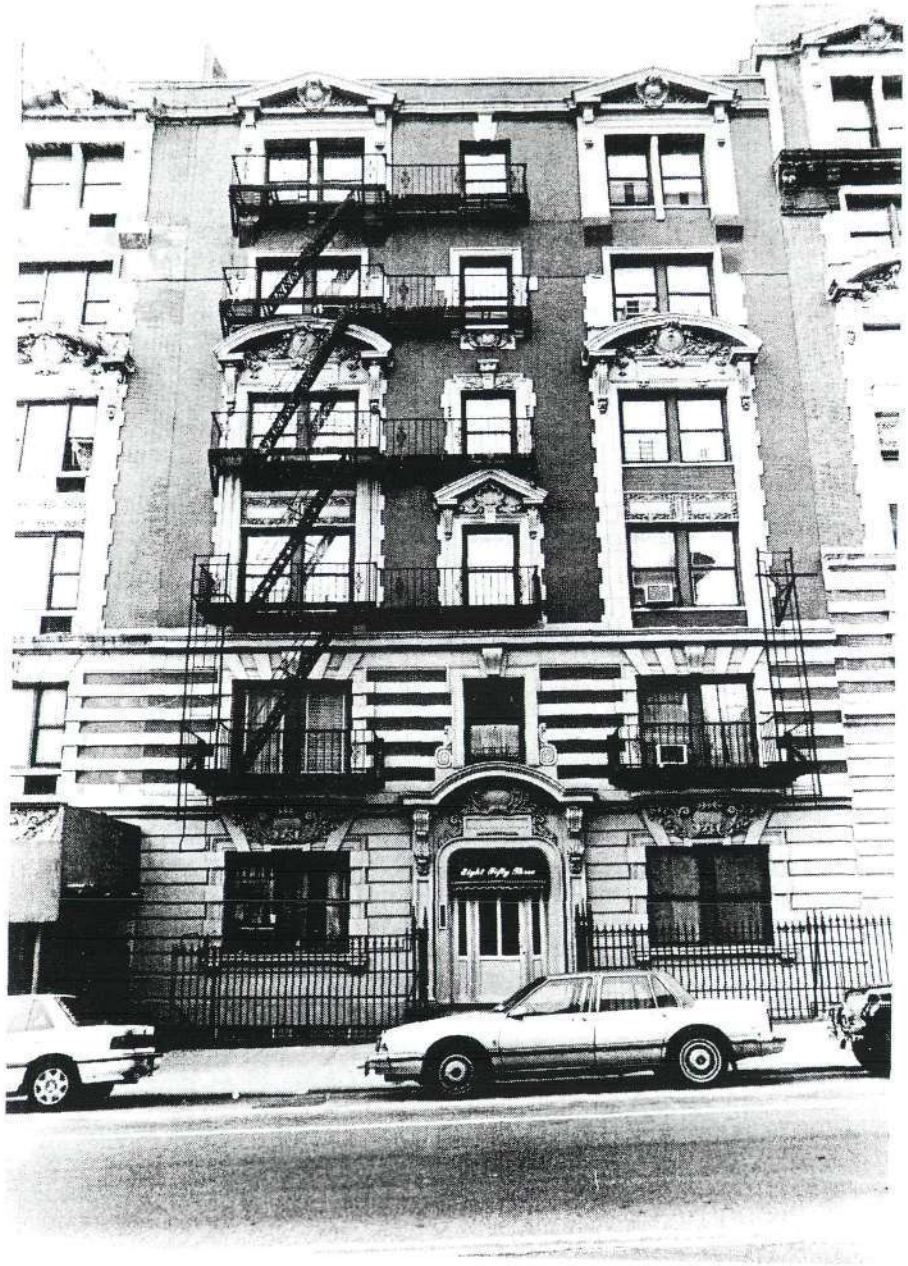
486-492 Convent Avenue

ST. NICHOLAS AVENUE (WEST SIDE)

809, 811 and 813 St. Nicholas Avenue

815 St. Nicholas Avenue (aka 400 West 151st Street)

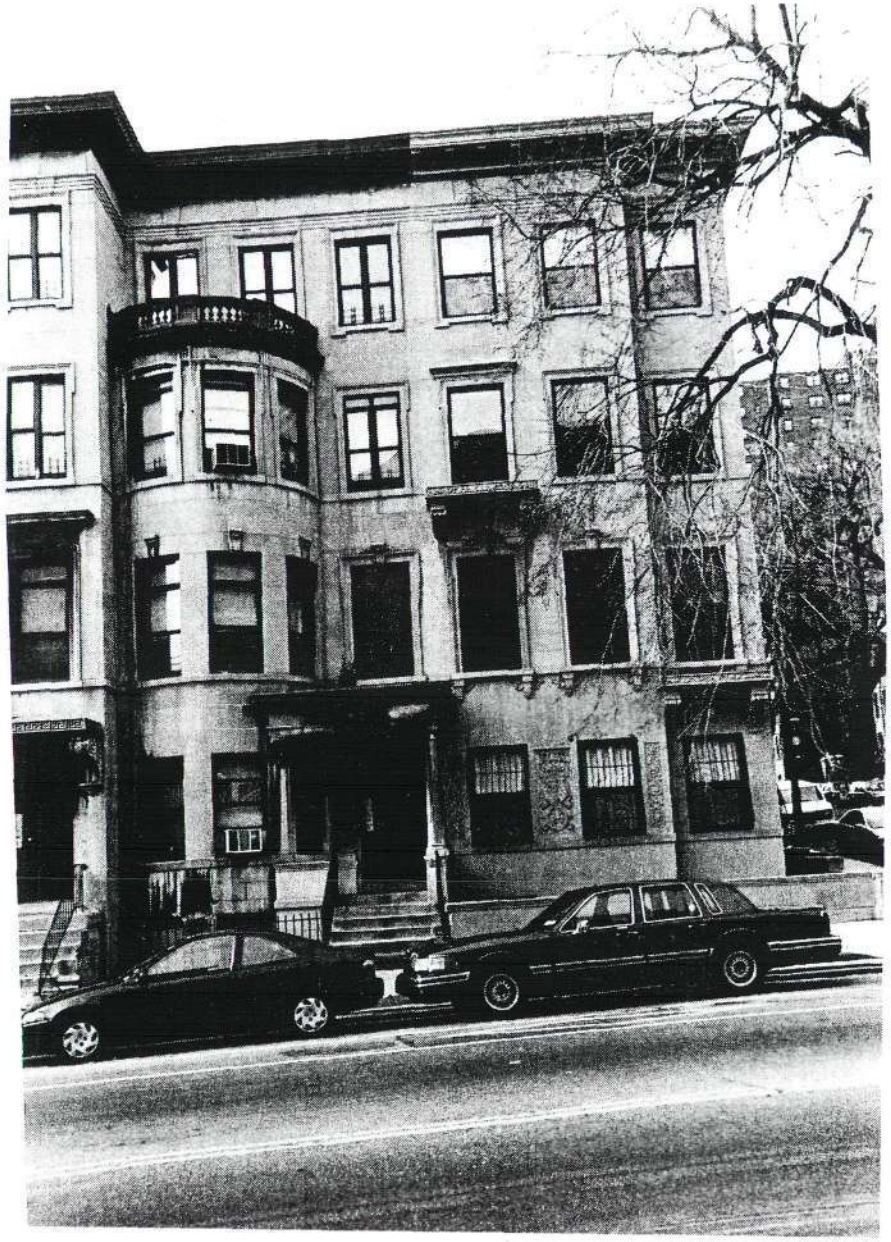
849 St. Nicholas Avenue



853 St. Nicholas Avenue

855 St. Nicholas Avenue

869, 871 and 873 St. Nicholas Avenue



875 and 877 St. Nicholas Avenue

881 St. Nicholas Avenue

883, 885 and 887 St. Nicholas Avenue

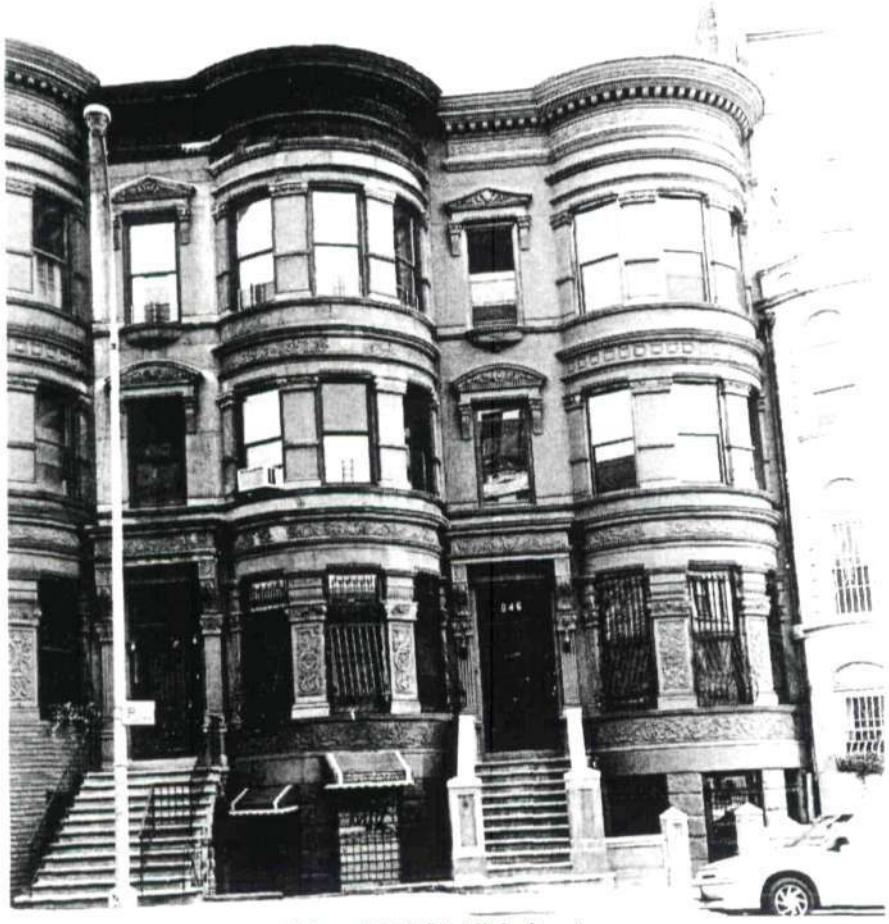
889 St. Nicholas Avenue

ST. NICHOLAS AVENUE (EAST SIDE)

820 St. Nicholas Avenue (aka 401 W. 151st Street and 23 St. Nicholas Place) view of St. Nicholas Place

828, 830 and 832 St. Nicholas Avenue (aka 31, 33 and 35 St. Nicholas Place

840, 842 and 844 St. Nicholas Avenue

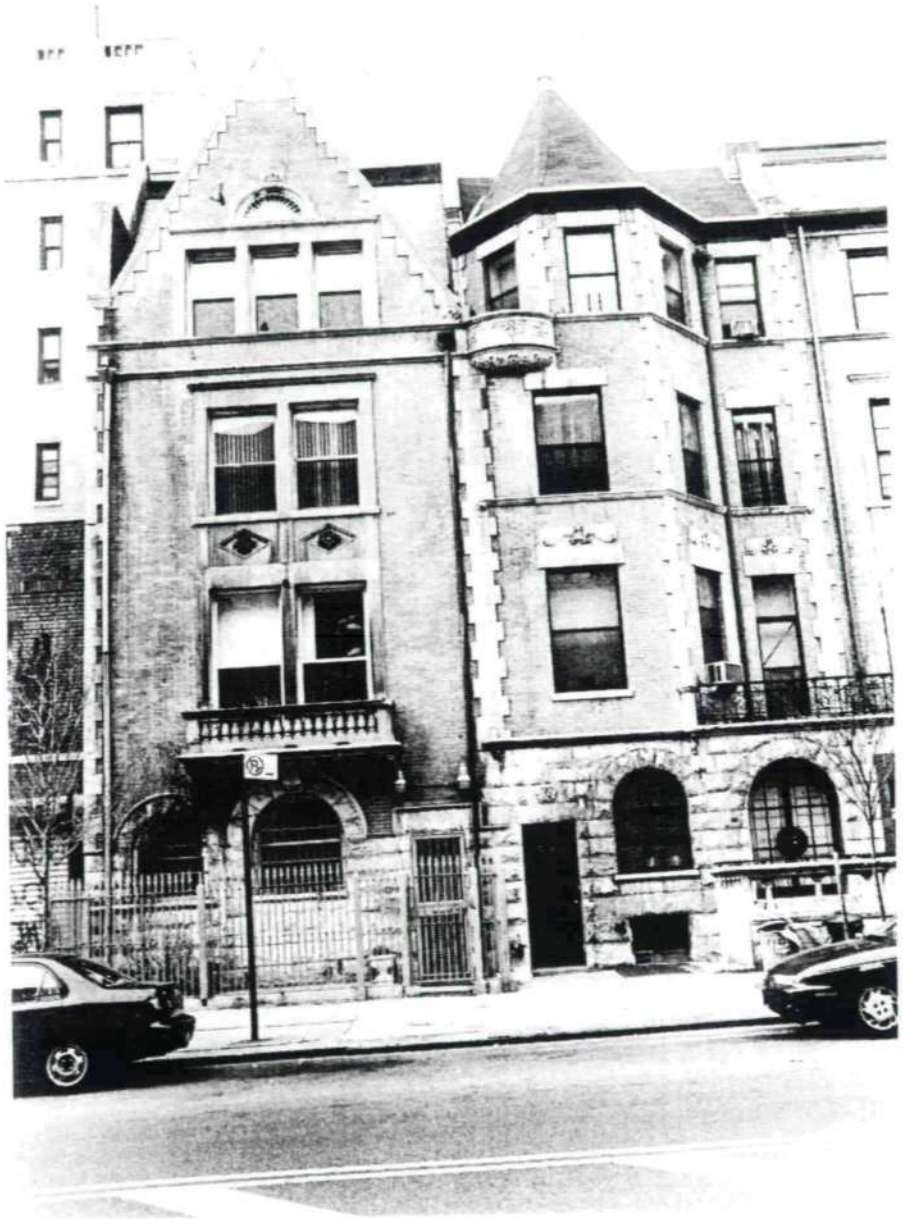


846 and 848 St. Nicholas Avenue

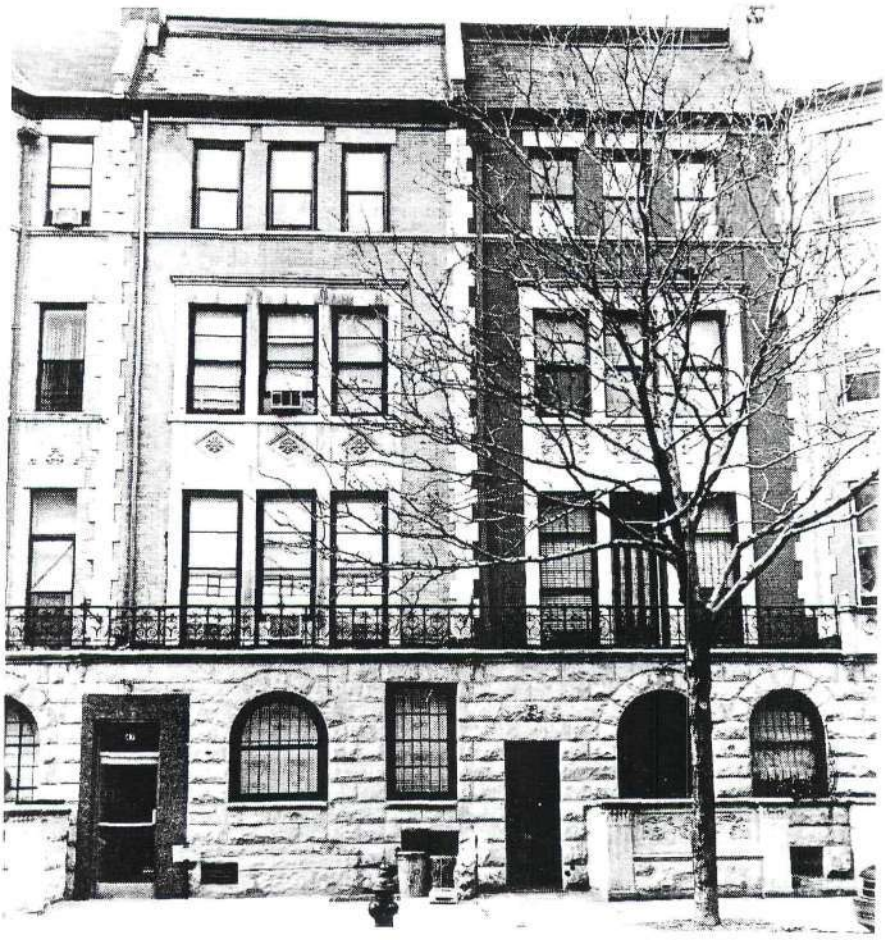
850, 852 and 854 St. Nicholas Avenue

ST. NICHOLAS PLACE (WEST SIDE)

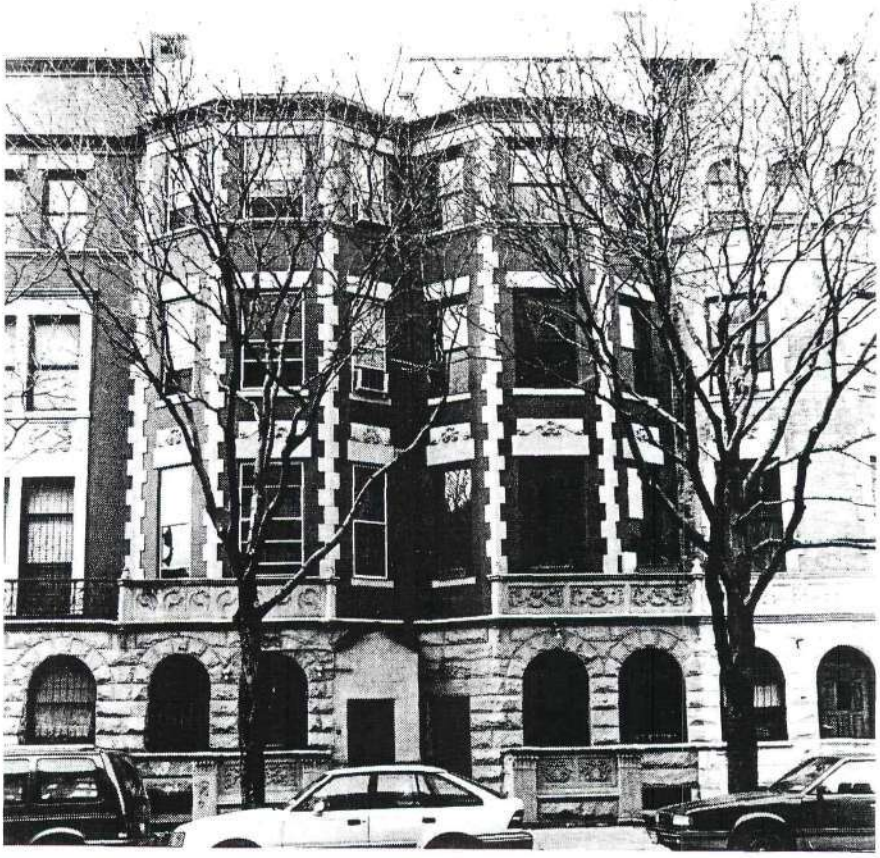
41 St. Nicholas Place



43 and 45 St. Nicholas Place



47 and 49 St. Nicholas Place



51 and 53 St. Nicholas Place

55 and 57 St. Nicholas Place

WEST 152ND STREET (SOUTH SIDE)

400 West 152nd Street

448 West 152nd Street

450 West 152nd Street

454 West 152nd Street

456, 458 and 460 West 152nd Street

464 West 152nd Street

WEST 152ND STREET (NORTH SIDE)

453 West 152nd Street

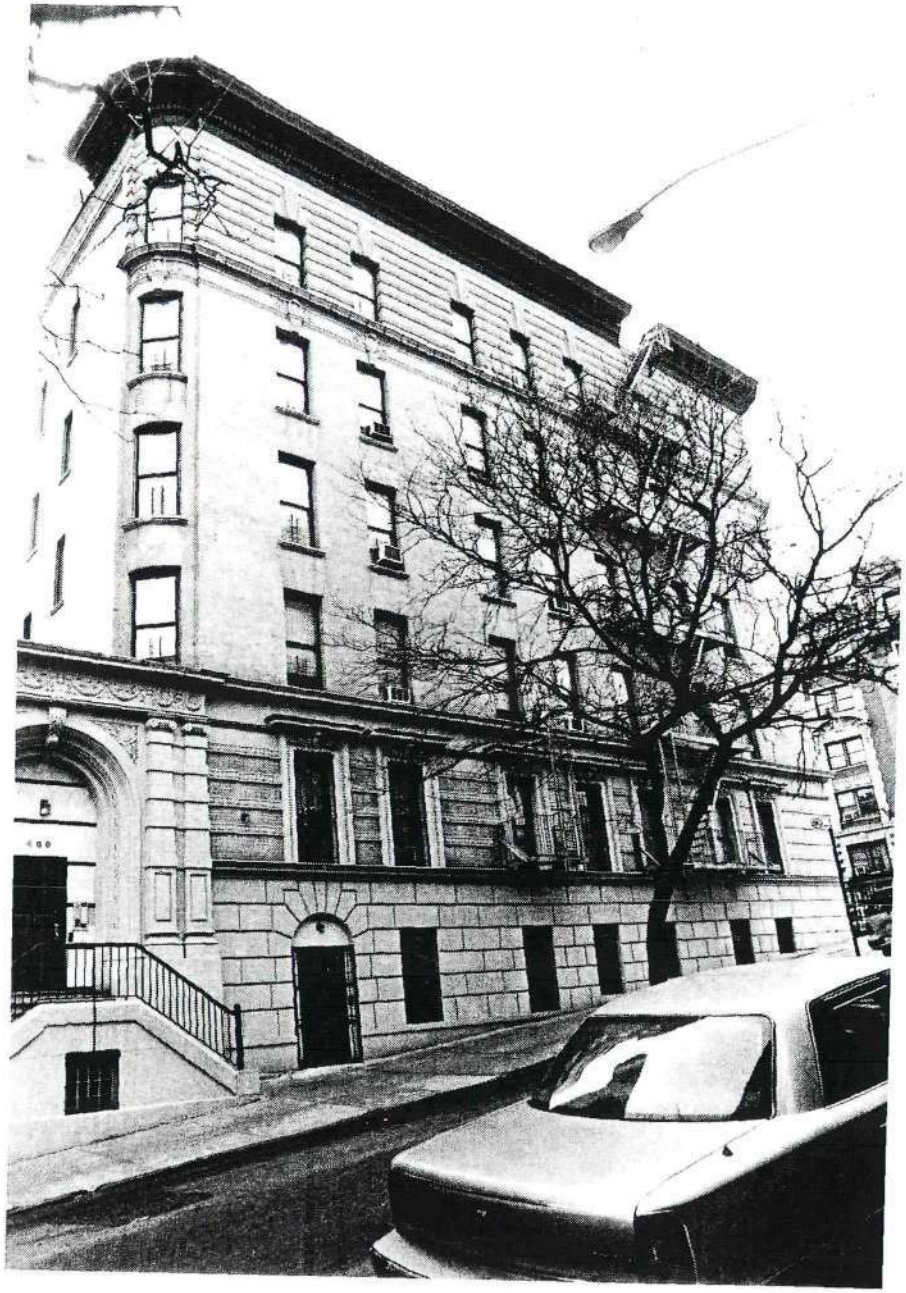
455 West 152nd Street

465 West 152nd Street

469 West 152nd Street

479 West 152nd Street

WEST 153RD STREET (SOUTH SIDE)



400 West 153rd Street

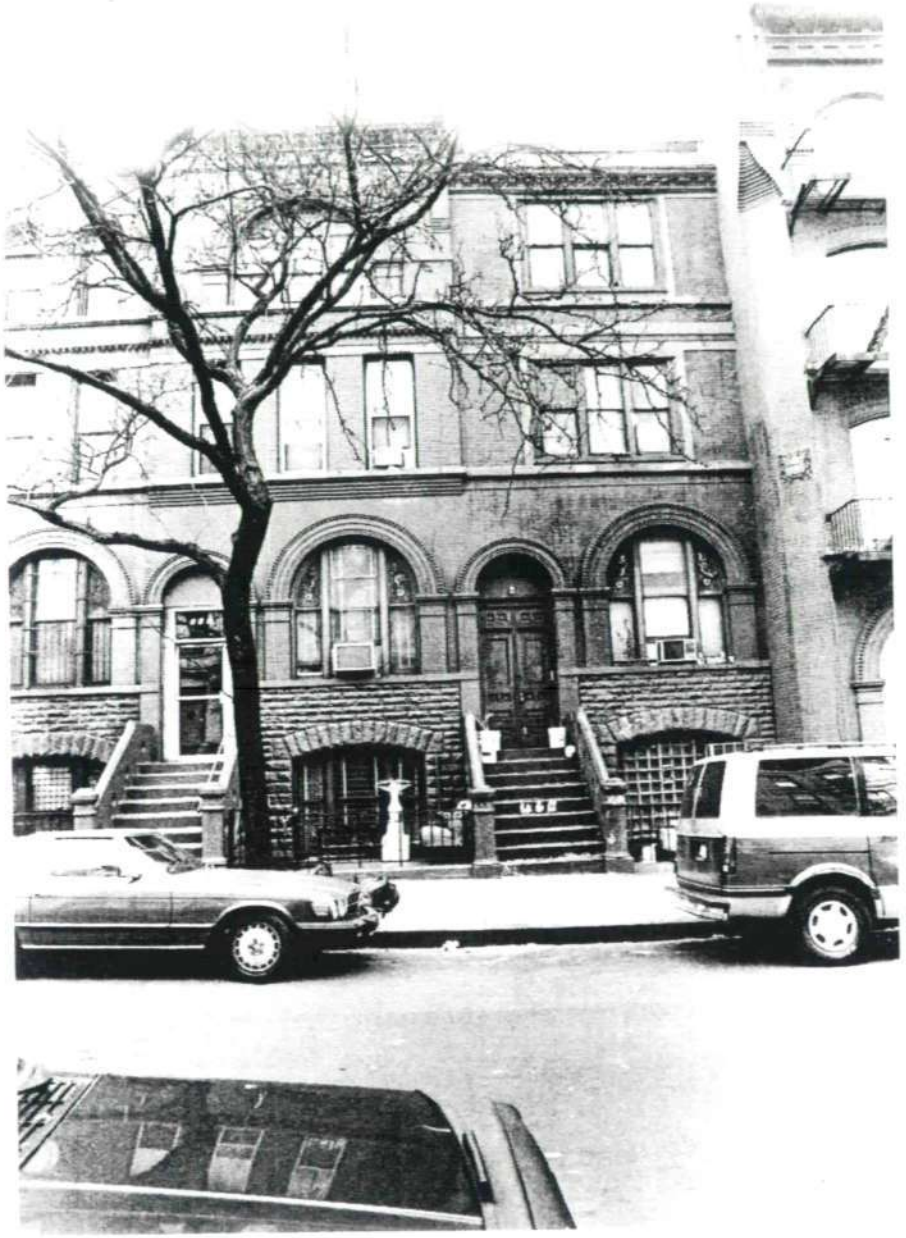
442-448 West 153rd Street

450 and 452 West 153rd Street

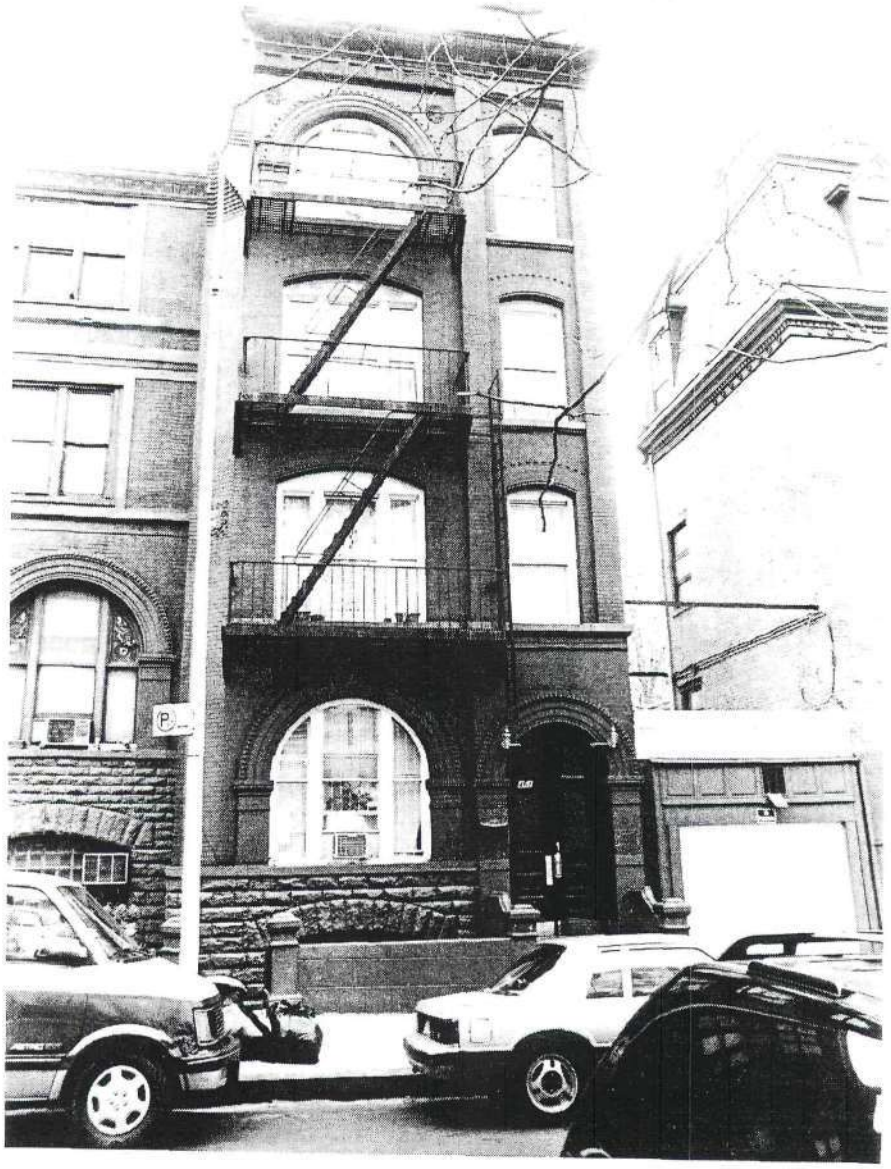
454 and 456 West 153rd Street

458 and 460 West 153rd Street

462 West 153rd Street



464 and 466 West 153rd Street



468 West 153rd Street

WEST 153RD STREET (NORTH SIDE)

445 West 153rd Street

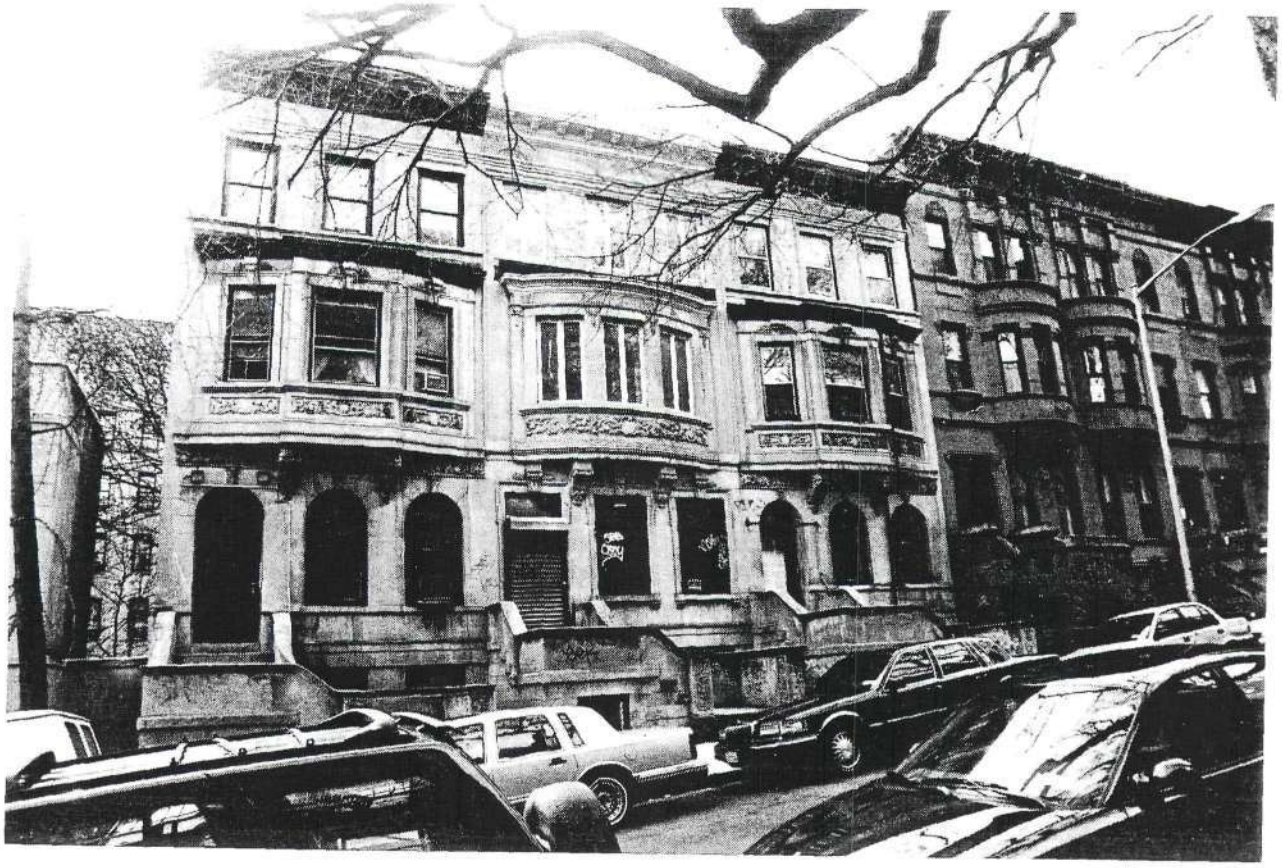
449 West 153rd Street

457 and 459 West 153rd Street

461 and 463 West 153rd Street

465 and 467 West 153rd Street

WEST 154TH STREET (SOUTH SIDE0

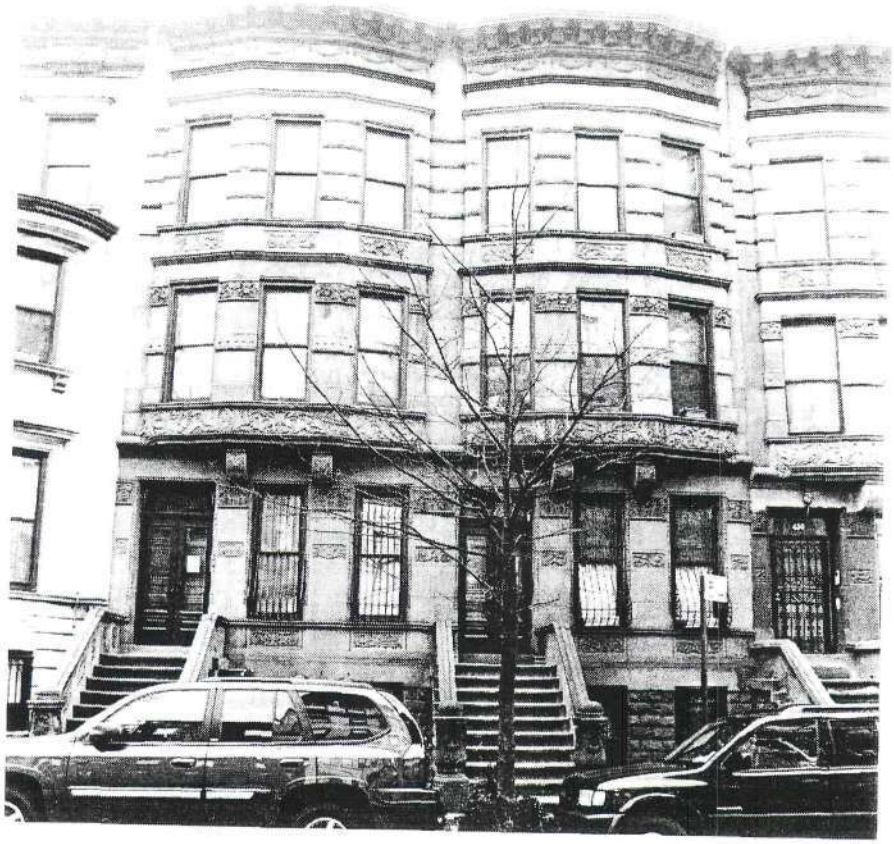


406, 408 and 412 West 154th Street

414 and 416 West 154th Street

418 and 420 West 154th Street

422 and 424 West 154th Street



426 and 428 West 154th Street

430 and 432 West 154th Street

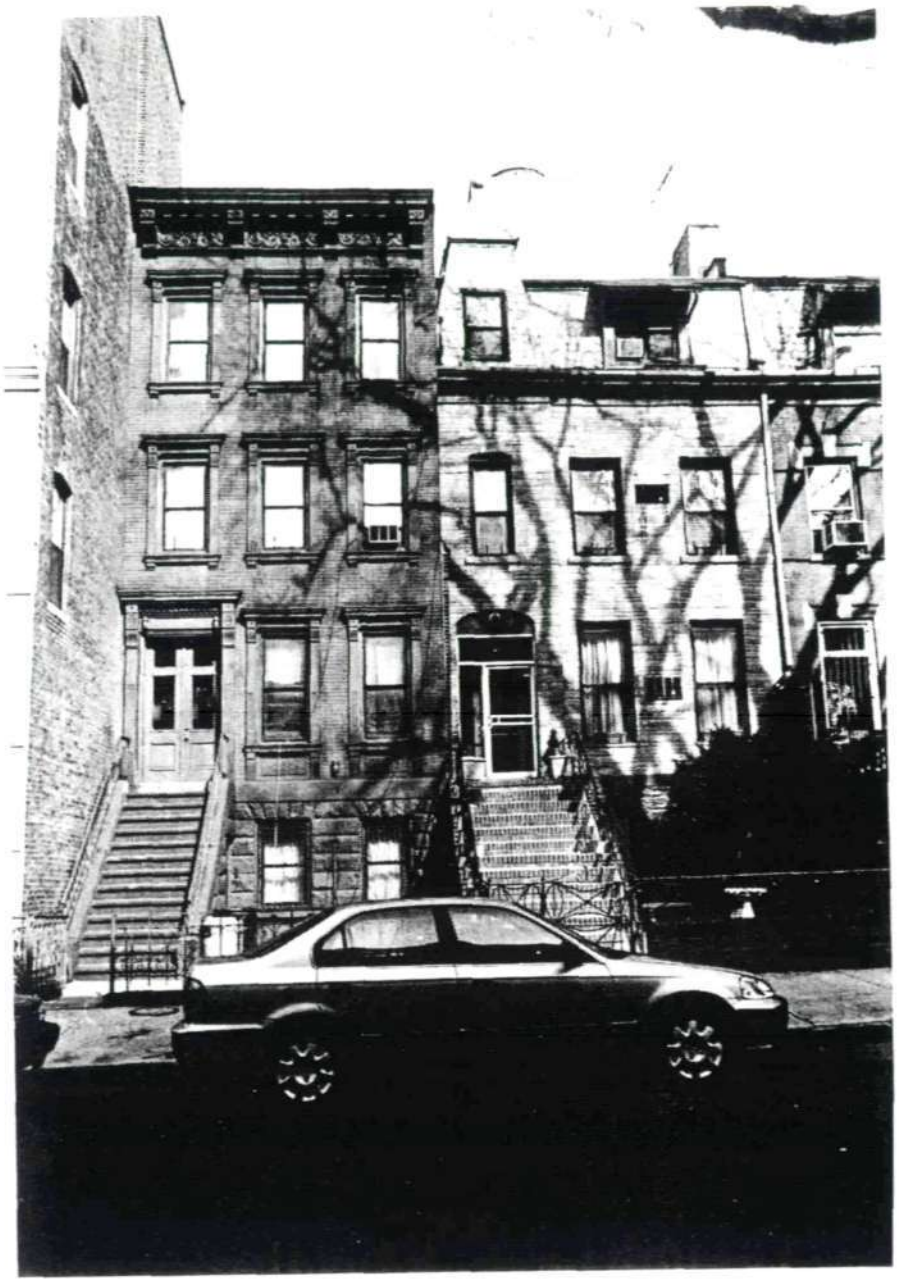
WEST 154TH STREET (NORTH SIDE)

411 and 413 West 154th Street

415 and 417 West 154th Street

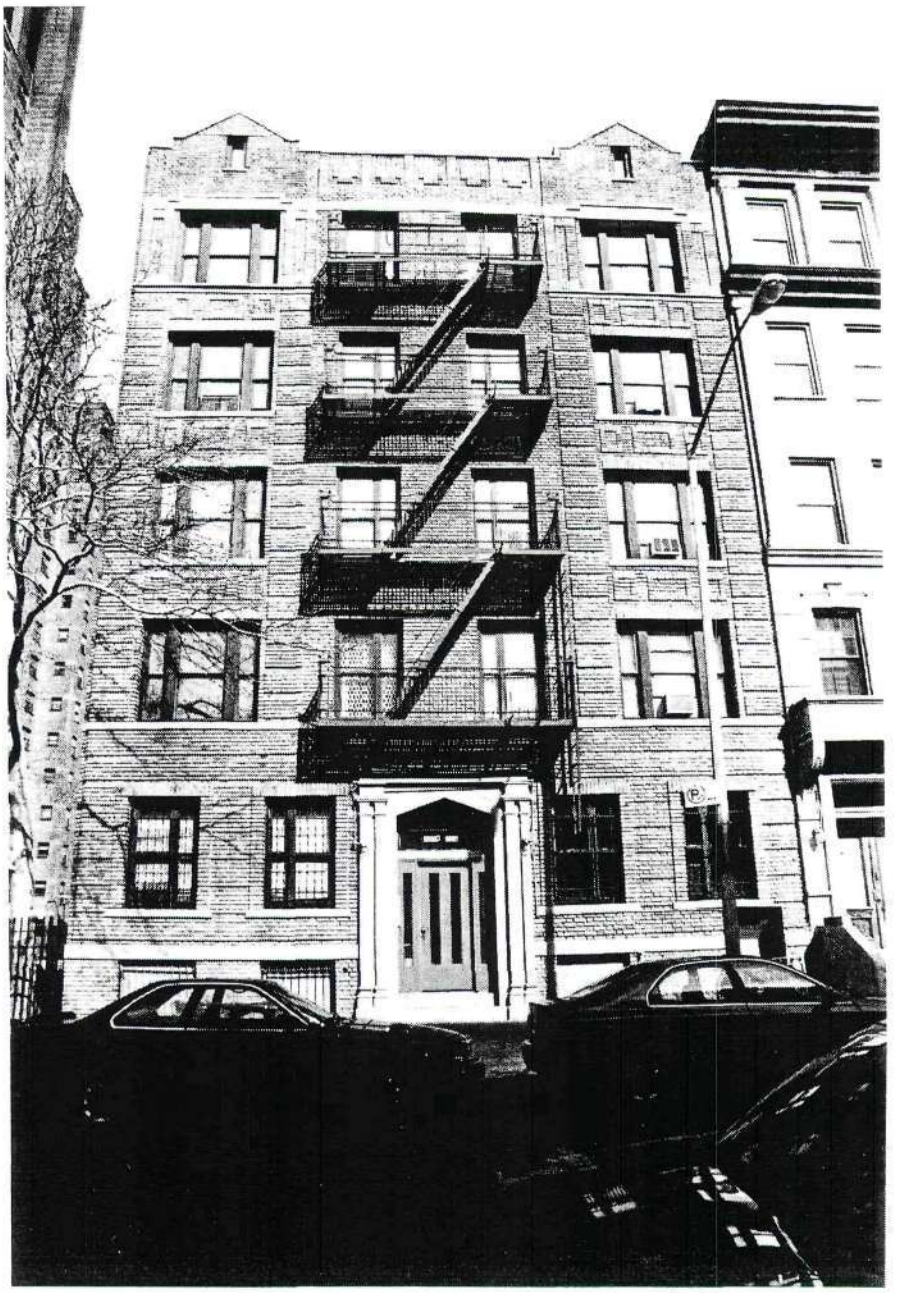
419 West 154th Street

421 West 154th Street



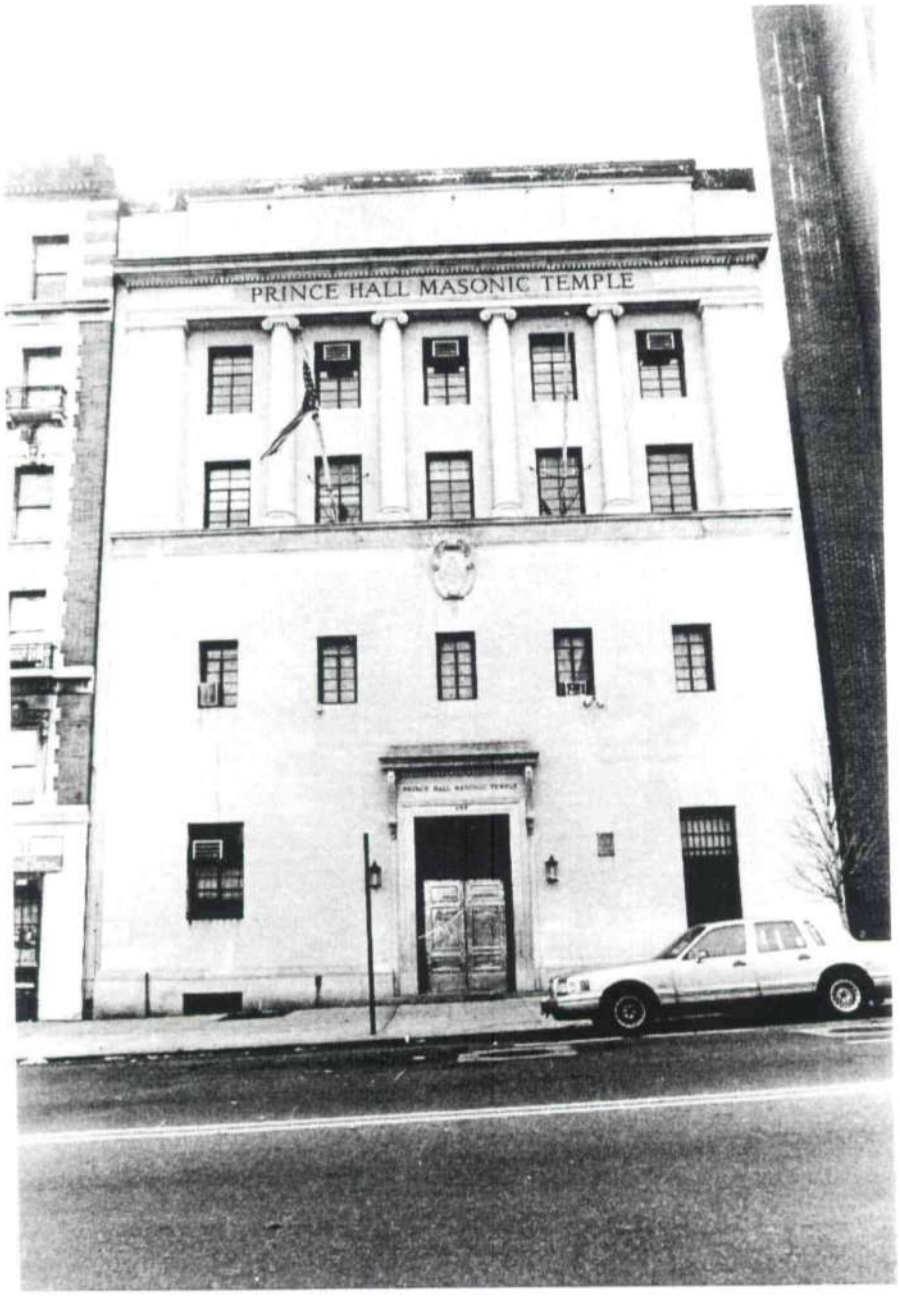
423 and 425 West 154th Street

427 West 154th Street



429 West 154th Street

WEST 155TH STREET (SOUTH SIDE)



454 West 155th Street