Form No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

Renotification/80 Amendments

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RECEIVED FEB 29 1980
DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Hamilton Heights Historic District

AND/OR COMMON
Same

2 LOCATION

Roughly bounded by St. Nicholas and Amsterdam Aves, W. 145th and W. 140th Sts.

STREET & NUMBER
Irregular between West 140th and West 145th Streets and St. Nicholas and Amsterdam Aves.

__NOT FOR PUBLICATION

CITY, TOWN
New York

__ VICINITY OF

CONGRESSIONAL DISTRICT
#19

STATE
New York

CODE
036

COUNTY
New York

CODE
061

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
X DISTRICT	__PUBLIC	X OCCUPIED	__AGRICULTURE	X MUSEUM
__BUILDING(S)	X PRIVATE	__UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	X PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	X RELIGIOUS
__OBJECT	__IN PROCESS	__YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	X YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
	N/A	__NO	__MILITARY	__OTHER:

4 OWNER OF PROPERTY

NAME
See Continuation Sheet

STREET & NUMBER

CITY, TOWN

__ VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
Courthouse: Hall of Records (Surrogate's Court)

STREET & NUMBER
31 Chamber Street

CITY, TOWN
New York

STATE
New York

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Hamilton Heights Historic District Designation Report

DATE
1974

__FEDERAL __STATE __COUNTY X LOCAL

DEPOSITORY FOR SURVEY RECORDS
New York State Landmarks Preservation Commission
305 Broadway

CITY, TOWN
New York

STATE
New York

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
x EXCELLENT	__DETERIORATED	__UNALTERED	x ORIGINAL SITE
__GOOD	__RUINS	x ALTERED	__MOVED DATE NA
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

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

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

Nos. 453-475 West 140th Street, north side, between Convent & Amsterdam Avenues.

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

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

*The text of this nomination form is taken completely from Landmarks Preservation Commission, Hamilton Heights Historic District Designation Report, written by Alan Burnham and Ellen Kramer (New York: City of New York, November 26, 1974).

Owners' List

West 140th Street
(453-475)

453	Katherine Simmons, 453 West 140th Street
455	Miriam E. Gilbert, Forrest View Terrace, Wappinger Falls, N.Y.12590
457	Evergreen Third Diversified Corp., c/o Irving Brooks, Inc., 1345 Third Avenue, N.Y., N.Y. 10021
459	African Academy of Arts & Research, 108 West 111th Street, N.Y.C.
461	William H. Tyler, 461 West 140th Street, N.Y.C. 10030
463	Darnley Carlyle Brathwaite, 51 Jefferson Ave., Brooklyn, N.Y.11238
465	1980 Madison Realty Corp., c/o Immaculate Self-Service, 1978 Madison Ave., N.Y.C. 10035
467	City of New York, City Hall, N.Y.C. 10007
469	Muhaimin Hakim-El, 414 East 11th Street, N.Y.C. 10003
471	U.D.C. Harlem Inc., 163 West 125th Street, N.Y.C. 10027
473	C.C.N.Y. B'rith Hillel Foundation, 475 West 140th Street, N.Y.C.1003
475	" " " " " " " "

West 141st Street
(413-421; 435; 451-475;
452-474)

409-411	St. James Presbyterian Church, 409 West 141st St., N.Y.C.
413	City of New York, City Hall, N.Y.C. 10007
415	Frazella Williams, 738 Bergen, Brooklyn, N.Y.
417	Bertha Rogers, 417 West 141st Street, N.Y.C. 10031
419	Marion W. Anderson, 750 East 163rd Street, Bronx, N.Y. 10456
421	City of New York, City Hall, N.Y.C. 10007
435	St. Luke's Church, 435 West 141st Street, N.Y.C.
453	Clarence McLean, 453 West 141st Street, N.Y.C. 10027
455	William H. Braxton, 455 West 141st Street, N.Y.C. 10031
457	Beatrice Mayers, c/o Douglas Mayers, 7 Hamilton Terrace, NYC 10031
459	Charles Blackwell, 459 West 141st Street, N.Y.C. 10031
461	Ruth Johnson, 800 Riverside Drive, N.Y.C. 10032
463	Bernadel Levasseur, 371 West 117th Street, N.Y.C. 10026
465	Sara L. Franklin, 465 West 141st Street, N.Y.C. 10031
467	Noel N. Weekes, 467 West 141st Street, N.Y.C.10031
469	City of New York, City Hall, N.Y.C. 10007
471	Jerry Harris, 471 West 141st Street, N.Y.C. 10031
473	City of New York, City Hall, N.Y.C. 10007
475	George Price, c/o Meyer Steffans Inc., 251 West 86th St.,N.Y.C.10024

122
38
32
192

Owners' List
Cont'd

West 141st Street
(452-474)

452	James R. Wilson, 315 Convent Ave., N.Y.C. 10031
454	Betty Pierce, 402 West 153rd Street, N.Y.C. 10031
456	Bertha Rieppel, 456 West 141st Street, N.Y.C. 10030
458	Vincent Wickham, 813 St. Nicholas Ave., N.Y.C. 10031
460	Lydia Crichlow, 460 West 141st Street, N.Y.C. 10031
462	Mildred Grace, 347 Convent Avenue, N.Y.C. 10031
464	City of New York, City Hall, N.Y.C. 10007
466	" " " "
468	could not be determined
470	Mildred Grace, 347 Convent Ave., N.Y.C.
472	N.Y. Alumni Chapter of Kappa Alpha PSI Fraternity, 472 West 141st Street, N.Y.C. 10031
474	Yorkrite Assn. Inc., 1941 Third Avenue, N.Y.C. 10029

West 142nd Street
(452-476)

452	Stanford A. Roman, 452 West 142nd Street, N.Y.C. 10031
454	Fannie E. Mack, c/o Jos. R. Mack, Esq., 2580 Seventh Ave., N.Y.C.1003
456	Albertha Wallace, 456 West 142nd Street, N.Y.C. 10031
458	Constance I. Sparks, 458 West 142nd Street, N.Y.C. 10031
460	Gladys Anderson, c/o Lawrence Anderson, 460 West 142nd Street,N.Y.C.
462	Lester Greaux, 127 Gail Dr., New Rochelle, N.Y. 10805
464	George Dickinson, 464 West 142nd Street, N.Y.C. 10031
466	Bettie S. Wilson, 466 West 142nd Street, N.Y.C. 10031
468	Martin A. Hayott, 166 West 123rd Street, N.Y.C. 10027
470	Fred Samuel, 248 West 139th Street, N.Y.C. 10030
472-474	Church of our Lady of Lourdes, 472 West 142nd Street, N.Y.C. 10031
476	Wm. C. Freeman, Jr., 1329 Noble Ave., Bronx 10472

West 143rd Street
(453-475)

453	State of N.Y., General Services, Empire State Tower Building, Albany, N.Y.
455	" " " " "
457	Cecil Marquez, 121 West 120th Street, N.Y.C. 10027
459	Mary F. Shea, 459 West 143rd Street, N.Y.C. 10031
461	Grace P. King, 461 West 143rd Street, N.Y.C. 10031
463	Reginald Redhead, 465 West 143rd Street, N.Y.C. 10031
465	" " " " " "
467	467 West 143rd Corp., Delta Alpha Fraternity, 467 W. 143 St., NYC
469	City of New York, City Hall, 10007
471	Rosale Capers, 43 Hamilton Terrace, N.Y.C.
473	Bertha McCrae, 870 St. Nicholas Ave., N.Y.C. 10032
475	City of New York, City Hall, N.Y.C. 10007

Owners' List
Cont'd

West 144th Street
(418-426; 452-474;
413-423; 453-475)

418	Elena G. Griffith, 62 East 127th Street, N.Y.C. 10035
420	Florence V. Hart, 11 Slocum, New Rochelle, N.Y. 10801
422	Marguerite J. Tillar, 422 West 144th Street, N.Y.C. 10031
424	Cyrus Hamilton, 175 West Marshall, Hempstead, N.Y. 11550
426	Hugh Hill, 426 West 144th Street, N.Y.C. 10031
452	Bruce A. Hubbard, c/o Continental Group Inc., 633 Third Ave., NYC
454	Henry W. Hylton, 454 West 144th Street, N.Y.C. 10031
456	William A. White, 456 West 144th Street, N.Y.C. 10031
458	Sancore Prop. Corp., c/o Cuevas General Contr., 2186 Fifth Ave., N.Y.C. 10037
460	Ellen Maillard, 229 West 150th Street, N.Y.C. 10039
462	Albert Cangro, 462 West 144th Street, N.Y.C. 10031
464	Robert S.J. Donaphin, 464 West 144th Street, N.Y.C. 10031
466	Edward W. Norton, 245 West 104th Street, N.Y.C. 10025
468	City of New York, City Hall, N.Y.C. 10007
470	Agatha Baptiste, 1110 Jackson Avenue, Bronx, N.Y.
472	City of New York, City Hall, N.Y.C. 10007
474	Claire Foster, 190-04 Quencer Rd., St Albans, N.Y.
413	Rose Donegan, 101 Morningside Ave., N.Y.C. 10027
415	Cecil I. Wills, 415 West 144th Street, N.Y.C. 10031
417	Klauber Freeman, 455 West 152nd Street, N.Y.C. 10031
419	Doryne Coaxum, c/o Donald Coaxum, 178 Old Meeting House Road, Westhampton Beach, L.I., N.Y. 11978
421	Charles Baird, 421 West 144th Street, N.Y.C. 10031
423	Benjamin Sneed, Esq. 209 West 125th Street, N.Y.C. 10027
425-429	City of New York, City Hall, N.Y.C. 10007
453	Clyde B. Nara, 453 West 144th Street, N.Y.C. 10031
455	Mary Caines, 455 West 144th Street, N.Y.C.
457	Jas. F.A. Lashley, 457 West 144th Street, N.Y.C.
459	Adele Glasgow, 459 West 144th Street, N.Y.C.
461	Dorcas Samuels, 461 West 144th Street, N.Y.C.
463	Lushington Samuels, 461 West 144th Street, N.Y.C.
465	Jennie Griffin, 465 West 144th Street, N.Y.C.
467	Luther Stevenson, 467 West 144th Street, N.Y.C.
469	Sidney Wilmot, 469 West 144th Street, N.Y.C.
471	City of New York, City Hall, N.Y.C. 10007
473	Greater Tabernacle Baptist Church, 340 Convent Ave., N.Y.C. 10031
475	Walter A. Bowman, 475 West 144th Street, N.Y.C.

Owners' List
Cont'd

Convent Avenue
(285-339; 345-351;
280-298; 320-336;
340-356)

285	Convent Avenue	(See 435 West 141st Street)
287		City of New York, City Hall, N.Y.C. 10007
289		305 Convent Avenue Corp., 305 Convent Ave., N.Y.C.
295		Convent Estates Inc., 1860 Broadway' N.Y.C. 10023
305		305 Convent Avenue Corp., 305 Convent Ave., N.Y.C.
311		Cuthbert Callender, 115 West 86th Street, N.Y.C. 10024
313		Martha P. Purcell, 313 Convent Ave., N.Y.C.
315		Curtis M. Dancy, 129 West 147th Street, N.Y.C. 10039
317		City of New York, City Hall, N.Y.C. 10007
319		Hazel Gorham, 319 Convent Ave., N.Y.C.
321		United Ushers Benevolent League, Inc., 321 Convent Ave.
323		Ramona Lowe, 409 Edgecombe Ave., N.Y.C.
325		Viola Jacobs, 327 Convent Avenue,.N.Y.C.
327		" " " " " "
329		Henrique Nixon, 329 Convent Ave., N.Y.C.
331	*(see bottom)	City of New York, City Hall, N.Y.C. 10007
335		Katherine Holmes, 335 Convent Avenue, N.Y.C.
337		George Lawrence, 337 Convent Avenue, N.Y.C.
339		Howard W. Gregory,339 Convent Avenue, N.Y.C.
345		Mildred E. Grace, 347 Convent Avenue, N.Y.C.
347		Robmill Realty Inc., 347 Convent Avenue, N.Y.C.
349		Mildred E. Grace, 347 Convent Avenue
351		Convent Avenue Baptist Church, 420 West 145th Street, N.Y.C.10031
280		City of New York, City Hall, N.Y.C. 10007
282		Alpha Gamma Lamda Chapter Inc. of Alpha PH, 282 Convent Ave.
284		Charles A. Walburg, 284 Convent Ave., N.Y.C. 10031
286		John Caines, 286 Convent Avenue, N.Y.C. 10031
288		Luther Russell, 288 Convent Avenue, N.Y.C. 10031
290		Sample N. Pittman, 290 Convent Avenue, N.Y.C.
292		Agnes Skeeter, 515 West 159th Street, N.Y.C. 10032
294		" " " " "
296		Cnthia Sweeney, 110 West 139th Street, N.Y.C. 10030
298		450 Rlty. Corp., 1 Winthrop Dr., Portchester 10573
320		Harold Lionel Bing, 320 Convent Ave., N.Y.C.
322		Robert Grace, 211 West 147th Street, N.Y.C. 10039
324		Bertha M. Sawyer, 324 Convent Ave., N.Y.C.
326		Dorber Rlty. Corp., 326 Convent Avenue, N.Y.C.
328		Kenneth Whitfield, 79 Orange Rd., Montclair, New Jersey 07042
330		Etta M. Steele, 330 Convent Avenue, N.Y.C.
332		Mattie R. Ward, 706 Riverside Dr., N.Y.C. 10031
*333		Michael R. Winston, 333 Convent Avenue

Owners' List
Cont'd

Convent Avenue, Cont'd

334	Kathleen B. Meikle, 334 Convent Avenue, N.Y.C. 10031
336	Tau Epsilon Phi, 250 Fifth Avenue, N.Y.C. 10001
340-344	Greater Tabernacle Baptist Church, 340 Convent Avenue, N.Y.C.
346	John A. Griffith, 346 Convent Avenue, N.Y.C.
348	Convent Avenue Baptist Church, 420 West 145th Street, N.Y.C. 10031
350	Minerva Rosario, 350 Convent Avenue, N.Y.C.
352	Charles Bowen, 352 Convent Avenue, N.Y.C.
354	Convent Avenue Baptist Church, 420 West 145th Street, N.Y.C.
356	City of New York, City Hall, N.Y.C. 10007

Hamilton Terrace
(1-51; 4-72)

1	Oswald F. Craine, 1 Hamilton Terrace, N.Y.C. 10031
3	Irwin L. Grace, 3 Hamilton Terrace
5	Pearline Wright, 5 Hamilton Terrace
7	Douglas Mayers, 7 Hamilton Terrace
9	James Robinson, 9 Hamilton Terrace
11	Justine Hazel, 11 Hamilton Terrace
13-19	1217 Rlty Inc., c/o Amakis Rlty Corp., 225 West 34th Street, N.Y.C.
21	Minnette Delph Tillman, 21 Hamilton Terrace, N.Y.C.
23	Robert J. Craft, 23 Hamilton Terrace
25	Bernard Croon, 25 Hamilton Terrace
27	EMB Rlty Corp., 45 West 139th Street, N.Y.C. 10037
29	John T. Gallman, 29 Hamilton Terrace
31	Gerald G. King, 31 Hamilton Terrace
33	Claude Irish, 199-18 104th Avenue, Hollis, N.Y. 11412
35	Brenda Lewis, 120-27 Elgar Pl., Bronx 10475
37	Deanna G. Hardin, 37 Hamilton Terrace
39	Montclair Storey, 39 Hamilton Terrace
41	Stanford Albright, 41 Hamilton Terrace
43	Kenneth E. Brown, 43 Hamilton Terrace
45	Therlow Rlty. Corp., 45 Hamilton Terrace
47	Graham A. Burnett, 47 Hamilton Terrace
49	Carlyle Drayton, 85 St. James Pl., Brooklyn, N.Y. 11238
51	Albert Durant, 51 Hamilton Terrace
4	(See 435 West 141st Street)
6	Oliver Holder, 457 West 148th Street, N.Y.C.
8	Charles Self, 8 Hamilton Terrace
10	Walton E. Mitchell, 10 Hamilton Terrace
12	C. Pryde Davis, 1874 Pelham Parkway So., Bronx 10461
14	Louise Roache, 14 Hamilton Terrace

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Owners' List
Cont'd

Hamilton Terrace - Cont'd

16 Greater Hood Memorial AME Zion Church, 160 West 146th Street, N.Y.C.
18 Homer L. Henderson, 18 Hamilton Terrace
20 Oliver F.L. Parker, 20 Hamilton Terrace
22 Charles M. Yergan, 61 Glenwood Ave., New Rochelle, N.Y. 10801
24 Joseph Stone, 470 West 150th Street, N.Y.C. 10031
26 Caren T. Allen, c/o William E. Allen, 26 Hamilton Terrace
28 Alvin Middleton, 136 Van Bushkirk Rd., Teaneck, New Jersey 07666
30 Ashley R. Andrews, 445 East 140th Street, Bronx 10454
32 Bernice Wilson, 32 Hamilton Terrace
34 Ronald K. Sharpe, 34 Hamilton Terrace
36 Gerald King, 36 Hamilton Terrace
38 Carl B. Williams, 159 North Fulton Ave., Mt. Vernon, N.Y. 10550
40 Henry A. Edwin, 40 Hamilton Terrace
42 Kenneth M. Burnett, 42 Hamilton Terrace
44 Alvin Long, 44 Hamilton Terrace
46 Derrich S. Oates, 514 West 152nd Street, N.Y.C. 10032
48 Gerald Moore, 48 Hamilton Terrace
50 William Rivers, 63 Hamilton Terrace
52 Richard Ford, 52 Hamilton Terrace
54 Robert C.S. Powell, 2530 Independence Avenue, Bronx, N.Y.
56 Dr. Billy Jones, 56 Hamilton Terrace
58 Marjorie Burrell, 58 Hamilton Terrace
60 Leslie M. Corley, 60 Hamilton Terrace
62 City of New York, City Hall, N.Y.C. 10007
64 Cyrus Hamilton, 175 West Marshall, Hempstead, N.Y. 11550
66 Marguerite Tillar, 422 West 144th Street, N.Y.C.
68 Florence Hart, 11 Slocum, New Rochelle, N.Y. 10801
70 Elena G. Griffith, 62 East 127th Street, N.Y.C. 10035
72 Nazareth Deliverance Spiritual Church Inc., 72 Hamilton Terrace

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Mayor's office

467 W. 140th St.
62 Hamilton Terrace
280, 287, 317, 331, 356 Convent Ave.
425-429, 468, 471, 472 W. 144th St.
413, 421, 464, 466, 469, 473 W. 141st St.
469 & 475 W. 143rd St.

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

Nos. 413-423 West 141st Street, north side, between St. Nicholas Avenue & Hamilton Terrace

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

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

Nos. 452-474 West 141st Street, south side, between Convent & Amsterdam Avenues

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

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

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

Nos. 462-474 continue this same alternating scheme, but here the facades are totally of limestone. The alternating rhythm is maintained to the end of the row. The Roman red brick facades with three-sided bays are notable for the richly ornamented doorways and arched pediments crowning the second story center windows. The doorways are flanked by elongated brackets supporting cornice slabs, enframing decorative cartouches. The houses of buff brick with swell-fronts are more simply ornamented with limestone spandrel panels and fluted bandcourses with circular motifs at the fourth story. The corbeled roof cornices of all the red brick houses on this side of the street are crowned by paneled parapets adding variety to this row.

Nos. 453-475 West 141st Street, north side, between Convent & Amsterdam Avenues

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

Nos. 452-476 WEST 142ND STREET, South side, between Convent & Amsterdam Avenues.

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

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

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

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

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

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

Nos. 453-475 WEST 143RD STREET, north side, between Convent & Amsterdam Avenues.

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

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

Nos. 461 and 463. Quite similar to their easterly neighbors, and built at about the same time, these Romanesque Revival town houses are of smooth-faced brownstone and are approached by L-shaped stoops. They again display the typical round-arched doorways and third story windows. The arches of these top story windows are carried upon short engaged columns and are grouped together under continuous arches with drip molds. Fluted keystones crown each arch. The three arched windows of the second story curved bay are separated by pilasters with carved capitals. The simplicity and solidity of these two facades contributes to their charm.

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

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

Nos. 418-426 WEST 144TH STREET, south side, between Hamilton Terrace and Convent Avenue.

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

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

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

Nos. 413-429 West 144th Street, north side, between Hamilton Terrace & Convent Avenue.

Nos. 413-423. One of the most ornate rows in the Historic District consists of these six brick town houses, designed by T.H. Dunn and erected by A.H. Powell in 1898. These residences, with those across the street, form a handsome enclave closed by the north end of Hamilton Terrace. The profusion of ornament, the delicacy of the window enframements and the light-colored building materials give this group a variety and richness which evoke Venetian Gothic, Italian Renaissance, and French Renaissance styles of architecture. The houses are constructed of Roman brick with rusticated first stories except at Nos. 417 and 423, where broad bands of smooth stonework are interspersed by narrow, alternating rough-faced bands.

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

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

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

Nos. 425 -429. This dignified neo-Federal brick structure, six stories high, is now known as the College View Nursing Home. The easternmost section was built in 1921 after the designs of Rouse & Goldstone and was originally called the Lutheran Hospital. The later portion of the hospital, No. 429 (343 Convent Avenue), was designed by the Norman H. Hunt Co., Inc., and erected in 1930-31. The building is divided vertically into three sections-- base, shaft, and attic--by strong horizontal elements. The two-story base, with round-arched windows, is separated from the central shaft by a broad bandcourse of stone upon which rest the tall slender pilasters which rise to meet the cornice beneath the attic story. A handsome balustrade crowns the structure. Among the neo-Federal features are the use of Flemish bond brickwork, the keystones and impost blocks of the first and second floor windows, and the small stone panels with swags set into the brickwork between the fourth and fifth floors.

WEST 144TH STREET, Between Convent and Amsterdam Avenues.

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

Nos. 452-474 West 144th Street, south side.

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

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

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

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

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

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

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

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

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

Nos. 453-75 West 144th Street, north side.

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

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

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

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

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

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

The westernmost two houses in this row are Tudor in style and balance the two Tudor houses at the other end of the row. No. 465 is of dark red brick, while No. 467 is constructed of yellow brick, and both have random ashlar first floors. Stone bands set into the brickwork again recall the half-timbering of medieval England. The top floor and gable of No. 465 are set above large foliate brackets supporting a cornice. The second story, three-sided sheet-metal bay window is below a pair of stone gargoyles beneath this cornice. The gable is pierced by an oculus flanked by curved stone bands.

The facades of both of these houses are extensively embellished by deeply projecting window lintels. The third story window unit of No. 467 exhibits handsomely decorated

spandrel panels of terra-cotta below it and a corbeled copper cornice crowns the ashlar masonry of the first floor.

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

CONVENT AVENUE

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

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

NOS. 285-239 CONVENT AVENUE, east side, between West 141st and 144th Streets

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

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

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

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

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

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

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

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

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

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

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

In 1889, "The Grange" was moved from a site nearby to its present location. It served as a chapel for St Luke's while the church was under construction and later as a rectory. Since 1965, it has been operated as a house museum by the National Park Service, a division of the United States Department of the Interior, as the Hamilton Grange National Memorial. It is well-known throughout the land and is on the National Register of Historic Places.

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

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

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

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

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

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

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

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

Type "F" at Nos. 323 and 327, is a fascinating translation of Tudor half-timbering into brick and stone. The narrow bold-faced stone coursing interlocks handsomely with the smooth-faced, stepped voussiors of the basement window. The slender brackets supporting the third story overhang, a feature repeated under the gable, are similar in proportion and detail. The gable is pierced by a double window with a projecting

lintel carried on brackets. The simplicity and straightforward character of this yellow brick facade is a refreshing element in the row and contributes to the diversity found along this side of the street.

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

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

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

NOS. 280-298 CONVENT AVENUE, west side, between West 141st and 142nd Streets

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

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

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

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

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

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

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

Nos. 320-336 CONVENT AVENUE, west side, between West 143rd and 144th Streets

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

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

Considerable variety may be noted at Nos. 322-328, which have stonefaced first stories with brick above. Approached by high straight stone stoops with handsome carved newel posts, Nos. 322 and 326 are almost identical and are late Romanesque Revival. Characteristic of this style are the rough-faced basement walls, the shape of the openings and the ornamental carvings. The openings at the parlor floor, with flat brick arches, are unified by horizontal stone transom bars and are supported by pilasters with "basket" capitals. A corbeled sill at each house unifies the three second story windows which have delicately carved impost blocks. The shouldered brick gable crowning the house is one of its most charming features, pierced by a round-arched window with an ornate drip-mold and a corbeled sill. The corbel-type leader boxes, at the base of the steeply pitched roof, provide a subtle note of interest.

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

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

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

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

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

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

gives the appearance of a great mansion, balancing the two across the street from it.

NOS. 345-351 CONVENT AVENUE, east side, between West 144th and 145th Streets

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

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

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

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

A square bell tower, at the 145th Street intersection, has a small turret at each corner with crenellations between them and pointed-arch windows with flamboyant tracery just below the top at each side. One of the conspicuous features of this tower is the diamond-patterned bandcourse of alternating rough and smooth stones which also extends around the church above the entrance portals. These three segmentally-arched portals, separated by buttresses, form the main entrance on Convent Avenue and are surmounted by ogival arches with finials. A large pointed-arch window of stained glass,

with tracery in the upper half, dominates this front facade above the portals. Three wide pointed-arch windows, beneath gables separated by carved water spouts, dominate the 145th Street facade of the church. The downward slope of the street toward St. Nicholas Avenue makes possible the introduction of a small but handsome Gothic entrance porch at the eastern end of the church.

Nos. 340-356 CONVENT AVENUE, west side, between West 144th and West 145th Streets

Nos. 340-346. The corner mansion and later connecting building, the vacant lot, and house at No. 346 were originally the site of a row of four houses built in 1886-90 and were designed by the owner-architect William Mowbray. Of the original row, one of the earliest in the District, only Nos. 340 and 346 remain. The two adjoining residences, Nos. 340 and 342, were purchased in 1917 by the Little Sisters of the Assumption, who erected a new building on the site of No. 342 in 1922. In 1940 they purchased the adjoining house, No. 344, which was demolished a year later. Since 1964, this property has been owned by the Greater Tabernacle Baptist Church.

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

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

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

mansion. The steep slate roof, to the left of the tower-like bay, is terminated by a stepped brick end wall.

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

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

HAMILTON TERRACE (Between 141st and 144th Streets)

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

Nos. 1-51 HAMILTON TERRACE, east side

(The corner house, described under No. 423 West 141st Street, is architecturally the first house of the adjoining row on Hamilton Terrace.)

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

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

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

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

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

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

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

NOS. 4-72 HAMILTON TERRACE, west side

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

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

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

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

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

Nos. 32-38. This row of four Roman brick houses was erected in 1897-98 and designed by Henry Anderson for Gustavus L. Lawrence. The two end buildings, Nos. 32 and 38, are of yellow brick, while the paired center houses are of grey brick and share back-to-back L-shaped stoops. One of the end houses still retains its straight stoop. The houses share common first story features, including a narrow, continuous, foliate stone cornice linking the lintels of the doors and windows and keyed stonework at the doorways. Crowning the wall between openings, a carved bandcourse is expressed as capitals at the doorways, and is repeated at the second story of the paired houses beneath a stilt in the window enframements. The top story windows of the end houses are ornamented by splayed lintels with wide double keystones. These end houses have quoins. At the

central paired houses, Nos. 34 and 36, keyed stonework appears at the second story windows and the third story is enlivened by arched openings with broad enframements capped by drip-molds resting on ornate corbel blocks. Bold double keystones crown these windows. The individual sheet-metal roof cornices, carried on console brackets, display ornate friezes which, together with other details, show Renaissance influence.

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

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

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

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

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

No. 62. This limestone house was erected for Louis C. Hahn in 1901-02 after the designs of Edgar Bourne. The projecting, full-height curved bay is the most striking feature of the facade. The most elaborate decoration is concentrated at the first story, where the windows with stained glass transoms and the doorway are crowned by festooned

panels and a fluted bandcourse. The stone hood over the doorway, carried on horizontal console brackets, also displays the grooved ornament, as do the lintels of the second story windows. A bold classical cornice follows the curve of the three-story bay. The stoop is of the same design as those of the earlier row to the south.

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

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

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

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

The wall of the church, extending along the hill on 141st Street (Nos. 409-411), is pierced by a series of pointed-arch windows separated by buttresses. The top of

this wall has a stone coping with stone panels set above each buttress. At the western end of this facade, a pointed-arch doorway, paired with a window, provides access to the church. Set between them is one of the most elegant features of the building--a sheet-metal oriel with four stained glass windows supported by a corbel. This particular section of the church is quite small in scale and contrasts with the more monumental character of the rest of the building.

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

List of All Buildings in Hamilton Heights Historic District

West 140th Street, North Side	South Side
453-475	Outside of Historic District
West 141st Street, North Side	South Side
409-475	452-474
West 142nd Street, North Side	South Side
Outside of Historic District	452-476
West 143rd Street, North Side	South Side
453-475	Outside of Historic District
West 144th Street, North Side	South Side
413-475	418-474
Convent Avenue, East Side	West Side
285-287; 311-351 289-309 outside Historic District	280-298; 320-356 302-310 outside Historic District
Hamilton Terrace, East Side	West Side
1-51	4-72

8. Significance

Period	Areas of Significance—Check and justify below			
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	x architecture	___ education	___ military	___ social/ humanitarian
___ 1700–1799	___ art	___ engineering	___ music	___ theater
x 1800–1899	___ commerce	___ exploration/settlement	___ philosophy	___ transportation
x 1900–	___ communications	___ industry	___ politics/government	___ other (specify)
		___ invention		

Specific dates c1886-1931 **Builder/Architect** various

Statement of Significance (in one paragraph)

Hamilton Heights Historic District is significant because it is a quiet residential community which was largely developed between 1886 and 1906 with only a few later buildings and it retains much of its turn-of-the-century atmosphere. Because of its unusual street pattern the impression is that of a protected enclave--a self-contained entity within the larger fabric of the City. The sunny tree-lined streets, with rows of low-lying houses set behind raised front yards, achieve a dignity unusual in an urban environment, and the long rows of three and four-story private houses and the low-rise apartment houses give architectural coherence to the streetscape. The architecture is representative of the popular styles of the period--the Romanesque, Queen Anne, Dutch and Flemish Revivals, the French Renaissance mode and neo-classical trend which swept the country after the Chicago World's Fair of 1893, as well as the neo-Georgian and neo-Federal styles of the early 20th century. The District was, and still is today, a solid community due to the nature of its street pattern, its fine architecture and exceptional neighborhood spirit.

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

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

During the Revolution, a number of redoubts and breastworks were built just north of the Historic District. Three redoubts flanked Amsterdam Avenue between 146th and 149th Streets, and three others flanked Broadway between 145th and 149th Streets. They were interconnected by a maze of breastworks that stretched from the Hudson River to St. Nicholas Avenue just north of 146th Street. The District is located within the

9. Major Bibliographical References

Landmarks Preservation Commission, Hamilton Heights Historic District Designation Report by Alan Burnham and Ellen Kramer. New York: City of New York, November 26, 1974 (LP-0872).

10. Geographical Data

Acreage of nominated property Approx. 20 see continuation sheet

Quadrangle name Central Park Quadrangle scale 1:24000

UTM References

	Zone	Easting	Northing		Zone	Easting	Northing
A				B			
C				D			
E				F			
G				H			

Verbal boundary description and justification

See attached sheet

List all states and counties for properties overlapping state or county boundaries NA

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title Larry E. Gobrecht, National Register Program Coordinator

organization NYS Office of Parks, Recreation & Historic Preservation date 5/78

street & number Agency Bldg. 1, E.S.P. telephone (518) 474-0479

city or town Albany state New York 12238

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state x local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Albert E. Cacese

title Deputy Commissioner and Counsel date 8/5/83

For NPS use only

I hereby certify that this property is included in the National Register

Linda McClelland date 9.30.83

for Keeper of the National Register

Attest: date

Chief of Registration

area where the Battle of Harlem Heights was fought in 1776. The battle raged between 130th and 155th Streets and proved to be a victory for the Americans. The importance of the victory lay not so much in its strategic value, but in the invigorating effect that it had on the morale of the American forces who, until that time, had fared badly in their encounters with the British.

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

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

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

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

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

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

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

As a result of the extension of rapid transit north of 125th Street along Eighth Avenue, Upper Manhattan began to develop as an urban area. The "Great West Side Movement" is generally considered to have begun in 1879, but in 1880 the development of the West Side was still largely restricted to individual entrepreneurs. Slowly, however, in the early 1880s speculative builders were attracted to the West Side. The demand for residential dwellings there had burgeoned as a result of the overflow from the East Side, where land values had increased spectacularly. Two large sales of former estates, known as the Carman sale and the Jumel sale, also speeded the opening of the area to development. All of the row houses and low-rise apartment houses within the District were built within a twenty-year period between 1886 and 1906, in this prime residential neighborhood. Construction began near the northern end of the District, when row houses were built along the north side of 144th Street, between Convent Avenue

and Amsterdam Avenue, and along the west side of Convent Avenue between 144th and 145th Streets. This was no doubt influenced by the easy access to public transportation; the "El" station was at 145th Street and Eighth Avenue. The last of the early houses in the District were built in 1905-06 on the north side of 140th Street between Convent and Amsterdam Avenues, with only a very few buildings erected at a later date.

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

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

As one walks through Hamilton Heights today, there is hardly a street which does not offer a picturesque vista. Set apart from the busy thoroughfares to the north, east and west, this residential community has a charming character all its own which has been preserved throughout the years. Only a very few of the buildings have been altered by the smooth-stuccoing of the original decorative detail, the refacing of house fronts, the replacement of roof cornices by masonry parapets, and of stoops by basement entrances. The houses in the Hamilton Heights Historic District remain remarkably intact.

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

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

UTM References
(zone 18)

	Easting	Northing
A.	588880	4519580
B.	588860	4519540
C.	588880	4519520
D.	588830	4519420
E.	588860	4519420
F.	588800	4519320
G.	588840	4519300
H.	588820	4519240
I.	588620	4519320
J.	588580	4519280
K.	588520	4519300
L.	588610	4519460
M.	588100	4519400
N.	588680	4519380
O.	588720	4519360
P.	588740	4519420
Q.	588740	4519460
R.	588640	4519520
S.	588680	4519600
T.	588720	4519580
U.	588760	4519620

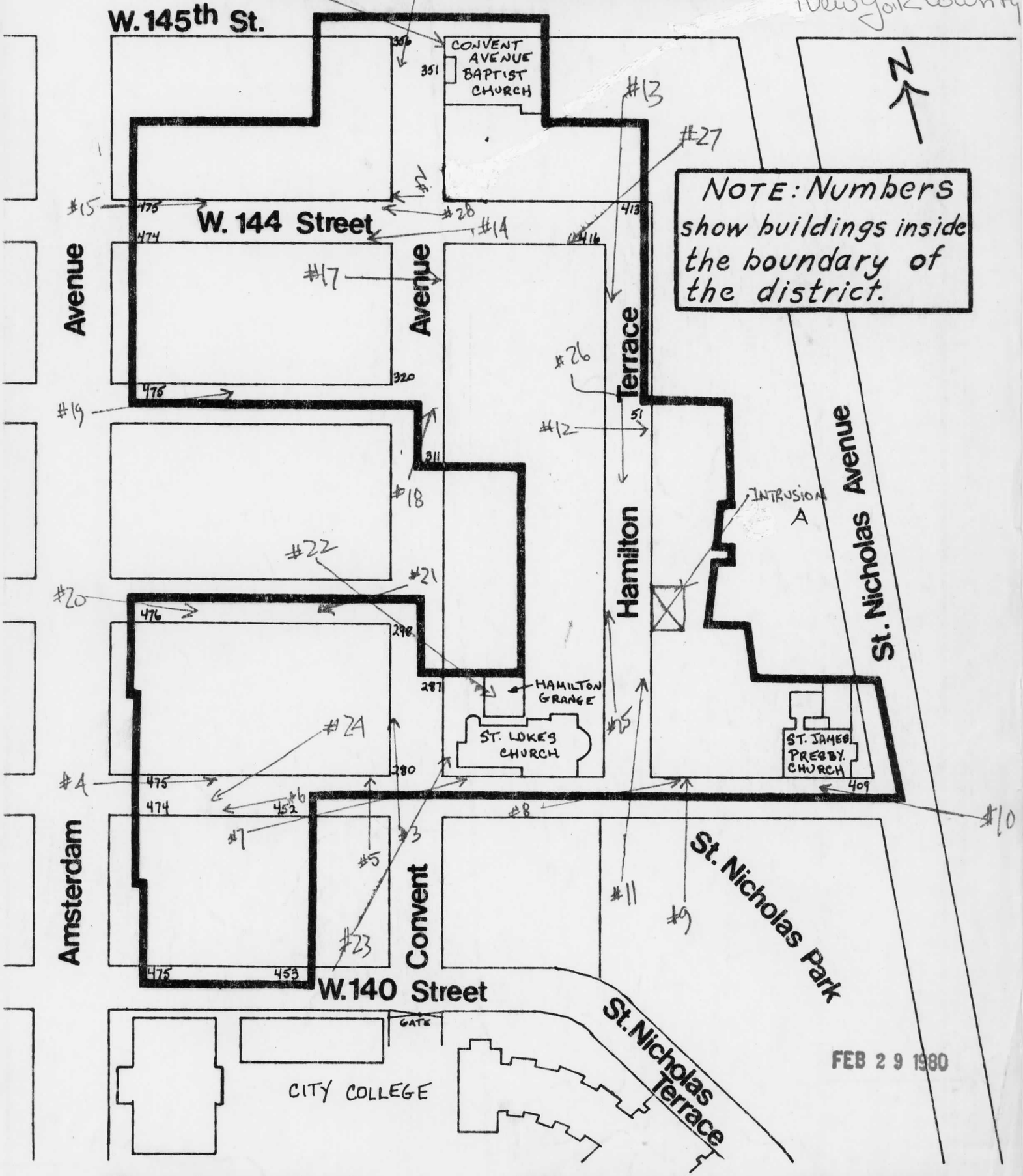
Verbal Boundary Justification

Hamilton Heights is an exclusively residential neighborhood composed of rows of three and four-story houses. For the most part the houses are set behind raised stone terraces which separate the front yards from the street. The few apartment houses within the boundaries of the historic district are in scale with the row houses. The boundaries were specifically drawn to exclude large-scale apartment houses which do not share those qualities of significance which define the district(ie: a section of the eastern side of Convent Avenue and a block bounded by Amsterdam Avenue, Convent Avenue, West 142nd and West 143rd Streets). The three churches within the district are all corner buildings and serve not only to delineate its boundaries but add a picturesque verticality to this generally low-rise district.

PHOTO KEY FOR:

HAMILTON HEIGHTS HISTORIC DISTRICT

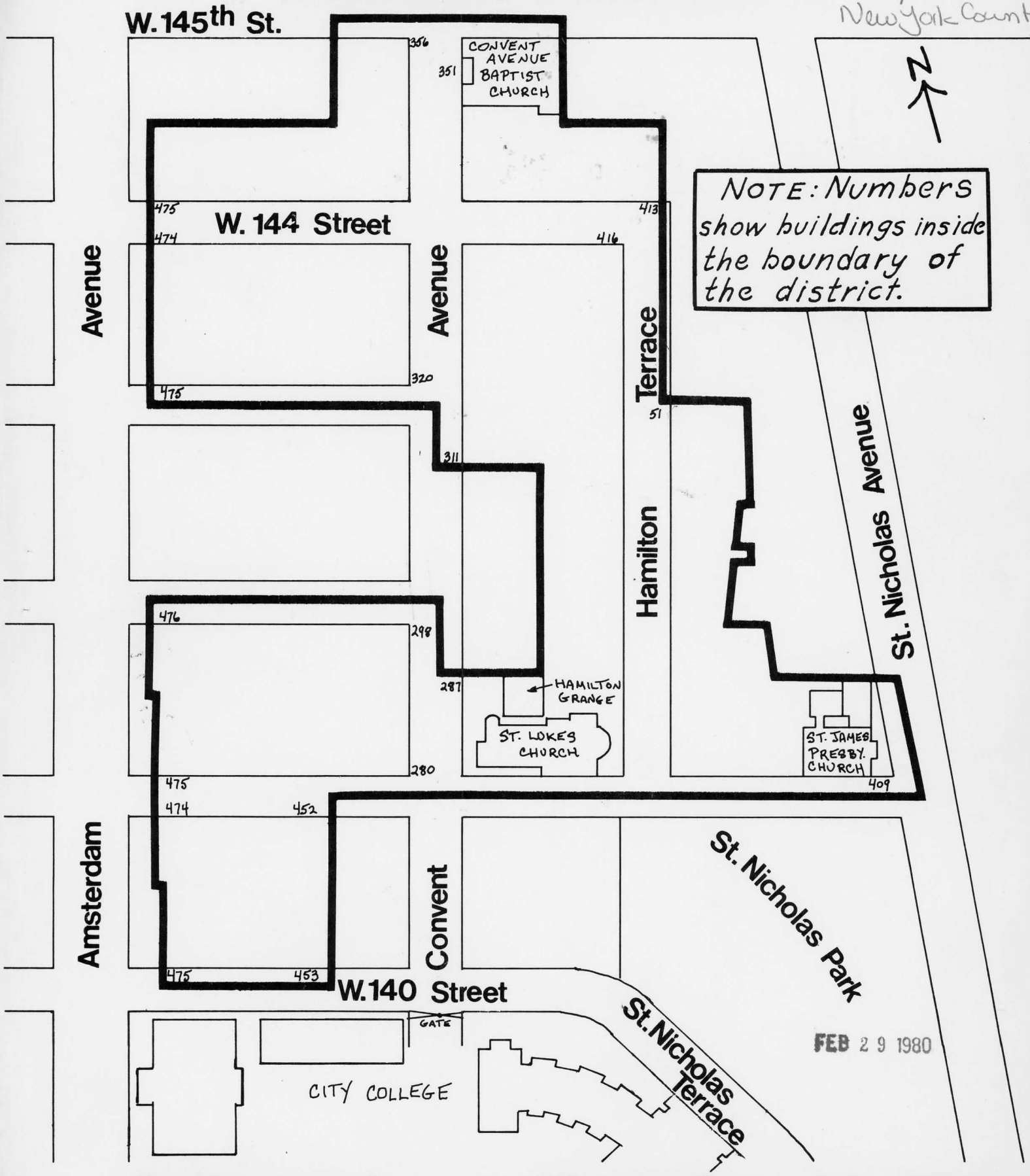
New York
New York County



Designated November 26, 1974

HAMILTON HEIGHTS HISTORIC DISTRICT

New York
New York County



Designated November 26, 1974

Property Hamilton Heights Historic District

State NY - New York Working Number 2-29-80 650

TECHNICAL

Photos 28

Maps 3

CONTROL

HISTORIAN

ARCHITECTURAL HISTORIAN

Cohesive residential enclave on west side developed 1886-1906 on land once part of Alex. Hamilton's Estate ("Grange" has a national hist monument is in district). Few changes have marred the architectural integrity of the rows of townhouses, exhibiting a full program of period styles including Beaux-Arts, Flemish Revival & Romanesque Revival, Neo-Classicism. Four churches representing variety of styles also are included. District is adjacent to CUNP. Well-documented and thorough nomination, but since boundary is so irregular (probably to exclude later construction) we need a continuation sheet indicating its. Of particular concern are parcels omitted between 1287 + 1300 Convent Ave (E + W sides)

South side of 143rd St

North side of 142nd St.

East side of Hamilton Terrace beyond #51.

Part of Block on both sides of Convent St between 140th + 141st Sts.

ARCHEOLOGIST

OTHER

HAER

Inventory _____

Review _____

More than 10% returns for TRA notification (25 of 181), call for updated list. Call LJ Flint 7/25/80

REVIEW UNIT CHIEF

BRANCH CHIEF

KEEPER

National Register Write-up _____ Send-back _____ Entered _____

Federal Register Entry _____ Re-submit _____

NAME OF PROPERTY HAMILTON HEIGHTS STATE NY

Date Information Requested/Date Put in "Hold" Drawer: 7/25/80

Date to Be Pulled from "Hold" Drawer: 9/10/80
(30 Days from Date Requested)

Information Requested From: Elizabeth Spencer Ralph

Information Requested/Reason Nomination Is Being Held:
updated Owner list for
new nomination
(25 of 181)

Reminded SHPO staff
11/10/80 — L. Burke

L. Flint
Reviewer

NAME OF PROPERTY Hamilton Heights District STATE N.Y.

The attached National Register Inventory-Nomination form is being returned to your office for clarification of the information indicated below. PLEASE RETURN THIS FORM WHEN THE NOMINATION IS RESUBMITTED.

7 Description: Please provide a specific boundary justification. Of particular concern are the parcels which have been omitted. (See Reviewer's comments on Control sheet).

8 Statement of Significance:

9 Bibliography:

10 Geographical Data -- Acreage:

UTM Reference(s):

Verbal Boundary Description:

12 Certification:

Photographic Coverage:

Map Coverage:

Other: Please resubmit in accordance with new notification requirements.

Renotification/80 Amendments

Questions concerning this nomination may be directed to Lynn Beeke

on the National Register staff, telephone 202-343-8401

Thank you for your attention to the above items.

Lynn A. Beeke

for Chief, Branch of Registration

Date: Feb. 13, 1981

United States Department of the Interior - Heritage Conservation and Recreation Service

WASO Form - 177
("R" June 1984)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Hamilton Heights Historic District
New York County
NEW YORK

Substantive Review

Working No. 2/29/80-650
Fed. Reg. Date: 2.7.84
Date Due: 9/30/83
Action: ✓ ACCEPT 9/30/83
____ RETURN
____ REJECT
Federal Agency: ____

☑ resubmission
☐ nomination by person or local government
☐ owner objection
☐ appeal

Substantive Review: ☐ sample ☐ request ☐ appeal ☐ NR decision

Reviewer's comments:

Boundary justification has been provided and is acceptable. Two owner notice also has been conducted. Fine collection of town houses and churches from 1850s to c 1910.

Recom./Criteria Accept C
Reviewer McClelland
Discipline Arch. Hist
Date 9.30.83
____ see continuation sheet

Nomination returned for: ____ technical corrections cited below
____ substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible? ☐ yes ☐ no

7. Description

Condition		Check one	Check one
☐ excellent	☐ deteriorated	☐ unaltered	☐ original site
☐ good	☐ ruins	☐ altered	☐ moved date ____
☐ fair	☐ unexposed		

Describe the present and original (if known) physical appearance

☐ summary paragraph
☐ completeness
☐ clarity
☐ alterations/integrity
☐ dates
☐ boundary selection

8. Significance

Period Areas of Significance—Check and justify below

Specific dates Builder/Architect

Statement of Significance *(in one paragraph)*

- ☐ summary paragraph
- ☐ completeness
- ☐ clarity
- ☐ applicable criteria
- ☐ justification of areas checked
- ☐ relating significance to the resource
- ☐ context
- ☐ relationship of integrity to significance
- ☐ justification of exception
- ☐ other

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

UTM References

Verbal boundary description and justification

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

____ national ____ state ____ local

State Historic Preservation Officer signature

title date

13. Other

- ☐ Maps
- ☐ Photographs
- ☐ Other

Questions concerning this nomination may be directed to _____

Signed _____ Date _____ Phone: _____

Comments for any item may be continued on an attached sheet

Hamilton Heights Historic District
New York, NY county
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape, West side of Convent Av., Starting at 356

#1

FEB 29 1980


GREATER TABERNACLE
BAPTIST CHURCH

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Greater Tabernacle Baptist
Church, from Convent Av.

#2

FEB 29 1980

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo By: David Kutz
1979

view: 280-298 Convent Av, Streetscape

#3

FEB 29 1980

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of W 141 St, starting with 475, towards Convent Av

#4

FEB 29 1980

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: 280 Convent Av as seen from
W 141 St

A5

FEB 29 1980

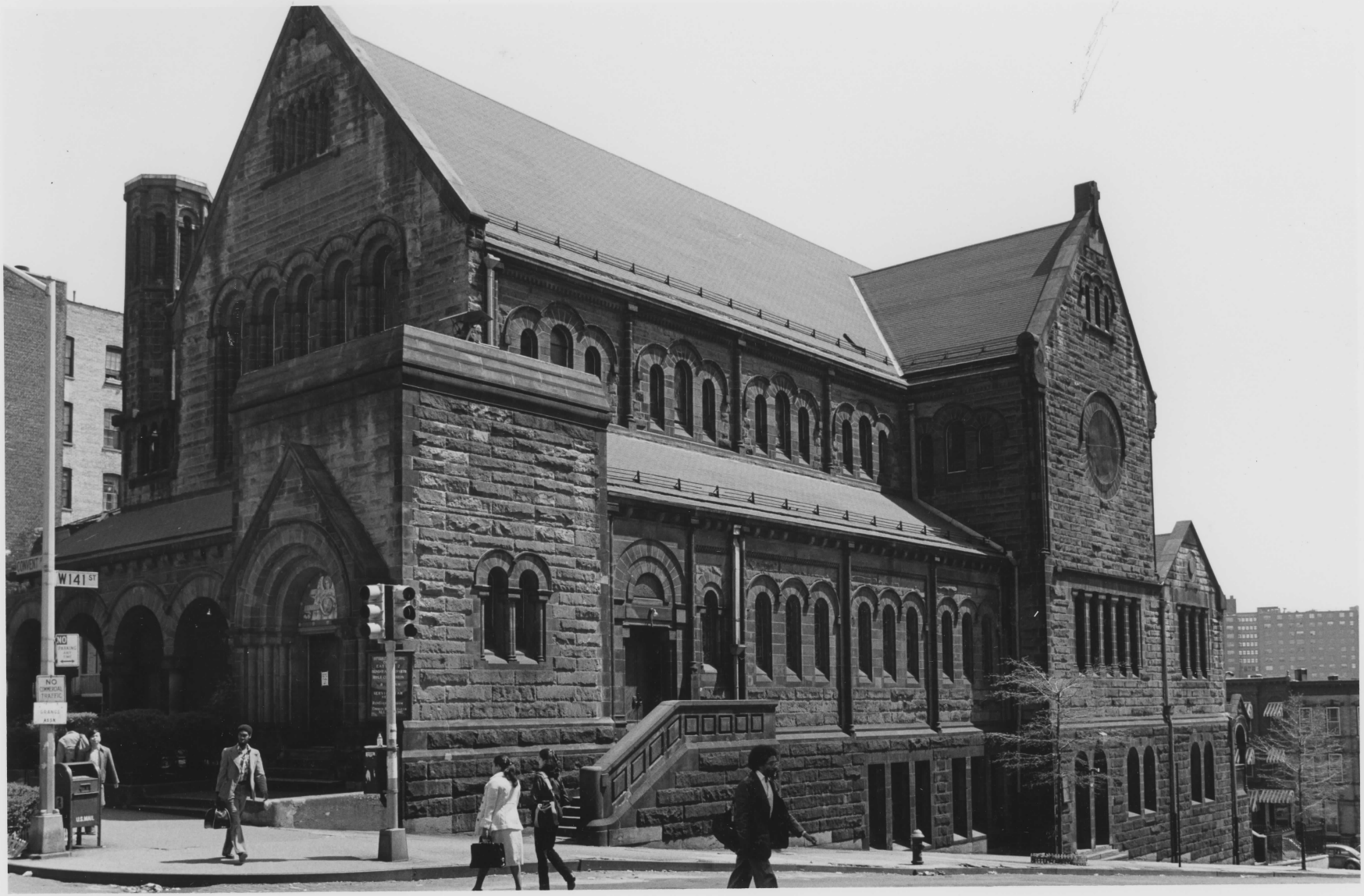
2

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape starting at 453 W 141 St, Convent TOWARDS Amsterdam

#6

FEB 29 1980


W141 ST
NO
NO
COMMERCIAL
TRAFFIC
U.S. MAIL

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: St. Luke's as seen from W 141 St
at corner of Convent

#1

FEB 29 1980

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of W 141 St, from
Hamilton Tr to St. Nicholas Av

#8

FEB 29 1980

3


421

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: 421,19,17 W 141 St

#9

FEB 29 1980

3


ST NICHOLAS

Hamilton Heights Historic District
New York, NY County
nog: Landmarks Preservation Commissio
Photo by: David Kutz
1979

view: St. Peter's Church as seen along
St. Nicholas Av

#10

FEB 29 1980

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of Hamilton Tr
starting with 4, from W 141
to 144 Sts

#11

FEB 29 1980


42

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: 50,52,54,56,58 Hamilton Tr

#12


HAMILTON TERR
W144 ST
NO PARKING

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of Hamilton Tr
starting with 72, towards W 144

#13


NO

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of W 144 St from 340
Convent towards Amsterdam

#14

FEB 29 1980

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of W 144 St starting
from 475 Convent Av

#15


W 145 St

Hamilton Heights Historic District
New York, NY county
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Convent Av, Babtist Church as
seen along W 145 St

#16

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: 335,331,333, 329 Convent Av

#17

Hamilton Heights Historic District
New York, NY County
negb Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of Convent Av
starting at 311, towards W 144 St

#18

FEB 29 1980

6

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of W 143 St. Starting
with 471, towards Convent Av

#19


NO
PARKING

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo By: David Kutz
1979

view: Streetscape of W 142 St, starting
with 476, towards Convent Av

#20

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of W 142 St,
from Convent to Amsterdam

#21


HAMILTON GRANGE NATIONAL MEMORIAL
United States Department of the Interior
National Park Service
CLOSED

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: 287 Convent Av, Hamilton Grange

#22

FEB 29 1980

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo By: David Kutz
1979

view: St. Luke's Church, along Convent

#23


GRACE APTS 462

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of W 141 St between
Convent and Amsterdam Avs

#24

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of Hamilton Tr
starting with 23, towards W 143

#25

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo By: David Kutz
1979

view: Streetscape of Hamilton Tr,
center of St, starting @ 51

#26

FEB 29 1980


W144 ST
HAMILTON TERRA

Hamilton Heights Historic District
New York, NY County
neg: Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape at corner of Hamilton
Tr and W 144 St, facing South

#27

FEB 29 1980

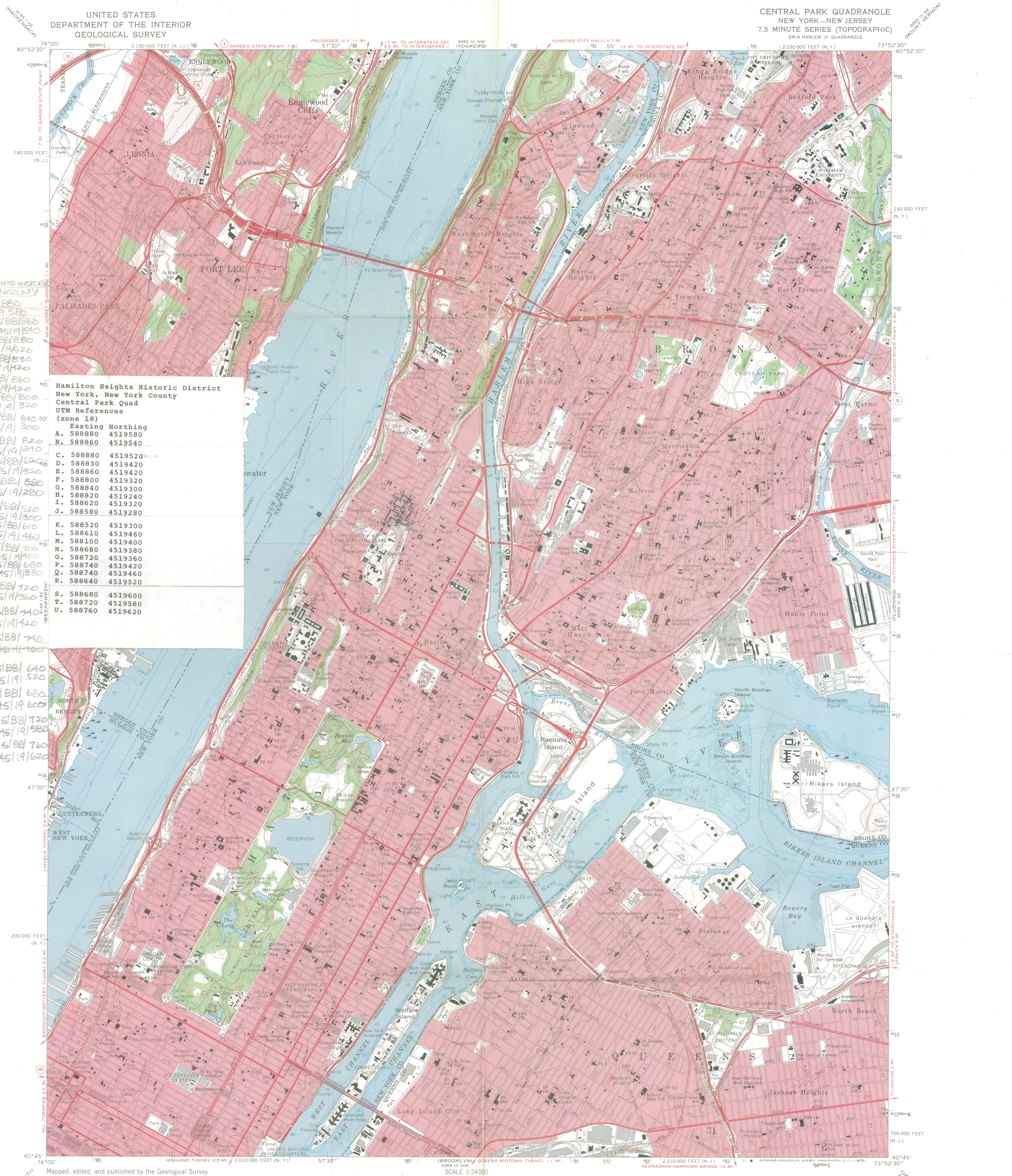
Hamilton Heights Historic District
New York, NY County
negl Landmarks Preservation Commission
Photo by: David Kutz
1979

view: Streetscape of W 144 St starting
at 336, towards Amsterdam

#28

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

CENTRAL PARK QUADRANGLE
NEW YORK—NEW JERSEY
7.5 MINUTE SERIES (TOPOGRAPHIC)
SW/4 HARLEM 15' QUADRANGLE



Hamilton Heights Historic District
New York, New York County
Central Park Quad
UTM References
(zone 18)

	Easting	Northing
A.	588880	4519580
B.	588860	4519540
C.	588880	4519520
D.	588830	4519420
E.	588860	4519420
F.	588800	4519320
G.	588840	4519300
H.	588820	4519240
I.	588620	4519320
J.	588580	4519280
K.	588520	4519300
L.	588610	4519460
M.	588100	4519400
N.	588680	4519380
O.	588720	4519360
P.	588740	4519420
Q.	588740	4519460
R.	588640	4519520
S.	588680	4519600
T.	588720	4519580
U.	588760	4519620

HAMILTON HEIGHTS HISTORIC
DISTRICT-NYCOUNTY
A
EASTING 5/88/880
NORTHING 4519 580
B EASTING 5/88/860
NORTHING 45/19/540
C EASTING 5/88/880
NORTHING 45/19/520
D EASTING 5/88/830
NORTHING 45/19/420
E EASTING 5/88/860
NORTHING 45/19/420
F EASTING 5/88/800
NORTHING 45/19/320
G EASTING 5/88/840
NORTHING 45/19/300
H
EASTING 5/88/820
NORTHING 45/19/240
I EASTING 5/88/620
NORTHING 45/19/320
J EASTING 5/88/580
NORTHING 45/19/280
K EASTING 5/88/520
NORTHING 45/19/300
L EASTING 5/88/610
NORTHING 45/19/460
M EASTING 5/88/100
NORTHING 45/19/400
N EASTING 5/88/680
NORTHING 45/19/380
O EASTING 5/88/720
NORTHING 45/19/360
P EASTING 5/88/740
NORTHING 45/19/420
Q EASTING 5/88/740
NORTHING 45/19/460
R EASTING 5/88/640
NORTHING 45/19/520
S EASTING 5/88/680
NORTHING 45/19/600
T EASTING 5/88/720
NORTHING 45/19/580
U EASTING 5/88/760
NORTHING 45/19/620

Mapped, edited, and published by the Geological Survey
Revised in cooperation with New York
Department of Transportation

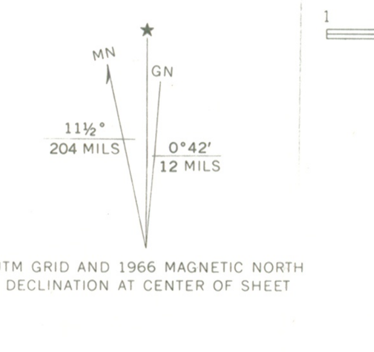
Control by USGS, USC&GS, and New Jersey Geodetic Survey

Planimetry by photogrammetric methods and from USC&GS Charts T-4567, T-5089, T-5264, T-5278, T-5448, T-5449, T-5451, T-5452, T-5453, T-5458, and T-5778. Topography by photogrammetric methods from aerial photographs taken 1954 and planetable surveys 1956
Revised from aerial photographs taken 1966. Field checked 1966

Selected hydrographic data compiled from USC&GS Charts 226, 274, 745, 746, and 747 (1966). This information is not intended for navigational purposes

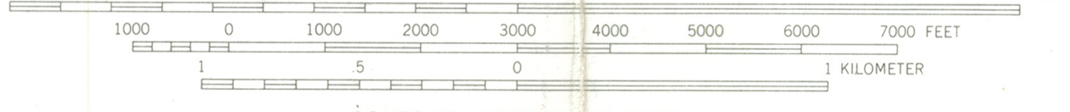
Polyconic projection. 1927 North American datum
10,000-foot grids based on New York coordinate system, Long Island zone, and New Jersey coordinate system
1000-meter Universal Transverse Mercator grid ticks, zone 18, shown in blue

Red tint indicates areas in which only landmark buildings are shown



UTM GRID AND 1966 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24000



CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY
4 FEET IN THE HUDSON RIVER AND 5.7 FEET IN THE EAST RIVER

QUADRANGLE LOCATION

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION

Heavy-duty	▬	Light-duty	═
Medium-duty	▬	Unimproved dirt	═ ═ ═

Interstate Route — U. S. Route — State Route

CENTRAL PARK, N. Y.—N. J.
SW/4 HARLEM 15' QUADRANGLE
N4045—W7352.5/7.5

1966

AMS 6265 IV SW—SERIES V821

2 NY P Bche
NY

Bruce A. Hubbard
452 West 144th Street
New York, New York 10031

April 24, 1980

Ms. Carol D. Shull
Acting Keeper of the National Register
Heritage Conservation and Recreation Service
Department of the Interior
Pension Building
440 G. Street, N.W.
Washington, D.C. 20243
(Attn: NOM)

Re: HAMILTON HEIGHTS HISTORIC DISTRICT: NEW YORK CITY

Dear Ms. Shull:

I am in receipt of your letter dated April 8, 1980. I am very pleased that Hamilton Heights Historical District has at last been nominated for inclusion in the National Register of Historic Places. We are already included as an historic district under the New York City Landmarks Preservation Act, which is certified.

Our District is of historic significance for the following reasons:

1. It includes the estate and Mansion House of Alexander Hamilton, Revolutionary in the founding of our nation and its first Secretary of Treasury;

2. It includes the Phellps-Stokes Houses at 330-332 Convent Avenue;

3. Architecturally it is one of the absolute finest examples of late Victorian Row Houses in America (with brownstones running from 140-145 Streets);

4. It includes portions of the campuses of the former Manhattanville College of the Sacred Heart (now in Purchase, New York) and the current City University of New York; and

5. It is at the pinnacle of "Sugar Hill" the neighborhood in Harlem during the Harlem Rennaissance (1900-1930) that saw a flourishing of the arts and culture among Black Americans that has yet to be duplicated.

For all of the above reasons I feel that Hamilton Heights is long overdue for inclusion in the National Register. If I can be for any further assistance, or if you need any additional information or documentation, please do not fail to give me a call at (203) 964-6172 (business).

Very truly yours,

Bruce A. Hubbard

Bruce A. Hubbard

BAH/md

THE NATIONAL REGISTER OF HISTORIC PLACES

DATE REC'D MAY 2 1980

_____ INDIVIDUAL RESPONSE (ATTACHED)

_____ INFORMATIVE MATERIAL SENT

_____ TELEPHONE CALL (ATTACHED)

DATE ACTION TAKEN _____

INITIALS _____

YP

NY

330 Convent Avenue
New York, New York 10031
April 25, 1980

re Hamilton Heights Historic District

Carol D Shull
Acting Keeper of the National Register
Heritage and Conservation, Recreation Service
Department of the Interior
Parker Building
1849 C. Street, N.W.
Washington, D.C. 20243
(Attn NCM)

I am responding to your letter of Apr. 7, 1980 concerning listing my property in the National Register of Historic Places.

In my opinion it is appropriate to register my property in the National Register for the following reasons! –

My home is one of several built over one hundred years ago in an area consisting predominantly of one family, owner occupied homes of Victorian or Tudor architecture. The house and district is well preserved. Hamilton Grange (the home of Alexander Hamilton is on the block, the church in which Alexander Hamilton worshipped is intact and utilized, battles in which the revolutionary army led by George Wash-

mansions were bought in the area.

I am the fourth owner of the property. It has been preserved in its original state in the interior and exterior. The marble, stained glass windows and mahogany trimming, fireplaces and original gaslight fixtures remain unchanged. The trees still line the street and cultural as well as historic institutions have been built into the area. The neighborhood reflects the various ethnic groups and a sense of community responsibility prevails.

With the many changes which have taken place within the city, this is one of the few neighborhoods fostering a sense of pride and identification with heritage and history.

I sincerely hope that the designation as a National Historic Site and listing in the National Register will help to preserve the heritage for future generations.

Sincerely

Etta M. Steele

ES

WALTON E. MITCHELL
10 HAMILTON TERRACE
NEW YORK, N. Y. 10031

Apr. 30 1980

Carol D. Shull
Acting Keeper of the Natl. Register
Heritage Conservation & Recreation Service
Dept. of the Interior
440 G Street N.W.
Washington D.C. 20243

Madam:

I wish to comment as follows concerning the listing of Hamilton Heights Hist. District in the National Register of Historic Places. The nominee, in my opinion is well chosen. A lasting tribute to a historic figure who worked so ably in helping establish our early beginning.

Sincerely yours,
Walton Mitchell
10 Hamilton Terrace
N.Y.C. 10031
Re: Hamilton Heights Hist. Dist.

THE NATIONAL REGISTER OF HISTORIC PLACES

DATE REC'D MAY 5 1980

_____ INDIVIDUAL RESPONSE (ATTACHED)

_____ INFORMATIVE MATERIAL SENT

_____ TELEPHONE CALL (ATTACHED)

DATE ACTION TAKEN _____

INITIALS _____

YP

RE: Hamilton Heights Hist. Dist. NY

319 Convent Ave.,
New York, N.Y. 10031
May 6, 1980

Carol W. Shull,
National Register
Heritage Conserv. + Recrea. Service
Dept. of Interior
Pension Building
440 "G" Street, N.W.
Washington, D.C. 20243
Attn. NOM

In response to inquiry re listing the above-mentioned district in the National Register, my comment is DEFINITELY.

Much of the district consists of picturesque houses representing Flemish Tudor and Romanesque styles. These date back over one hundred years.

Residents of the district have striven to maintain these homes as they originally were. We don't want our efforts to be in vain.

Sincerely,

A. Hazel Gorham

THE NATIONAL REGISTER OF HISTORIC PLACES

DATE REC'D MAY 13 1980

_____ INDIVIDUAL RESPONSE (ATTACHED)

_____ INFORMATIVE MATERIAL SENT

_____ TELEPHONE CALL (ATTACHED)

DATE ACTION TAKEN _____

INITIALS _____

U.S. DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

TELEPHONE REPORT

DATE 5/25/80

TIME OF CALL 5/28/80 3:30 AM PM

1. CALL [4] TO: [ ] FROM (Name)

Elizo Spencer-Ralph

2. ADDRESS (Tel. No. if needed)

NY Shpo

3. SUBJECT, PROJECT NO., ETC.

HAMILTON HEIGHTS

4. DETAILS OF DISCUSSION

NY Landmark boundaries:

E+W, #28 to 32 Convent Ave;
- modern blocks w/ no architectural signi - housing complexes
- modern building - north of 151 Hamilton Terrace
- ~~Convent Ave, modern housing complex both sides~~
- mid-block 142nd St. - Church, being individually nominated.
- mid-block 143rd St - altered townhouses

Send ~~copy~~ list of owners & letters returned + Shpo office will ~~give~~ update for new notification within 45 days

NAME OF PERSON PLACING/RECEIVING CALL	TITLE	OFFICE
L Flint	Asst Hist	NR

FHR-8-227
June 1978

OFFICE OF PARKS · RECREATION · HISTORIC PRESERVATION
NEW YORK STATE
Orin Lehman
Commissioner

New York State Office of Parks, Recreation and Historic Preservation
The Governor Nelson A. Rockefeller Empire State Plaza
Agency Building 1 Albany, New York 12238

518-474-0456

August 5, 1983

Carol Shull
National Register of Historic Places
Interagency Resources Division
National Parks Service
1100 L Street NW, Room 6209
Washington, D.C. 20240

Dear Carol:

Enclosed is the nomination form for the Hamilton Heights Historic District which we are resubmitting. This nomination was returned to us in 1981 for additional description and clarification of the boundary. We have enclosed a verbal boundary justification as item 10, page 2 that we feel addresses your concerns.

Property owners and public officials have been advised of the nomination proposal under the new notification procedures. Please feel free to call me if you have any additional questions.

Sincerely,

Larry

Larry E. Gobrecht
National Register Program Coordinator
Historic Preservation Field Services Bureau

LG/sl
Enc.

Harrison 8/5

436

New York Co.
Renew

AUG 7 1980

Mr. Walton Mitchell
10 Hamilton Terrace
New York, New York 10031

Dear Mr. Mitchell:

Thank you for your letter of July 17, 1980, concerning the nomination of the Hamilton Heights Historic District to the National Register of Historic Places.

This nomination is currently being reviewed by the National Register staff. If the Hamilton Heights Historic District is entered in the National Register, we will notify the New York State Historic Preservation Officer, Mr. Orin Lehman, Commissioner, Parks and Recreation, Agency Building #1, Empire State Plaza, Albany, New York 12238. Mr. Lehman will notify owners of property located within the boundaries of the district.

If we can be of any further assistance to you, please let us know. We appreciate your interest in the National Register.

Sincerely,

Ronald M. Greenberg (Sgd.)

for Carol D. Shull
Acting Keeper of the
National Register

cc: Mr. Orin Lehman
SHPO, Albany, New York 12238) w/c of inc.

bcc: NR-Reading File)
NR-Harrison)

FHR:S Harrison:mc:8/5/80:343-6401

BASIC FILE RETAINED IN NR

WALTON MITCHELL
10 HAMILTON TERRACE
NEW YORK, N. Y. 10031

Re Hamilton Heights Hist. Dist.

July 17 1980

Carol D. Shull
Acting Keeper of Natl. Register

Dear Mrs. Shull,

I was notified by your office on April 8 that listing of Hamilton Heights Historic District in the National Register is pending. I reside in that district and would be grateful if you could inform me if this action has taken place.

Sincerely,
Walton Mitchell

THE NATIONAL REGISTER OF HISTORIC PLACES

DATE REC'D JUL 21 1980

_____ INDIVIDUAL RESPONSE (ATTACHED)

_____ INFORMATIVE MATERIAL SENT

_____ TELEPHONE CALL (ATTACHED)

DATE ACTION TAKEN _____

INITIALS _____

YP Ref: Hamilton Heights Hist Dist

From the desk of

MIRIAN GILBERT

455 W 140 St
NY 10031

(NY)

Want to cast my vote for this district to be listed in the National Register

Thank you for alerting me to this upcoming decision.

MR Gilbert