

DESIGNATION REPORT

# Dorrance Brooks Square Historic District



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## DESIGNATION REPORT

# Dorrance Brooks Square Historic District

## LOCATION

Borough of Manhattan

## LANDMARK TYPE

Historic District

## SIGNIFICANCE

The Dorrance Brooks Square Historic District is significant for its association with notable African American figures in the fields of politics, literature, healthcare, and education during the Harlem Renaissance. It features a striking collection of row houses, religious structures, and apartment buildings that were designed by prominent New York City architects and form cohesive streetscapes.

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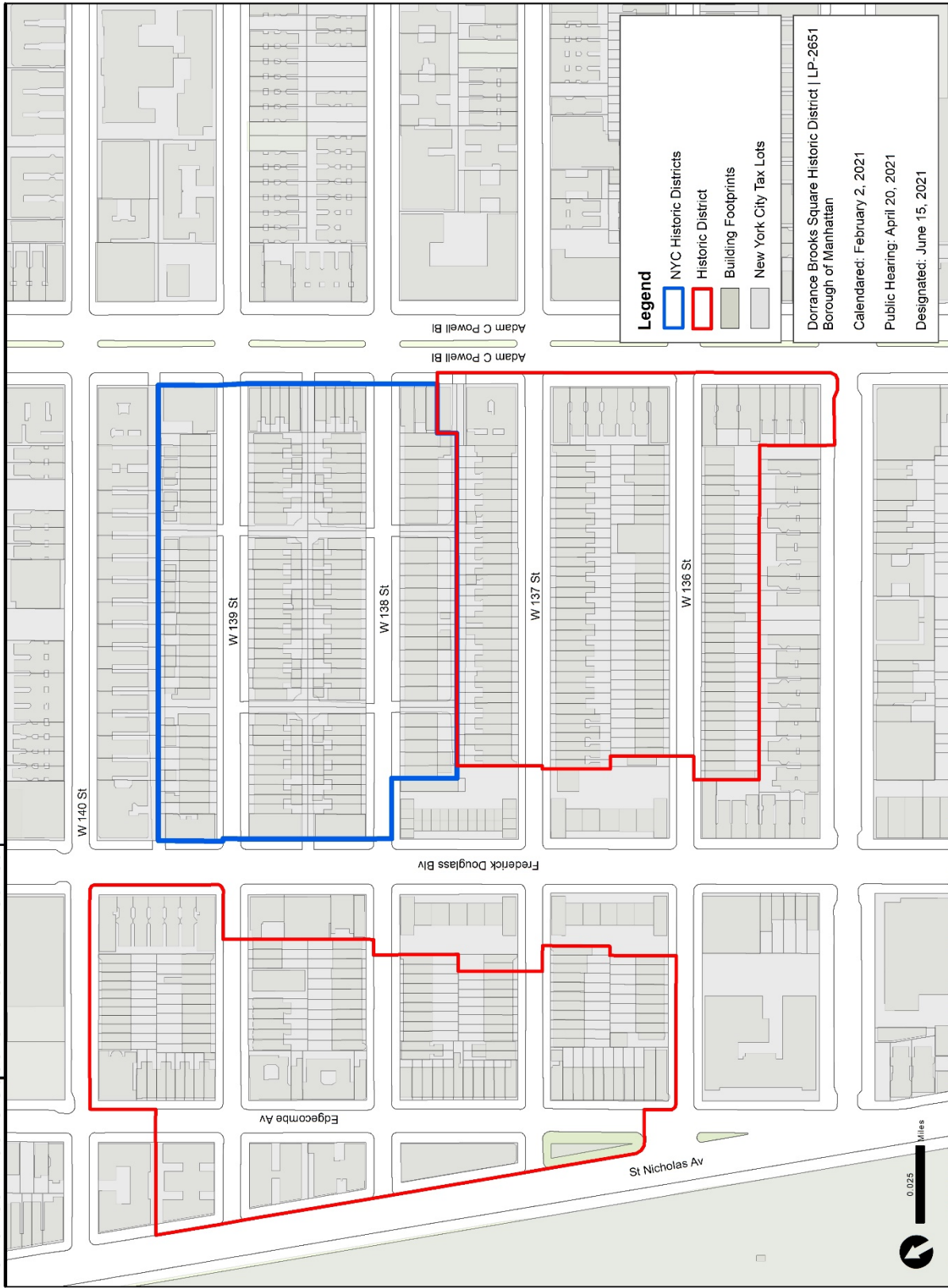
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**Dorrance Brooks Square Historic District | LP-2651**



**Legend**

- NYC Historic Districts
- Historic District
- Building Footprints
- New York City Tax Lots

Dorrance Brooks Square Historic District | LP-2651  
Borough of Manhattan

Calendared: February 2, 2021  
Public Hearing: April 20, 2021  
Designated: June 15, 2021

Graphic Source: MapPLUTO, Edition 20v5, Author: New York City Landmarks Preservation Commission, MD, Date: 6.17.2021

# Dorrance Brooks Square Historic District

## Designation List 524 LP-2651

**Calendared:** February 2, 2021

**Public Hearing:** April 20, 2021

On April 20, 2021, the Commission held a public hearing on the proposed designation of the Dorrance Brooks Square Historic District as a New York City Landmark and the proposed designation of the related Landmark Site (Item No.1). The hearing was duly advertised in accordance with the provisions of the law. Twelve people spoke in favor of the proposed designation, including representatives of Manhattan Borough President Gale Brewer, Historic Districts Council, New York Landmarks Conservancy, Society for the Architecture of the City, Dorrance Brooks Property Owners & Residents Association, Friends of the Upper East Side, Save Harlem Now!, West Harlem Community Preservation Organization, and four individuals. In addition, the Commission received five letters of support, including from Landmark East Harlem, Village Preservation, and three individuals. The Commission also received testimony at the public hearing from the property owner of Mt. Calvary United Methodist Church at 112-118 Edgecombe Avenue, supporting the district but asking for his property to be removed from the boundary; three letters from the property owners of Grace Church at 310 West 139th Street, asking that the property be removed from the district; and a letter from an individual asking that the 200 block of West 136th Street not be included in the district.

## Boundary Description

### Dorrance Brooks Square Historic District

#### Area I

Area I of the Dorrance Brooks Square Historic District consists of the property bounded by a line beginning at the intersection of the southern curblines of West 140<sup>th</sup> Street with the eastern curblines of Edgcombe Avenue, extending easterly along the southern curblines of West 140<sup>th</sup> Street to the western curblines of Frederick Douglass Boulevard, southerly along said curblines to the northern curblines of West 139<sup>th</sup> Street, westerly along said curblines to a point on a line extending northerly from the eastern property line of 302 West 139<sup>th</sup> Street, southerly along said line and along the eastern property lines of 302 West 139<sup>th</sup> Street and 303 West 138<sup>th</sup> Street to the northern curblines of West 138<sup>th</sup> Street, westerly along said curblines to a point on a line extending northerly from the eastern property line of 302 West 138<sup>th</sup> Street, southerly along said line and the eastern property line of 302 West 138<sup>th</sup> Street, westerly along the southern property line of 302 West 138<sup>th</sup> Street and part of the southern property line of 304 West 138<sup>th</sup> Street, to the eastern property line of 307 West 137<sup>th</sup> Street, southerly along the eastern property line of 307 West 137<sup>th</sup> Street and across West 137<sup>th</sup> Street to the southern curblines of West 137<sup>th</sup> Street, easterly along said curblines to a point on a line extending northerly from the eastern property line of 302 West 137<sup>th</sup> Street, southerly along said line and the eastern property line of 302 West 137<sup>th</sup> Street, westerly along the southern property line of 302 West 137<sup>th</sup> Street and part of the southern property line of 304 West 137<sup>th</sup> Street to the eastern property line of 305 West 136<sup>th</sup> Street, southerly

along the eastern property line of 305 West 136<sup>th</sup> Street to the northern curblines of West 136<sup>th</sup> Street, westerly along said curblines to the eastern curblines of Edgcombe Avenue, northerly along the eastern curblines of Edgcombe Avenue to a point on a line extending easterly from the southern curblines of Dorrance Brooks Square, westerly along said line and the southern curblines of Dorrance Brooks Square to the eastern curblines of St. Nicholas Avenue, northerly along said curblines to a point on a line extending westerly from the northern property line of 580 St. Nicholas Avenue (aka 578-580 St. Nicholas Avenue; 337-341 West 139<sup>th</sup> Street; 101-103 Edgcombe Avenue), easterly along said line and the northern property line of 580 St. Nicholas Avenue (aka 578-580 St. Nicholas Avenue; 337-341 West 139<sup>th</sup> Street; 101-103 Edgcombe Avenue) to the eastern curblines of Edgcombe Avenue, northerly along said curblines to the point of beginning.

#### Area II

Area II of the Dorrance Brooks Square Historic District consists of the property bounded by a line beginning on the western curblines of Adam Clayton Powell Jr. Boulevard at a point on a line extending easterly from the northern property line of 2348 Adam Clayton Powell Jr. Boulevard, extending southerly along the western curblines of Adam Clayton Powell Jr. Boulevard to the northern curblines of West 135<sup>th</sup> Street, westerly along the northern curblines of West 135<sup>th</sup> Street to a point on a line extending southerly from the western property line of 201 West 135<sup>th</sup> Street (aka 2300 Adam Clayton Powell Jr. Boulevard), northerly along said line and the western property lines of 201 West 135<sup>th</sup> Street (aka 2300 Adam Clayton Powell Jr. Boulevard) through 2306 Adam Clayton Powell Jr. Boulevard, westerly along the southern property lines of 202 through 268 West 136<sup>th</sup> Street, northerly along the western property line of 268



West 136<sup>th</sup> Street to the southern curblineline of West 136<sup>th</sup> Street, easterly along said curblineline to a point on a line extending southerly from the western property line of 265 West 136<sup>th</sup> Street, northerly along said line and the western property line of 265 West 136<sup>th</sup> Street to the southern property line of 290 West 137<sup>th</sup> Street, westerly along part of the southern property line of 290 West 137<sup>th</sup> Street and the southern property line of 292 West 137<sup>th</sup> Street, northerly along the western property line of 292 West 137<sup>th</sup> Street to the southern curblineline of West 137<sup>th</sup> Street, easterly along said curblineline to a point on a line extending southerly from the western property line of 261 West 137<sup>th</sup> Street, northerly along said line and the western property line of 261 West 137<sup>th</sup> Street, easterly along the northern property lines of 261 through 203 West 137<sup>th</sup> Street and a portion of the northern property line of the alley (Block 2023, Lot 32) between 2348 Adam Clayton Powell Jr. Boulevard and 2340 Adam Clayton Powell Jr. Boulevard (aka 2340-2344 Adam Clayton Powell Jr. Boulevard; 201 West 137<sup>th</sup> Street), northerly along the western property line of 2348 Adam Clayton Powell Jr. Boulevard, easterly along the northern property line of 2348 Adam Clayton Powell Jr. Boulevard to the point of beginning.

## Summary

### Dorrance Brooks Square Historic District

As the nation celebrates the 100th anniversary of the Harlem Renaissance, the Dorrance Brooks Square Historic District recognizes the neighborhood's significant association with notable African Americans in the fields of politics, literature, healthcare, and education during the Harlem Renaissance from the early 1920s to the 1940s.

The Dorrance Brooks Square Historic District consists of approximately 325 buildings within two sections on either side of Fredrick Douglass Boulevard, generally bounded by St. Nicholas Avenue to the west, West 140th Street to the north, West 136th Street to the south, and Adam Clayton Powell Boulevard to the east. The district features intact streetscapes of buildings designed by prominent New York City architects creating a striking collection of row houses, religious structures and apartment buildings designed in architectural styles popular in the late-19th and early-20th century, in particular the Renaissance Revival, Queen Anne and Romanesque Revival styles. The residential enclave is significant for its association with notable African Americans in the fields of politics, literature, healthcare, and education during the Harlem Renaissance from the early 1920s to the 1940s.

Development in the historic district was prompted by the arrival of elevated railway service along Frederick Douglass Boulevard (then Eighth Avenue) in 1868. Several decades later, anticipation of the new IND 8th Avenue subway line (B and C trains) which opened in 1932, spurred further development along Edgecombe and St. Nicholas Avenues. African Americans who had been pushed

by discrimination and demolition out of neighborhoods on the west side of Manhattan such as San Juan Hill and the Tenderloin, began moving to Harlem in the early-20th century, and by the 1920s, middle-class African Americans, including notable intellectuals, artists, actors, educators, and doctors began to call this part of Harlem home.

Dorrance Brooks Square was dedicated in 1925, named after the Black serviceman who died in action while serving with a segregated military regiment in the First World War, and was the first public place in New York City to honor an African American in this way. It was the site of many notable political protests starting in the 1920s, and two visits from Harry S. Truman in 1948 and in 1952 when he received an award for his civil rights achievements, including desegregating the U. S. Armed Forces.

Anchored by Dorrance Brooks Square, the historic district was home to many prominent residents and institutions. Among those associated with literature and the arts were the intellectual and essayist W. E. B. DuBois, writer Nella Larsen, stage and motion picture actress Ethel Waters, and celebrated sculptor Augusta Savage. Savage and other artists had studios in the neighborhood, such as the Harlem Artist Guild and the Uptown Art Laboratory. In the apartment building at 580 St. Nicholas Avenue, Regina Anderson, Luella Tucker and Ethel Ray Nance hosted the "Harlem West Side Literary Salon," known simply as "580" to those who attended, which helped foster the careers of notable Harlem Renaissance artists Countee Cullen, Langston Hughes and many others. At a time when discriminatory barriers denied African American doctors the same privileges as their white counterparts, two small hospitals were founded within the historic district by African American doctors to serve the Harlem community: The Vincent Sanitarium and Hospital, and the Edgecombe Sanitarium. Several African American

medical practitioners resided in the neighborhood, including Dr. May Edward Chinn, the only black female doctor practicing in Harlem in the 1930s. The block of West 137th Street between Fredrick Douglass and Adam Clayton Powell Boulevards was named John Henrik Clarke Place in honor of the prominent historian and educator and pioneer of Pan African Studies, who lived there. Historian Charles Seifert founded the Ethiopian School of Research History on West 137th Street in 1920s, which later became the Charles C. Seifert Library.

With its highly intact streetscapes of late-19th century and early 20th century architecture and rich associations with the Harlem Renaissance and Civil Rights movements, the historic district is an important reminder of both the early development of the neighborhood as well as the contributions of the African American community to the history of New York City and the nation.

# Historical and Architectural Development of the Dorrance Brooks Square Historic District

Dorrance Brooks Square Historic District

## Early History of Harlem: Native American and Dutch Settlement to 1664<sup>1</sup>

Prior to European settlement on Manhattan, the area now within the Dorrance Brooks Square Historic District was an expanse of flat meadows and hills in the Harlem Valley, with the cliffs of the Harlem Heights to the immediate west and marshes at the banks of the Harlem River to the east.<sup>2</sup> A vast section of the American Mid-Atlantic—from the Delaware Bay northeast to New Jersey, eastern Pennsylvania, southeastern New York, and the Long Island Sound—was the historical homeland of indigenous Eastern Algonquin peoples known as the Lenape.<sup>3</sup> Hundreds of Lenape were present in what is now northern Manhattan in the era of European contact and built seasonal encampments to maximize their access to fish, game, and fertile soil.<sup>4</sup> A network of Lenape-made footpaths knit together three main Lenape encampments in Harlem: Schorrakin in central Harlem, Muscota (or Muscoota) in lower central Harlem, and Konykast in east Harlem. These paths brought inhabitants into a broader landscape of relations and networks with the Mohawk to the north and Lenape communities in New Jersey, eastern Long Island, Westchester, and elsewhere. St. Nicholas Avenue, which runs oblique to the Manhattan grid from 111th Street to 193rd Street and defines the westernmost edge of the Dorrance Brooks Square Historic District, began as Weekquaeskeek, a Lenape trail between Manhattan and northern points.<sup>5</sup>

In 1621, the charter of the Dutch West India Company gave an association of Dutch merchants and European investors exclusive rights to trade in considerable segments of the African continent, North America, and the Dutch West Indies, and jurisdiction over Dutch participation in the Atlantic slave trade.<sup>6</sup> With a directive to “colonize, govern, and protect” Nieuw Nederland—the colony of the Dutch Republic on the eastern coast of the United States—and an aim to eliminate economic competition from Spanish, Portuguese, and other mercantile ports, the Dutch West India Company sent an initial delegation of 30 Walloon families to establish permanent settlements on Manhattan in 1623 and to capitalize on North American trade. To broaden the range of exports from Nieuw Nederland, Dutch West India Company Director-General Peter Minuit met with Lenape representatives to “purchase” the rights to the island of Manhattan in exchange for 60 guilders’ worth of trade goods in 1626.<sup>7</sup> The transaction seems to have been made with Lower Manhattan or Brooklyn clans that did not have claims to what is now Harlem, or to have been made without recognition of the parties’ divergent concepts of ownership; as a result, the Rechgawawank clan then present in the Harlem Flats and Upper East Side saw Dutch settlement of Harlem as an incursion and took action against Dutch settlers in the area.<sup>8</sup> From 1629 through 1664, the Dutch West India Company gave generous grants to settlers to encourage the development of Nieuw Nederland and cement its dominance in the North American fur trade.<sup>9</sup>

After violent skirmishes between Native Americans and European settlers grew to crisis points in Kiefts’ War (1643-45) and the Peach Tree War (1655), Nieuw Nederland Director-General Peter Stuyvesant withdrew settlers from Harlem to fortified Nieuw Amsterdam at the southern Tip of Manhattan.<sup>10</sup> Stuyvesant founded Nieuw Haarlem in 1658 to ensure the safe resettlement of the

Harlem Flats.<sup>11</sup> The village of Nieuw Haarlem was centered at the confluence of a northeast trail known as Church Lane or Old Harlem Road, the Lenape trail Weekquaeskeek (now St. Nicholas Avenue), and the Eastern Post Road (portions of which are now Boston Post Road)—an area now approximate to East 120th Street and Third Avenue in East Harlem.<sup>12</sup> The village ordinance set forth numerous incentives for relocation to Nieuw Harlem to counter hesitation from prospective settlers, including measures for protection, the establishment of an Inferior Court of Justice and village minister upon the settlement of 20 to 25 families in the village, and construction of a wagon road between Nieuw Haarlem and Nieuw Amsterdam, to be built by individuals enslaved by the Dutch West India Company.<sup>13</sup> The ordinance framed Nieuw Haarlem as a place for “the further amusement and development of the city of New Amsterdam,” indicating the village’s inextricable linkage, in the Dutch West India Company’s view, to the affairs of lower Manhattan.<sup>14</sup> Dutch Colonial houses in the village, none of which remain extant, were built to approximate vernacular architecture of the Netherlands in native fieldstone and timber and were similar in form and massing to the later Dyckman House, the oldest extant farmhouse on Manhattan and a designated New York City Landmark.<sup>15</sup> By 1660, Nieuw Haarlem was home to two dozen families and the Inferior Court of Justice and village minister were instituted per the village ordinance. A census taken in 1661 shows that village residents included tradespeople from the Low Countries, France, Denmark, Sweden, and Germany; the census did not include individuals of African descent.<sup>16</sup>

### **Harlem Under English Rule and After the American Revolution**

Although Harlem remained largely rural until the latter half of the 19th century, it was the site of

notable actions while the area was under English control and during the American Revolution. In March 1664, on the eve of the Second Anglo-Dutch War (1665-1667), King Charles II of England granted Nieuw Nederland from Maine to the Delaware Bay to his brother James, the Duke of York; in August 1664, under threat of four British frigates in New York Harbor, Peter Stuyvesant surrendered control of Nieuw Nederland to the English Colonial Governor Richard Nicholls.<sup>17</sup> After a brief return to Dutch control, Nieuw Amsterdam was reincorporated under English law as New York City in honor of the Duke of York (later King James II) in June 1665.<sup>18</sup> The English colonial government expanded Nieuw Haarlem—which the British renamed Lancaster before reverting to the Anglicized name Harlem—to include all of northern Manhattan above the “Harlem Line,” which ran diagonally between the East River at East 74th Street and the Hudson River at West 129th Street. As a rural district with a sparse population in the colonial era, Harlem was made one of the City of New York’s two satellite “Out Wards” in 1683.<sup>19</sup>

Census records reveal that Harlem’s 18th century residents included European settlers and free and enslaved people of African descent. A 1703 census noted a total of 76 both free and enslaved Black men, women, and children in Harlem.<sup>20</sup> As early as the 1760s, as the densification of lower Manhattan brought the specters of crime, disease, and political upheaval, upper Manhattan began to draw affluent people who built rural estates in Harlem, often as summer retreats, of which the Morris-Jumel Mansion (a designated New York City Landmark, built c.1765) is a rare extant example. Several of these estates, including the Morris-Jumel Mansion, housed enslaved Africans.

On the eve of the American Revolution, the natural defenses of the Harlem Heights were

inducements for Continental forces to construct fortifications in upper Manhattan as far north as 160th Street.<sup>21</sup> In 1776, destructive skirmishes, including the Continental Army triumph against the British at the Battle of Harlem Heights and loss at the Battle of Fort Mifflin, made it inadvisable for Harlem residents to remain in estates scattered across the Harlem Flats and Heights. On November 17, 1776, the British burned the village of Harlem and its residents once again sought shelter in lower Manhattan.<sup>22</sup>

After the war, affluent New Yorkers began to construct their retreats in Harlem once more as the population of lower Manhattan grew.<sup>23</sup> The Grange (a designated New York City Landmark), built for Alexander Hamilton in 1801 as an escape from “the rigors of his career as a soldier and statesman,” is a notable survivor from this postwar era.<sup>24</sup> Other residents of Harlem in the era before its urbanization were prominent members of the Delancey, Beekman, Bleecker, Riker, and Colden, families. The area’s picturesque wilderness drew conservationist George Bird Grinnell and artist and ornithologist John James Audubon, whose estate sat on the current site of the Audubon Terrace Historic District.<sup>25</sup>

### **Early to Mid-19th Century Development of Central Harlem**

Despite its constellation of notable families’ estates, Harlem was home to just 91 families and a church, school, and library until the 1820s.<sup>26</sup> The first federal census, which was taken in 1790, counted more than 115 enslaved people and 44 non-white free persons in upper Manhattan.<sup>27</sup>

When the Commissioners’ Plan of 1811 laid out gridded streets in Manhattan between Houston Street and 155th Street, dense urban development as far north as Harlem was thought to be a distant prospect.<sup>28</sup> Nonetheless, the plan accelerated real estate development in Harlem as

larger lots uptown, outside of the dense development of lower Manhattan, became available at less expensive rates than lots to the south. Prescient speculators who bought parcels in Harlem from the 1820s through the 1850s sold them at enormous profits. Soil depletion after decades of cultivation drove owners of farms in Harlem to leave their land fallow, subdivide properties into smaller plots, or sell them at public auction. Individuals in search of inexpensive, developable plots bought small parcels in Harlem and began to erect one- to two-story frame houses; when the Great Famine in Ireland brought significant numbers of immigrants to New York City in the late 1840s-50s, some of the new arrivals built shelters and shantytowns from available materials on vacant former farms in the area.<sup>29</sup> Despite the presence of this “village of shanties and huts” Harlem began to appeal to greater numbers of New Yorkers as the population on Manhattan rose from 235,733 in 1830 to 515,547 in 1850.<sup>30</sup>

Sections of the Dorrance Brooks Square Historic District were once held by John Delancy, who bought his parcel in 1776 from a descendant of a Dutch settler and built a farm on the site; Cadwallader D. Colden, a Mayor of New York City from 1818–1821 whose residence was midblock on Seventh Avenue between 139th and 140th and whose barn sat midblock on 139th Street between Seventh and Eighth avenues; and Aaron Bussing, whose Dutch farmhouse sat at Eighth Avenue and 147th Street and who sold his land to Charles Henry Hall in the 1820s.<sup>31</sup> Hall, a transplant from the neighborhood now known as SoHo, bought almost 200 acres in Central Harlem between about 126th and 132nd streets in order to fish and breed horses on-site, and as a speculative investment.<sup>32</sup> To increase the value of his investment through the development of its environs, Hall became alderman of the 12th Ward, which included Upper Manhattan, and a proponent of civic improvements in the area.

Under his tenure, measures were taken to pave Harlem streets and sidewalks, extend water, gas, and sewer lines to Harlem, and assure the extension of train service there.<sup>33</sup> The construction and extension of horse-drawn transit lines to Fourth Avenue in 1837, Eighth Avenue in 1852, and Third Avenue in 1858, set development in Harlem in motion as speculative residential development began to transform areas near transit lines in the late-19th century.<sup>34</sup>

### **19th Century Row House Development in the Historic District**

The Dorrance Brooks Square Historic District is a characteristic and incredibly intact example of Central Harlem's turn of the 20th century residential development, primarily made up of long consistent rows of houses built between the mid-1880s and early 1900s. It also includes multi-family residential structures built concurrently with the row house development along the avenues, and larger apartment buildings constructed after 1910.

Transit lines in Harlem helped spur the historic district's rapid residential development in the late 19th century as the population of New York City underwent explosive growth following the Civil War,<sup>35</sup> and the commercialization of Lower Manhattan made northern migration appeal to those who sought to distance themselves to a satellite suburb.<sup>36</sup> Development of the historic district was prompted by the arrival of elevated railway service along Frederick Douglass Boulevard (then Eighth Avenue) in 1868 and, later, anticipation of the new IND 8th Avenue subway line (today's B and C trains) which opened in 1932, spurred further development along Edgecombe and St. Nicholas Avenues.<sup>37</sup>

The 1873 annexation of Harlem to New York City as far as 155th Street came after more than one thousand acres of marsh were infilled for development in Harlem in 1870. By 1873, with four

hundred houses under construction in Harlem, the *New York Times* noted Harlem's rapid development and advantages to homeowners, including its pastoral milieu and connections to the "business portion of the city."<sup>38</sup> The Panic of 1873, which lasted until 1876, depressed property values substantially and all but halted construction in Harlem for a time.<sup>39</sup> By the 1880s, however, Harlem was in the midst of a substantial speculative construction boom that shaped the row house neighborhoods in the area, turning "Harlem of the rocks and goats" into a dense row house neighborhood by the 1890s.<sup>40</sup>

The City of New York acquired a sliver of a site between 121st Street, 141st Street, St. Nicholas Terrace, and St. Nicholas Avenue for the construction of the Old Croton Aqueduct in 1885-1886. In 1894 and 1895, an act of the New York State legislature instead set the site aside for the creation of a public park, the name of which was taken from the adjacent avenues, which in turn took their names from St. Nicholas of Myra, the patron saint of New Amsterdam. After a series of acquisitions between 1900-1909 made 128th Street its southern extent, St. Nicholas Park, which was built to the plans of landscape architect and Parks Commissioner Samuel Parsons Jr. (1844-1920), became a dramatic and desirable backdrop for residential development in the area.<sup>41</sup>

A preference for row house living over apartment-style living reflected what was considered an American bias for "home" in the contemporary press.<sup>42</sup> The era's middle-class values stressed the "individual private house as the protector of family privacy, morality, and identity."<sup>43</sup> For the social and literary critic Sarah Gilman Young, writing in 1880, the row house also offered cachet value as a hallmark of social class and personal achievement:

There are no objections to

apartment houses in American cities, except prejudice... Anything that resembles what we term a tenement house is tabooed. There being no fixed caste in America, as in foreign states, we have established a certain style of living and expenditure, as a distinctive mark of social position... Especially do we seek an exterior of respectability and wealth in our homes. The desire to live in a fine house is particularly American.<sup>44</sup>

None of the row houses in the historic district were built on an individual basis; instead, the more economical approach of speculatively developing rows of homes in similar styles, common in New York City since before the Civil War, characterized its early development. Under the speculative development model, a developer might purchase multiple adjacent lots or entire block fronts; subdivide those holdings and erect the highest number of row houses to fit on the resultant lots in order to maximize profits; use available architectural elements to minimize costs; and reinvest a portion of the profits into the construction of subsequent rows. Contributing to the consistency of architectural character, some developers worked repeatedly with the same architect or firm or reused the same design elements to avoid the expenditure of commissioning a new design; some extended families included multiple real estate developers who commissioned the same builders or architects; and sometimes developers acted as builders or architects for their own rows.<sup>45</sup> The result was often long, consistent rows built in the same architectural styles and using similar materials and details, creating recognizable rhythms of stone stoops, projecting bays, and elaborate cornices.

Speculative row house development within the Dorrance Brooks Square Historic District began in 1886 and continued in phases in an overall pattern from the south to the north until 1905, after which a number of apartment houses were built to infill clusters of lots or to replace select row houses. The earliest row houses were built in 1886 on the full block of 136th and 137th Streets between Edgecombe Avenue and Adam Clayton Powell Jr. Boulevard for the Berlin-born developer Dore Lyon. These include the row from 302 through 332 West 137th Street (Figure 1), designed by Lyon himself in the Romanesque Revival style; 30 through 46 Edgecombe Avenue, which were designed by William H. Boylan in the Queen Anne style; and 26-28 Edgecombe Avenue and 305-321 West 136th Street (Figure 2), which were designed by William J. Merritt & Co. in the Queen Anne style. After the block's completion and through at least 1893, Lyon himself was a resident of 26 Edgecombe Avenue and kept his office at 321 West 136th Street.<sup>46</sup>

The eastern section of the historic district is located directly south of the St. Nicholas Historic District, which consists of four rows of houses built by David H. King, Jr. on West 138th and West 139th streets in 1891. Originally called the "King Model Houses," the rows were designed by the architectural firms of McKim, Mead & White, James Brown Lord, and Bruce Price & Clarence S. Luce and planned to create a special and unified "neighborhood within a neighborhood."<sup>47</sup> Development began in the eastern section of the Dorrance Brooks Square Historic District in 1887 along Adam Clayton Powell Jr. Boulevard, with construction of flats described in the next section (see "Apartment House Development in the Dorrance Brooks Square Historic District.") This was followed by a row of 33 Queen Anne-style row houses constructed in 1889 on the south side of West 136th Street between Frederick Douglass Boulevard and Adam Clayton Powell Jr. Boulevard,



designed by F. G. Butcher for E. C. Butcher.

The final row house development within the boundaries of the district occurred along the north side of West 137th Street just south of the St. Nicholas Historic District. In 1901, William H. Picken designed and developed the row from 203 through 217 West 137th Street; Picken & Lily developed 219 through 231 West 137th Street, and in 1902, Henry Andersen designed 233 through 261 West 137th Street for Geraldine Broadbelt (Figure 3). All of these houses were executed in the Renaissance Revival style.

### **Apartment House Development in the Dorrance Brooks Square Historic District**

The Dorrance Brooks Square Historic District contains a number of tenement houses and apartment buildings that were built between 1887 and 1930s. Several factors made construction of such structures in the area feasible and attractive to a broad base of prospective tenants. As of the 1870s, multifamily dwellings rather than single-family homes became the predominant form of residence for Manhattanites. Among the affluent and middle class, resistance to the concept of multiple dwelling due to its popular association with the immigrant poor and dismal conditions in tenements began to wane with the passage of more stringent regulation and advances in design and construction technologies.<sup>48</sup> Developers began to build multifamily dwellings to offer prospective middle- and high-income tenants an alternative to the single-family row house, which was ever more expensive to build and maintain, and to generate greater returns on their investments from the higher number of residents in structures with communal services. The Stuyvesant Apartments at 12 East 18th Street (demolished in 1957), designed in 1869 by the architect and first American attendee of the École des Beaux-Arts Richard Morris Hunt, was a pivotal development in American apartment design

for middle class tenants. Hunt's design drew inspiration from a Parisian residential paradigm that became known as "French flats" in the United States in order to sidestep the negative public perception of urban tenements cater to middle class residents. The success of the Dakota Apartments (Henry J. Hardenberg, 1880-84, a designated New York City Landmark, located in the Upper West Side/Central Park West Historic District), New York City's first luxury apartment house which was built on about 20 of the most desirable lots fronting Central Park, was instrumental in shifting upper class attitudes to multiple housing.<sup>49</sup> At the same time, the invention of the electric elevator in 1880 made it possible for designers to increase the heights of apartments and flats with less of a deterrent effect for prospective upper-story tenants.<sup>50</sup>

The City's first serious attempt to address the social dimensions of residential construction was the Tenement House Act of 1867. The act required fire escapes for all non-fireproof tenements and one water closet per 20 tenants but did not regulate the physical form of new buildings. The Tenement House Act of 1879, which became known as the "old law" after the passage of subsequent regulation, forbade construction of interior rooms without access to light and air, and required all rooms to have windows opening onto the street, a rear yard, or an air shaft.

Within the Dorrance Brooks Square Historic District, multifamily dwellings were built on the busier avenues. In 1887, the first flats and stores in the district were built at 201 West 135th Street and 2302-2306 Adam Clayton Powell Jr. Boulevard (Figure 4) to a neo-Grec design by architect Richard R. Davis and Son for the developer Howard D. Hamm. In 1889, 2308 and 2310 Adam Clayton Powell Jr. Boulevard were built to a Romanesque Revival design by F. Charles Merry for Austin J. Roberts. Within each of these

addresses were nine rental units that were home to separate families, almost all of which were parents and their children.<sup>51</sup>

The seven Renaissance Revival tenements at 2611 through 2623 Frederick W. Douglass Boulevard (Figure 5) were designed by Neville & Bagge for Matthew C. Kervan and built in 1896. Their primary facades fronted the elevated rail tracks and 140th Street station of the IRT Ninth Avenue Line, which closed in 1940 and was subsequently dismantled. Within these tenements were about ten separate families, with additional German- or Irish-born boarders at some of the addresses. In 1897, a row of seven Renaissance Revival tenements and stores were built to a design by Neville & Bagge for R. Todd at 202 West 136th Street (now 204 West 136th Street, Figure 19) and 2322-2332 Adam Clayton Powell Jr. Boulevard. These tenements were home to six or seven families.<sup>52</sup>

The first apartment to be built within the boundaries of the district was the Rangeley Apartments at 2340-2344 Adam Clayton Powell Jr. Boulevard (Figure 6) in 1897. Characteristic of post-Tenement House Act of 1867 apartment design, the Rangeley includes three air shafts in plan that were designed to meet light and ventilation requirements. Designed by architect Henry Andersen for developer Leopold Khan, the six-story Rangeley features a Beaux-Arts façade with a commercial ground floor on a lucrative corner site formed from the consolidation of four 25' lots. In the 1920s, the Rangeley Apartments became the office of the Headquarters Building Association of the Grand United Order of Odd Fellows, a fraternal organization; at the time, the Rangeley was under ownership of the Sarco Realty Corporation, a Black-owned real estate business in Harlem that created multipurpose developments for the Black community.<sup>53</sup>

From 1913-1930, five apartment buildings

were built within the boundaries of the Dorrance Brooks Square Historic District to replace earlier row houses and to infill the triangular block then between St. Nicholas Avenue, Edgecombe Avenue, West 137th Street, and west 140th Street. Prior to 1906, clusters of parcels on that block were owned by Ogden and Robert Walton Goelet, financiers and scions of an influential New York City real estate development empire.<sup>54</sup> Areas around their property were improved between 1894 and 1899 by the City's creation of Colonial Park (now Jackie Robinson Play Center, a designated New York City Landmark) to the north and the selection of the elevated site due west of the park by the trustees of City College for the location of George B. Post's Collegiate Gothic-style City College North Campus (a designated New York City Landmark).<sup>55</sup> To capitalize on the area's new improvements, the Goelet estate sold thirteen lots "overlooking Colonial Park" on the west side of Edgecombe Avenue between 132nd and 155th streets in 1906. The sale of the Goelets' contiguous lots made the last vacant parcels within the boundaries of the historic district available for development with larger structures.<sup>56</sup>

Legislation including the Tenement House Act of 1901, the 1916 Zoning Resolution, and the Multiple Dwelling Law of 1929 came to define and refine the physical characteristics of apartment construction in the district. The scale and appearance of the apartment buildings built in the district were delimited by the Tenement House Act of 1901, which arose from reformers' efforts to foster public awareness of substandard conditions in urban tenements. Known as the "New Law," the act required that each room have a window onto a street, yard, or light court. In addition to light, ventilation, fire protection, and lot coverage regulations for new multifamily construction, the Tenement House Act of 1901 set the maximum height of these structures, first to 1½ times the

width of the street, then to 1½ times after a 1902 amendment.<sup>57</sup>

Because the new requirements made construction of apartments on the usual 25-foot-wide lot unprofitable, flats in the district were built on assemblages of lots. In 1913, 138th and 139th streets were cut through the large triangular plot between St. Nicholas and Edgecombe avenues after a sale of “over four” of the former Goelet lots to the Solow Construction Company from notable apartment developers Bing & Bing. In January 1913, the *New-York Tribune* wrote that “a six story high grade elevator apartment house will be put up on that site,” with a vista to “St. Nicholas Park and the ridge topped by buildings of the College of the City of New York”<sup>58</sup>; within months, 574 St. Nicholas Avenue was built on the resultant lots.<sup>59</sup> Designed by the architects Sommerfeld & Steckler for the Solow Construction Company in the Arts and Crafts Style in 1913, the building features an H-shaped plan with deep light courts consistent with the requirements of the Tenement House Act of 1901. No. 580 St. Nicholas Avenue (Figure 7) was likewise built in 1913 and designed by the architect Robert T. Lyons for the Herbert Miller, Southerland Realty Company with a double H-shaped plan and deep light courts at the north and south facades. In both buildings, light courts form a significant feature of the design and modulate the structure’s otherwise unbroken frontage on both St. Nicholas and Edgecombe avenues.

The apartments at 90 Edgecombe Avenue (Figure 8) and 80 Edgecombe Avenue (Figure 9) were built as a pair in 1915. Designed by Gronenberg & Leuchtag for lawyer, banker, and developer Leslie L. Palmer’s 14th Street and 7th Avenue Construction Company, these buildings replaced row houses built in 1889 with their respective four- and five-lot footprints. Both structures feature large central courtyards and air shafts along the lot line consistent with the

requirements of the Tenement House Act of 1901.

The last apartment building to be built in the district was 337 West 138th Street (Figure 10) after passage of the Multiple Dwelling Law of 1929, which made all new construction subject to the Zoning Resolution. Designed by architect George G. Miller for Joseph E. Damsey in 1930, 337 West 138th Street was executed in the Art Deco Style with brick façade features intricately patterned brick work with terra cotta details that creates texture and visual interest.

### **Architectural Character and Styles in the Historic District**

At the time of the Dorrance Brooks Square Historic District’s development, developers’ stylistic preference for the planar, neo-Grec style yielded to eclectic preferences for the Queen Anne and the Romanesque Revival styles, and later the highly ordered classical aesthetic of the Renaissance Revival. The vast majority of the district’s row houses are representative of the Renaissance Revival and Queen Anne Styles.

The row houses in the historic district were erected just before rising land values and increasing costs made large-scale row house development prohibitively expensive.<sup>60</sup> Many of the row houses in the district represent a traditional New York form with a high stoop and raised basement. These houses have their main entrance on the parlor floor and a service entrance tucked beneath the stoop. The windows of the basement, set at or just below the level of the sidewalk, are protected by iron window guards. The facade at the entrance and parlor level is generally more ornate than the upper levels and is often articulated by windows that are taller or more highly decorated than those above. Within the context of the overall design of these rows, a rhythmic pattern was often established by the application of distinctive architectural elements, such as bow fronts, bay and oriel windows,

dormers, gables, and balconies, used to distinguish each house.

Flats buildings and tenements within the district are designed in styles also seen in row houses of the period, including the neo-Grec, Renaissance Revival, and Beaux Arts styles, and at heights four to five stories maintain a similar scale with the row houses. Larger apartment buildings in the district incorporated styles that became popular in the early-20th century, including the Art Deco and Viennese Secession styles, and were executed in brick, stone, and terra cotta. The district's one Modern building, the Beulah Wesleyan Methodist Church, at 219 West 136th Street (Figure 17), features a distinctive, vertically articulated facade that fits within the overall scale and rhythm of the residential streetscape.

### **The Queen Anne Style**

Many of the historic district's earliest row houses were designed in the Queen Anne style. The style became popular in England in the 1860s and spread to the United States in the 1870s; the completion of Henry Hobson Richardson's Watts-Sherman House in Newport, Rhode Island is often considered the first American example. In New York City, one of the earliest known uses of the Queen Anne style was by Sidney V. Stratton in 1878 for the New York House and School of Industry (120 West 16th Street, a designated New York City Landmark).<sup>61</sup> Believed to be a return to 18th century domestic English architecture, the 19th century Queen Anne style was inspired by the "Old English" vernacular of Richard Norman Shaw's designs in Britain.<sup>62</sup> The American Queen Anne style melded medieval English and classical architectural elements with the classical features of the American colonial past.<sup>63</sup> The Centennial Exposition of 1876 revived interest in colonial architecture; in New York City, historically Dutch forms like the Flemish gable were included in the already eclectic repertoire of

Queen Anne design features.

One of the chief characteristics of the Queen Anne style is its picturesque mixing of classical, Byzantine, and medieval forms, with asymmetrical massing and exuberant detail. When applied to the New York City row house, asymmetry was created by modulating the design elements and forms used on each building while producing an overall symmetry and cohesion in the design of the row. The inclination for individuality became increasingly important as the monumental streetscape and the seemingly interminable rows of identical repeating brownstones fell out of public favor at the end of the 19th century, and demand grew for row houses with variation and eclectic design features.<sup>64</sup>

The modulation of the facades at 26 through 46 Edgecombe Avenue through the rhythmic alternation of smooth and rough stone surfaces at the first stories, rectilinear and angular orioles at the second stories, and single and double gables across the roofline is emblematic of playful Queen Anne massing, and the exuberant motifs and patterns in the pressed metal cornices, orioles, and trim exemplifies distinctive Queen Anne ornamentation. The row at 305 through 319 West 136th Street (Figure 11) likewise features a picturesque alternation of oriole and roofline configurations and includes gables with sunburst designs that are a hallmark of the Queen Anne style. The row at 225 through 265 West 136th Street (Figure 12) features asymmetric facades that combine smooth and rough-cut stone, corbeled bays flanked by round columns with foliate ornaments and pyramidal roofs, and foliated and paneled entablatures rising above modillioned cornices; its corbels and first-story panels feature Byzantine-inspired incised foliate motifs while first story entrance and window openings include voussoirs and foliated keystones. This mixing of classical and Byzantine forms is characteristic of the Queen Anne

style.

Texture was also employed to create variation and improvements and developments in brick production had lowered costs, allowing designers and builders to play with coursing and modularity to create patterning and texture through the use of a relatively inexpensive building material.<sup>65</sup> The houses at 203 through 217 West 136th Street feature second and third stories with elongated rough-faced bricks, and checkered brickwork spandrels below the third-story bay window. Some rows of Queen Anne houses on 136th Street and Edgecombe Avenue feature steeply pitched slate or tile gable roofs above pressed metal cornices or pyramidal roofs to add additional textural interest.

### **The Romanesque Revival Style**

The Romanesque Revival style became popular from the 1880s through the 1890s.<sup>66</sup> Inspired by the European Romanesque styles of the 11th century, the American Romanesque Revival used many similar design characteristics as the Queen Anne style including asymmetrical massing, a variety of color and texture, and a profusion of ornament, but was primarily characterized by large round arches and heavy masonry.<sup>67</sup> The row at 302 through 322 West 137th Street (Figure 1) features rusticated, coursed brownstone basement and first story facades, brownstone sill courses, brownstone Gibbs surrounds at the second and third story windows, and brownstone sills at the third story windows that contribute to the visual weight of the houses and lend them a sense of groundedness and gravitas.

The Romanesque Revival style was most popular for larger scale commercial and institutional buildings. The Grace Congregational Church of Harlem at 310 West 139th Street (Figure 13) was executed in a restrained iteration of the style with a red roman brick facade, arched brickwork enframements at its openings, and wide sawtooth

courses and stair-stepped brick corbels below its gabled roofline. While the Romanesque Revival style was “for nearly a decade ... the foremost architectural mode in America,”<sup>68</sup> it was not as easily adapted to the narrow row house. Few strictly Romanesque Revival style structures were constructed in the Dorrance Brooks Square Historic District; instead, the style was used in combination with either the Queen Anne or the Renaissance Revival, reflecting a general trend at the time. Such a mixture can be seen within the district at 76 and 88 Edgecombe Avenue, which feature two-story rusticated bases that exemplify Romanesque Revival heaviness, but in contrast with conical turrets and elaborately patterned stone and metal frieze panels that suggest a playful Queen Anne influence.

### **The Renaissance Revival Style**

The most common architectural style found in the historic district is the Renaissance Revival style. Balanced and subdued, this classical style loosely based on the elite residential architecture of the Italian Renaissance became fashionable in the 1880s as a reaction to the picturesque Romanesque Revival and Queen Anne styles. The revival of Renaissance-inspired forms in the United States was spurred by the construction of McKim, Mead & White’s Villard Houses (1882-1885, a designated New York City Landmark), which were modeled after the Palazzo della Cancelleria in Rome, and the widely publicized and classically inspired “White City” at the 1893 World’s Columbian Exposition in Chicago, both of which played major roles in popularizing Renaissance architecture and planning. Typical Renaissance Revival-style houses feature full-height angled and rounded bays and classical ornament including cartouches, urns, festoons, garlands, and wreaths. While many Renaissance Revival houses were faced with limestone to evoke the white marble of classical architecture,

brownstone was still used in many examples, including in rows with alternating limestone and brownstone facades throughout the Dorrance Brooks Square Historic District.<sup>69</sup>

The Renaissance Revival style enjoyed its greatest popularity in New York City in the peak years of construction in the historic district. The earliest examples of the Renaissance Revival style within the district are the lively interpretations in the rows from 302 through 306 West 139th Street and 303 through 307 West 138th Street, which were built in 1887 to a design by Thom & Wilson and feature brick and limestone facades, segmental arched stone lintels, brick and stone arches with decorative keystones, and stone quoining. The row of houses at 100 through 110 Edgecombe Avenue (Figure 13) was built in 1897 to a design by architect A. De Saldern for owner Claire E. Bliss exhibits a more staid interpretation of Renaissance Revival classicism in buff brick.

The consistent set of 15 Renaissance Revival houses at 48 through 68 Edgecombe Avenue (Figure 14), 323 and 325 West 137th Street, and 320 and 322 West 138th Street was built in 1897 to a design by Neville & Bagge and features a diverse range of Renaissance Revival decoration, including an acanthus-patterned limestone band course that unifies the lower stories and limestone entrance surrounds with stop-fluted pilasters, foliate Corinthian capitals, and entablatures with foliate ornament flanking carved panels above triglyphs and molding. An example of playful variation in facade materials across a row, the set is bookended by houses (48 and 68 Edgecombe Avenue) with orange Roman brick running bond facades and limestone quoins, and pairs of red brick houses (50 and 52 Edgecombe Avenue, and 64 and 66 Edgecombe Avenue) with red Roman brick running bond facades, limestone sill and lintel courses, and stepped limestone lintels.

### The neo-Grec Style

Examples of Neo-Grec design are found in the historic district at 201 West 135th Street and 2302-2306 Adam Clayton Powell Jr. Boulevard (Figure 4). The neo-Grec style became popular after the Civil War as the foliate Italianate ornamentation that dominated row house design from the 1840s-1860s began to fall out of favor.<sup>70</sup> Developments in the mechanization of stone cutting and tooling, paired with increasing labor costs after the Civil War saw the broad adoption of mechanical planers and routers to create decorative details more economically.<sup>71</sup> These details also reflected a stylistic choice and “took on a regularity and precision thought to be expressive of an increasingly mechanized and industrial society.”<sup>72</sup>

By the 1870s the neo-Grec style was in widespread use for the row houses of New York City, offering delicate, decorative, and “modern” design with the speed and low cost that could be achieved through the use of relatively unskilled labor.<sup>73</sup> The increasing availability of applied ornament that could be ordered in larger quantities, manufactured more quickly, and built to standardized sizes, meant that speculative architects and builders were able to experiment with building elements in a variety of patterns and styles.

Typical examples of the neo-Grec style are identified through the presence of a number of features commonly associated with the style, including most notably both fluting and incised detailing.<sup>74</sup> Additionally, the use of angular, geometric, generally triangular brackets as volutes under door hoods, to support window enframements, and as modillions and end blocks in cornices were common design elements of both the residential and commercial neo-Grec style. Within the Dorrance Brooks Square Historic District, the use of incised detailing can be seen on the facades of 201 West 135th Street and 2302-2306 Adam Clayton Powell Jr. Boulevard (Figure 4). Some

details not generally associated with the style were incorporated into these buildings, demonstrating the changing preferences in architectural style and row house construction in the 1880s. In particular, a transitional phase from the neo-Grec style to the Queen Anne style can be detected in the mixture of projected and recessed elements, the use of unusual proportions and scale, varied massing, and an eclectic combination of classical decorative elements.

### **The Gothic Revival Style<sup>75</sup>**

In the first half of the 19th century, the Book of Discipline of the Methodist Episcopal Church dictated that buildings for worship should be “plain and decent.” However, the Gothic Revival style and its popularity for church architecture beginning in the middle of the 19th century affected the design of Methodist churches like St. Mark’s Episcopal Church at 59 Edgecombe Avenue (Figure 15).<sup>76</sup> Even by the mid-19th century in the United States, there was a pervasive belief that, whether based on English, French, German or Italian precedents, “Gothic architecture is, in the highest sense, the only Christian architecture.”<sup>77</sup> This belief was attributable to a confluence of factors, notably the popular writings of a group of Anglican religious leaders at Oxford University who formed the Cambridge Camden Society. Writing as part of the Ecclesiological Movement in England in the 1830s, this group advocated “a reform movement in the Anglican Church which called for a return to traditional medieval forms both in ritual and church building” as a response to an increasing secularism within society.<sup>78</sup> In design, this reform meant that the classicizing architecture of the prior century was eschewed in favor of nostalgia for the earlier, simpler, and “truer” forms of the medieval era. According to these theorists, the art and architecture of a particular period became associated with the society that created it, such that the “architecture of

an age illustrates its inner nature, strengths and weaknesses, and that the architect may influence, for good or bad, the lives of those around him.”<sup>79</sup> Thus art and architecture came to have associations over and above their basic function and these symbolic values took on a dominant role. Roman designs could be acceptable for civic buildings and Greek architecture could be used for courthouses and other buildings associated with democratic institutions; Egyptian designs suggested permanence and were used for jails and Gothic architecture was for religious buildings. These ideas traveled rapidly across the Atlantic, where they were immediately accepted.

Designed by Sibley & Fetherston, St. Mark’s Episcopal Church was built from 1922-1926 for a congregation founded in 1871 by Reverend William F. Butler. The Gothic Revival church and parish house occupy a full, trapezoidal block between 137th and 138th streets and Edgecombe and St. Nicholas avenues, and cleverly harmonize the Methodist preference for Gothic Revival church construction from the decades before its construction with the Collegiate Gothic design language of City College’s North Campus (a designated New York City Landmark) across St. Nicholas Avenue.

### **The Beaux-Arts Style<sup>80</sup>**

The Beaux-Arts style is found in both row house and multi-family residential buildings within the historic district. In the United States, the term Beaux Arts came to refer to the works of American architects who were alumni of the École des Beaux-Arts and to elaborate works built between c.1890-1920 that drew inspiration from French and Italian Classicism. For its practitioners in the United States, Beaux-Arts architecture became a symbol of timeless stability, an emblem of American greatness through its references to ancient empires and Classical societies, and an appropriate expression

for grand civic structures. It also became popular for residential buildings including row houses, flats, and apartment buildings. Typical features include a characteristic emphasis on centers through projection or ornamentation; emphasis on corners through quoins; facades, often limestone or brick, becoming more planar and with less tonal contrast and movement than their Baroque predecessors; pediments, columns, or rustication to accentuate entrances; belt courses to mark stories; delicate, curvilinear wrought iron features like balconies and entrance gates; and classical pediments or balustrades on the roofline. Versions of these features are visible on 282 through 292 West 137th Street (Figure 16), which feature bowed balconettes supported by heavy corbels and lined with heavy balustrades, pilasters flanking first-story windows, and continuous Greek key band courses.

The Beaux-Arts design of the buff Roman brick row from 282 through 292 West 137th Street (Figure 16) and buff brick, white terra cotta, and light stone facade of the Rangeley Apartments at 2340-2344 Adam Clayton Powell Jr. Boulevard (Figure 6) set these structures apart from the red brick and brownstone residences in the area. For the Rangeley Apartments in particular, use of the Beaux-Arts design lexicon might have been intended to make the notion of multifamily dwelling appeal to prospective tenants at a time when such arrangements were still stigmatized (see “Development of Late 19th and Early 20th Century Apartment Houses in the Dorrance Brooks Square Historic District,” below).

### **Art Deco<sup>81</sup>**

One building in the historic district is an example of the Art Deco style applied to residential architecture in the early-20th century.<sup>82</sup> Some of the architects working in the Art Deco style (after the Exposition International des Arts Decoratifs et Industriels Modernes held in Paris in 1925) had received

traditional Beaux-Arts training in which the plan and the design of elevations were the first and most important efforts in creating a building. Architects working in this style accepted that the facades of buildings were merely a covering for the structural framework and began to treat their surfaces as a skin around a framework, which led to the treatment of wall surfaces in a manner that evokes woven fabric.<sup>83</sup> New materials such as metal alloys were used during this time, but brick and terra cotta were favorites because of their wide range of color and textural possibilities. Ornament, usually in low relief, often took the form of angular, geometric shapes such as zigzags and zigzags, or simplified and stylized floral patterns, parts of circles, or faceted crystalline shapes.

Reaching its height of popularity between 1928 and 1931 in New York City, this new architectural style was applied to the apartments at 337 West 138th Street (Figure 10), which were built in 1930. The apartments feature intricately patterned brickwork and terra-cotta details that create texture and visual interest through subtle variations in depth on the facade and height at the roofline.

### **The Viennese Secession Style**

Two apartment buildings in the historic district were designed in the Viennese Secession style. Secessionist-style architecture was popular in Hungary during the turn of the 20th century. Abstracted and bold geometric forms, flat wall surfaces, symmetry, and stylized classical patterns are all hallmarks of the Secessionist style. The two apartment buildings at 80 Edgecombe Avenue (Figure 9) and 90 Edgecombe Avenue (Figure 8) were built in 1915 and designed as a pair by the architectural firm of Gronenberg & Leuchtag for the 14th Street and 7th Ave Construction Company in the Secessionist style, which is evident in its reliance on rectangular, semicircular, and diamante geometric forms and in its minimal applied



ornamentation. Its bold geometric forms, flat wall surfaces, and stylized patterns are all hallmarks of the Secessionist style. Balancing and complementing its Secessionist characteristics are the Craftsman features that connect the building to Hungary's vernacular tradition and to the growing popularity of the Craftsman style in the United States. Multiple patterns of brickwork, including the basket weave patterns on the buildings' brick piers recall woven textiles. These Craftsman details are further reminiscent of Central European vernacular rural buildings with low thatched roofs and expressed structural elements that have been incorporated into the design.

### **Modern**

No. 219 West 136th Street (Figure 17) is a modern church building, designed by Leon L. Dunkley for Beulah Wesleyan Methodist Church between 1965 and 1968. The building was converted from three row houses, developed and built by Thomas Van Brunt in 1891 (formerly No. 219-223 West 136th Street). No. 219 West 136th Street has a modern, asymmetric facade divided by an off-center mass featuring a vertical ribbon window set within a stucco surround and brick piers and topped with a cross.

### **Early Residents of the Dorrance Brooks Square Historic District**

The initial residents of the Dorrance Brooks Square Historic District's row houses were middle-class transplants who sought an escape from the urban congestion to the south and who saw Harlem as a new suburb of New York City. Elegant new homes, such as the King Model Houses (later known as Striver's Row, in the St. Nicholas Historic District) built in 1891 on 138th and 139th Streets, helped establish this section of Harlem as a fashionable and desirable community.

Most the late 19th century residents of the

historic district were from New York, though a small number were immigrants from Ireland, England, Scotland, and Germany who chose to relocate to the area from elsewhere in New York City. A notable proportion of New York-born residents were first-generation descendants of immigrants from Ireland and Germany, including many of the latter who were Jewish.<sup>84</sup>

Most families that were initial residents of the district's row houses kept one German, Irish, or New York-born servant in house; Black servants—migrants from the American South—were present in a just four of the district's homes by 1900. In contrast, families in the district's multifamily dwellings lived without in-house servants.<sup>85</sup> While few of the row houses in the district were home to two separate families, it was common practice for homeowners to take on boarders to supplement their income.<sup>86</sup>

Row houses in the eastern portion of the district were under single-family ownership, sometimes with their children's spouses or other relations in residence. Heads of house in this section of the district were clerks, carpenters, janitors, and manual workers while some of their wives and daughters were milliners and schoolteachers. One or two boarders were present in a few homes, though as an exception, 243 West 136th Street was home to ten boarders, most of whom were married couples.

In the western portion of the district, a higher proportion of row house residents were renters. Almost all of the row houses in the northwestern portion of the district were home to one or more boarders. A higher number of residents in this section of the district were German-born or first-generation clothes manufacturers or salespeople. Heads of house in this section of the district were clerks, brokers, salesmen, and bookkeepers, among other occupations.<sup>87</sup>

## 20th Century Growth of Harlem's African American Community

The historic district is historically and culturally significant for its association with many important African American people and organizations whose achievements in the arts, literature, medicine, and social activism defined the period known as the Harlem Renaissance, from roughly after World War I to 1940.

As noted above, the African American presence in New York City dates from the 17th century, and as early as 1703 census records indicate both free and enslaved Black people as living in Harlem. There were small independent Black enclaves as early as the late 1700s around East 126th Street, laying the foundation for their significant presence in the neighborhood by the time of the Harlem Renaissance.

Harlem had originally developed in the 19th century as an exclusive suburb for the white middle and upper classes. African Americans who had been pushed by discrimination and demolition out of neighborhoods on the west side of Manhattan such as San Juan Hill and the Tenderloin, began moving to Harlem in the early-20th century. Additionally, as part of the Great Migration, hundreds of thousands of Black people moved north from the American South and the West Indies, changing the political, social, racial, and cultural landscape of New York City. This was specifically evident in New York City. In 1920 New York City counted 152,467 Black people as compared with 91,709 in 1910. By 1930, New York City's Black population had reached 327,706.<sup>88</sup>

African Americans moving to Harlem in New York City in the period of roughly 1890 to 1920 did not face the violent resistance of other northern cities; however racist resistance to their presence took other forms, such as media campaigns, and restrictive racial covenants limiting where they could buy or rent homes.<sup>89</sup> Dating back

before the 19th century, a "policy of segregation," whether codified in discriminatory laws or applied through discriminatory practices, had a powerful and disturbing history in New York City and the nation. Residential segregation policies were common, where property owners, insurance companies and real estate developers enlisted regional governments to enact some form of lawful segregation to keep African Americans from moving into white neighborhoods.<sup>90</sup> Discriminatory practices like racist covenants restricting African Americans from buying or renting properties in white neighborhoods, prohibitively inflated rents by white landlords for African Americans, These discriminatory residential segregation policies have had a lasting effect on the Dorrance Brooks Square Historic District and other New York City neighborhoods.

African American families began moving to the Dorrance Brooks Square neighborhood between late 1913-1925.<sup>91</sup> Initially prominent middle-class Black families that could afford the staggering rents moved from lower Manhattan neighborhoods to several neighborhoods in Harlem, especially the blocks close to St. Nicholas Park, now the Dorrance Brooks Square Historic District.

Starting in 1900 the Property Owners' Protective Association, a group of white businessmen and homeowners, began to focus on stabilizing the rental market in Harlem. However, with the influx of Black people moving from neighborhoods in lower Manhattan and Harlem's Little Africa just east of Lenox Avenue around East 126th Street,<sup>92</sup> their focus shifted to "Harlem's Negro problem" and developing restrictive covenants to prevent African Americans from purchasing and renting property. By 1911 restrictive covenants were signed by all the owners on the 200 blocks of West 136th Street and West 137th Street between Adam Clayton Powell Jr. and Frederick Douglass Boulevards within the historic district; and

just outside the historic district, the earliest agreement focused on the 200 block of 140th Street, between Seventh and Eighth Avenues.<sup>93</sup>

The opposition to African American families moving into Harlem was widespread, and white residents and landlords created several other organizations, like the Protective Association for 130th to 132nd Streets, the Save Harlem Committee, the Anglo-Saxon Realty Company, and the Harlem Property Owners' Improvement Corporation (HPOIC).<sup>94</sup> These organizations were active from 1910 to 1915 and went to great lengths to obstruct African-American families moving into Harlem. The HPOIC, for example, raised funds, hired lawyers, and mapped out a strategic plan "To improve and advance the interest of the property owners."<sup>95</sup> The HPOIC sought to advance racial covenants within the entire area roughly bounded by 110th Street to the south, the Harlem River to the north, Park Avenue on the east, and Morningside, St. Nicholas and Bradhurst Avenues to the west. The plan advised owners to rent their properties to white tenants only, and in turn, the Corporation would assist property owners financially by a loan, or, by taking lease of property, lending assistance in arrangement of new mortgages, and created "prescribed districts" such as "a proper environment for Black people in the vicinity of 135 and Lenox Avenue."<sup>96</sup>

Pioneering Black real estate brokers such as Philip A. Payton Jr., John M. Royall, John E. Nail, and Henry Parker increasingly opened Harlem up to African American families during these years, using a combination of strategies including purchasing properties at a higher price and moving in Black tenants, and managing white-owned properties with the lure of higher rents. These strategies corresponded with the rise of advocacy by organizations like the Urban League, founded to improve urban conditions for African Americans in New York.

By the 1920s, a community of middle-class African Americans, including notable intellectuals, artists, actors, educators, and doctors, was forming in Harlem. The row houses in the Dorrance Brooks Square Historic District became homes to African American families and individuals, and many were also repurposed to house clubs, churches, professional organizations, collaboratives, arts groups, medical facilities, and educational and recreational spaces for the community.

### **Dorrance Brooks Square**

Anchoring the historic district is Dorrance Brooks Square (Figure 18), the first public park in New York City to be named for an African American. The land was acquired by denunciation on July 22, 1913 and is defined by an open triangular space bounded by West 136th Street and 137th Street, and St. Nicholas Avenue and Edgecombe Avenue. The square was dedicated on June 14, 1925, in honor of Dorrance Brooks (1892-1918).<sup>97</sup> A son of Harlem, Dorrance Brooks was a Private First Class in the 93rd Division, 369th Infantry Regiment of the United States Army, who was killed during battle in France on September 28, 1918, shortly before the end of World War I.<sup>98</sup>

During World War I, 380,000 African Americans served in the U.S. Army, and approximately 200,000 of these were sent to Europe.<sup>99</sup> African American soldiers served in segregated regiments and were not eligible for aid from the Army Nurse Corps or the American Red Cross. Despite the racism that he and his fellow soldiers experienced, Brooks distinguished himself as a heroic soldier, and was praised for his valor in leading his company after his superior officers were killed.<sup>100</sup> Captain L. Edward Shaw of the 369<sup>th</sup> Regiment at the dedication of the square, stated: "The dedication of the square in his name stands as a permanent answer to all the uninformed and prejudiced critics of the Black soldier."<sup>101</sup>

The ongoing struggle throughout Harlem was high rent and poor living conditions which led to many protests during Harlem's long history. Dorrance Brooks Square was the location of notable political protests, such as in 1937 when Harlem residents gathered with signs protesting the high rents charged by white landlords. Harry S. Truman visited Dorrance Brooks Square twice, in 1948 after his win for the Presidency.<sup>102</sup> In 1950, the NAACP leader Walter White and others rallied a large audience to demand that the U.S. Senate pass the laws proposed by the Fair Employment Practice Committee, which would ban discriminatory employment practices in the federal government, and in 1952, Truman visited Dorrance Brooks Square Park again, when he received an award for his civil rights achievements including desegregating the U. S. Armed Forces.<sup>103</sup>

### **The Harlem Renaissance**

Many scholars regard the end of World War I as the unofficial beginning of what was called the "New Negro Renaissance," "the New Negro Movement," the Jazz Age, or most notably—the Harlem Renaissance. Although it began largely as a literary movement—some historians believe it began at a Civic Club dinner in 1924, where more than 100 publishers, magazine editors, artists and writers gathered to acknowledge and celebrate the abundance of Black creative talent—the Harlem Renaissance soon became a much broader cultural movement. Encompassing music, the fine arts, theater, education, and political activism, it ushered in a new sense of pride and self-determination within the African American community in New York City and across the United States.<sup>104</sup>

By 1930 Harlem had not only become the largest Black urban community in the United States but also possessed a dynamic, ethnically diverse population. Known as the premier "Black Metropolis" or "Black Mecca" in the United States,

Harlem became a manifestation of the promise of the "Great Migration," when millions of African Americans left the repressive Jim Crow-era South, in search of opportunities in northern cities.

African Americans established important institutions during the Harlem Renaissance, many of which have been designated New York City landmarks. Located near the historic district along West 135th Street—an important "nucleus," social and intellectual center of life in Harlem, and the "common ground," or the "hub" of the neighborhood—are two Harlem branches of the Young Men's Christian Association, (1919 and 1930), both designated New York City landmarks), and The New York Public Library, Schomburg Collection for Research in Black Culture (a designated New York City landmark), which became a center of Black cultural events during the 1920s and housed the Schomburg Collection on Black history and culture, which served as a magnet to countless intellectuals drawn to the area during the Harlem Renaissance.<sup>105</sup> Closer to the historic district, the local chapter of the National Association of the Advancement of Colored People was located at 224 West 135th Street, and significant African American newspapers, the *New York Age*,<sup>106</sup> and *The New Amsterdam News*, (now the *New York Amsterdam News*) both also had locations on West 135th Street. Within the historic district, The New York Urban League has served the Harlem community for over 100 years at 204 West 136th Street.

The Harlem Renaissance was fueled by talent, intellect and social consciousness, giving the world such literary and artistic giants as Alain Locke, W. E. B. DuBois, Langston Hughes, Nella Larsen, James Weldon Johnson, Richard Wright, Countee Cullen, Augusta Savage, Jacob Lawrence, Romare Bearden, and many others; and important political and social activism that would shape the 1930s and 1940s boycott movement that led to the

Civil Rights movement decades later.

African American intellectuals, artists, actors, educators, the burgeoning Black middle-class and everyday working people called the Dorrance Brooks Square Historic District home during the Harlem Renaissance era and were active in establishing institutions that advanced the arts, social justice, education, and health and medical services. In addition, several significant churches and places of worship were established in the district during this time. The Dorrance Brooks Square Historic District symbolizes the resilience of this historically Black neighborhood that was home to a remarkable number of people who contributed to the Harlem Renaissance and to the history of New York City and the nation.

### **Fine Arts, Literature, and Entertainment**

During the Harlem Renaissance, the arts were promoted as a way to introduce mainstream America to the intelligence and talent of gifted African American artists. These artists tasked themselves with interpreting African American life and to improve the image of their race through their art, through a combination of personal cultural expression, that would foster main stream acceptance. The artists of the Harlem Renaissance richly interpreted Black life via several different mediums; novels, essays, stage plays, poetry, painting, sculpture and graphic art, just to name a few. Among the prominent residents in the Dorrance Brooks Historic District associated with the arts were intellectual essayist W. E. B. DuBois, writer Nella Larsen, librarian and playwright Regina Anderson. Several artists' studios called the neighborhood home. The Harlem Artists Guild and the Uptown Art Laboratory also maintained artists' studios at 321 West 136<sup>th</sup> Street, within the district, and 239 West 135th Street, just outside of it. Celebrated sculptor Augusta Savage had a school, exhibitions space and studio in several locations

within the neighborhood. The Harlem Art Workshop held classes under the auspices of the Harlem Adult Education Committee at the 135<sup>th</sup> Street branch of the New York Public Library and later at 270 West 136th Street.<sup>107</sup>

The Harlem West Side Literary Salon<sup>108</sup> was held at 580 St. Nicholas Avenue (Figure 7) from 1922 to 1926, in the home of friends Regina Anderson (1901-1993), Louella Tucker (dates unknown), and Ethel Ray Nance (1899-1992). Anderson was a librarian and playwright, served on the executive board of the Harlem Experimental Theatre, and was one of 10 Black women whose contributions were honored at the 1939 World's Fair in New York.<sup>109</sup> Nance was the secretary for the National Urban League, and a contributor to *Opportunity* magazine. From 1922 to 1926, these women fostered the careers of many notable Harlem Renaissance artists, including authors Countee Cullen (1903-1946), Langston Hughes (1901-1967) and many others by hosting "the Harlem West Side Literary Salon," or ("for those in the know," "580,") a space for community gatherings and cultural activities.<sup>110</sup> They were compatriots of Jessie Redmon Fauset (1882-1961), celebrated author and literary editor of *The Crisis* magazine, Hubert T. Delany (1901 to 1990), one of the first appointed African American judges in New York City, and Dr. Rudolph Fisher (1897 to 1934), physician, novelist, short story writer, dramatist, and musician.

Augusta Savage<sup>111</sup> (1892-1962) resided within the historic district at 284 West 137th Street (see Figure 16) in 1929,<sup>112</sup> and her studio and 306 Group, occupied 239 West 135th Street just outside the district in the late 1920s. Augusta Savage was a sculptor, teacher and founder of the Harlem Artists Guild who lived and worked in the neighborhood. She was one of the most influential artists in Harlem in the 1930s and 1940s and was the first African American artist elected to the National Association of Women Painters and Sculptors. In 1932 she

opened the Savage Studio of Arts and Crafts, and in 1934 she was a founding member of the Harlem Artists Guild, located on West 136th Street in the historic district. In 1937, Savage became director of the Harlem Community Art Center, which was the model art center in the country. Her leadership and stature in the art community led to her prestigious commission to create a work for the 1939's World's Fair, named *Lift Every Voice and Sing*, also known as *The Harp*. Inspired by the James Weldon Johnson lyrics of a poem of the same name. The sculpture was displayed in the courtyard of the Pavilion of Contemporary Art during the Fair.<sup>113</sup>

Harlem Artists Guild<sup>114</sup> (1934-1941), 321 West 136th Street was the first location of the Harlem Artists Guild from 1934 to 1937,<sup>115</sup> a collective of visual artists founded in 1934 by Augusta Savage. Guild members included historian Arturo Schomberg (1874-1938), painters Charles Alston (1907-1977), and Aaron Douglas (1899-1979), whose students included Jacob Lawrence (1917-2000) and Romare Beardon (1911-1988). The Harlem Artists Guild influenced the careers of several Harlem artists, including Ernest Chrichlow (1914-2005), Norman Lewis (1901-1979), Joseph Delaney (1904 -1991).<sup>116</sup> By 1937 the membership had grown to about 90 and the Guild was holding artist exhibitions.

*Fire!!* the first magazine in the United States about Black art and artists, was published from 314 West 138th Street, its editorial office, in 1926. The founders and editorial staff of *Fire!!* were Zora Neale Hurston, Langston Hughes, Aaron Douglas, Gwendolyn Bennett, John P. Davis, Wallace Thurman, and Bruce Nugent. The lone issue featured “three short stories, a play, an essay on the Negro intelligentsia [sic], drawings by Aaron Douglas and Bruce Nugent, part of a sensational and hitherto unpublished novel, and poems by Countee Cullen, Arna Bontemps, Lewis Alexander, Langston Hughes and several other

young race poets.”<sup>117</sup> The publication of *Fire!!* by Black creatives who wrote about their experiences — including about their experiences of racism, sex and sexuality, and other topics — was momentous even as financial concerns made it infeasible for publication of the magazine to continue. After publication, *Fire!!* moved to Wallace Thurman’s studio on West 136th Street.<sup>118</sup>

Julius Lorenzo Cobb Bledsoe,<sup>119</sup> (1898-1943), the notable actor, singer, and composer lived at 80 Edgecombe Avenue (Figure 9) and then 90 Edgecombe Avenue (Figure 8) from 1925 until c. 1940. Bledsoe was the first African American to perform with a United States opera company in America, and in addition to performing in operas around the world, “he was praised for his ability to sing in several languages, for his vocal control and range, and for his power to communicate through music.”<sup>120</sup> He performed in many stage productions including; *Showboat*, which premiered December 27, 1927 at the Ziegfeld Theatre,<sup>121</sup> *Aida*, *Emperor Jones*, *Deep River*, premiered at the Imperial Theatre, 1926,<sup>122</sup> *In Abraham’s Bosom*, premiered at the Provincetown Playhouse 1926,<sup>123</sup> and others. His signature song was “Old Man River,” which he sang in most concerts he gave. A great supporter of the WWII bond effort, Bledsoe died at age 43 after a War Bond concert hosted by First Lady Eleanor Roosevelt.<sup>124</sup>

Donald Matthew Redman, (1900-1964), was a jazz arranger, composer and musician, and resided at 90 Edgecombe Avenue (Figure 8) in the 1930s and 1940s.<sup>125</sup> Redman played with jazz great Fletcher Henderson. He became Henderson's chief arranger in addition to playing clarinet and alto saxophone, and developed procedures in orchestral jazz, which created sophisticated and challenging arrangements.<sup>126</sup> In 1931, Redman started his own big band that lasted until 1941. After that, he freelanced as an arranger for the other artists during remainder of the swing era. He led an all-star

orchestra that toured Europe from 1943 to mid-1944, “Don Redman Builds Band” that became the first band to visit postwar Europe, and later in 1946 as The Don Redman Orchestra. Redman eventually became Pearl Bailey's musical director.<sup>127</sup>

Robert Savon Pious, (1908-1983), the artist, illustrator, and muralist, resided at 574 St. Nicholas Avenue in the 1940s.<sup>128</sup> In 1927 Pious attended the Art Institute of Chicago, while working for the Cuneo Press in Chicago..<sup>129</sup> While working with printed media he embarked on a notable career as a newspaper cartoonist and advertising artist. He began to draw illustrations for Continental Features, a supplier of material for newspapers catering to African American readers, where he contributed editorial cartoons, advertisements and illustrations for rest of his life.<sup>130</sup> In 1931 he was awarded a four-year scholarship to study at the National Academy. Pious painted and designed murals in several libraries, health centers, and schools in NYC, such as the DeWitt Clinton High School. In the late 1930s, he was funded by the W.P.A. to teach art at the Harlem branch of the Y.M.C.A. During WWII he worked under contract as an illustrator for the Office of War Information.<sup>131</sup> In 1940, Pious won first prize for his poster for The American Negro Exposition, which marked the 75th jubilee of the abolition of slavery. In 1951 Pious painted a portrait of Harriet Tubman that is displayed at the Smithsonian Portrait Gallery in Washington, D.C.<sup>132</sup>

Edwin Alexander Smalls, (1882-1974)<sup>133</sup> renowned proprietor of Small's Paradise for over 30 years, resided at 240 West 137th Street from the 1930s until his death in 1974.<sup>134</sup> “Ed” Smalls was a descendant of Captain Robert Smalls, former Captain in the Union Navy and later Congressman from South Carolina.<sup>135</sup> Smalls was known for his jazz club Smalls Paradise, his philanthropy, and for helping to foster the careers of many in the entertainment field. Smalls Paradise was located at

2294 Seventh Avenue and opened in 1925. At the time of the Harlem Renaissance, Smalls Paradise was the only one of the well-known Harlem night clubs to be owned by an African American, and integrated. Smalls and his jazz club were immortalized in print by the famed author Alex Haley in his Autobiography of Malcolm X<sup>136</sup> and by Langston Hughes in his book *The Big Sea*.<sup>137</sup>

The classical pianist Sonoma Talley, the first Black female graduate of the Damrosch Institute of Musical Art, ran a private music studio from 56 Edgecombe Avenue in 1924, before she became a resident of 79-81 St. Nicholas Place in the Hamilton Heights/Sugar Hill Northeast Historic District. At the time she ran her studio in the historic district, Talley was a faculty member of the Martin-Smith Music School. Talley and her sister, concert pianist and music educator Thomasina Talley, were the children of Thomas Washington Talley, a Fisk University chemistry department chair and choir conductor.<sup>138</sup>

Ethel Waters<sup>139</sup> (1896-1977), the famed actress and singer, lived in the historic district at 580 St. Nicholas Avenue (Figure 7) from 1925 to 1929, and at 207 West 137th Street in the 1930s.<sup>140</sup> Waters started in the Vaudeville circuit in the early mid-1900s as a teenager, and later in the 1920s, during the Harlem Renaissance, she moved to New York as a cabaret Blues singer. Waters recorded her signature songs “Am I Blue” in 1929 and “Stormy Weather,” in 1933.<sup>141</sup> Waters appeared on stage and in films, and she reprised her Broadway role as Petunia Jackson in film version of *Cabin in the Sky* in 1943, a role that made her a leading actress in Hollywood. Waters was nominated for an Academy Award in 1949 for her role in the film *Pinky*.<sup>142</sup>

Richard Nathaniel Wright (1908-1960), the famed novelist, essayist, and poet, lived at 230 West 136th Street in 1938, the year his first book, *Uncle Tom's Children* was published.<sup>143</sup> Wright moved from Chicago to New York in 1937, where he was

later hired as Harlem editor of the Communist newspaper, the *Daily Worker* and a contributor to the Federal Writers' Project. *Uncle Tom's Children*, a collection of short stories, established him as an important writer and authentic interpreter of the life he and other African Americans endured in the "Jim Crow" South.<sup>144</sup> By 1940 Wright moved to Brooklyn, where he wrote *Native Son*, one of his most celebrated works. Wright received numerous awards, including the Story Magazine Award in 1938, Guggenheim Fellowship in 1939 and The Spingarn Medal in 1941 from the NAACP. Wright's novel *Black Boy* was published in 1945. Wright moved to Paris in 1946 and lived there the remainder of his life.<sup>145</sup>

The Big Apple Restaurant and Jazz Club,<sup>146</sup> at 201 West 135th Street (see Figure 4) was opened by Bertram Errol Hicks and his wife, famed entertainer Adelaine Hall-Hicks.<sup>147</sup> Popular in the 1930s, the restaurant's name was derived from Cab Calloway's use of "Apple" to mean "the big town, the main stem, Harlem."<sup>148</sup> The moniker "the Big Apple," later became the widely used nickname for New York City in the 1970s.<sup>149</sup>

### Social and Political Activism

The Dorrance Brooks Square Historic District has been the home of a considerable concentration of well-known and influential individuals—including W. E. B. Du Bois, who helped found the National Association for the Advancement of Colored People (NAACP), and Walter F. White, who was its president from 1929-1955—and organizations such as the New York Urban League, who have been impactful in the pursuit of social justice.

The NAACP was founded in New York City in 1909, and in 1917 organized the "Silent March" up Fifth Avenue to Harlem, the first major public protest against racial violence in U.S. history. African Americans in Harlem, and throughout the nation, have fought an enduring battle for civil rights through social activism by means of protests,

marches, boycotts, campaigns and even revolt.<sup>150</sup> Black churches, organizations, and Black people of every social class have continuously banded together to mobilize in the fight for civil rights.

Even before the 1929 stock market crash that led to the Great Depression, most African Americans were in a more precarious financial state than their white peers because of the economic and social impact of prejudicial laws and hiring practices, and the Depression hit Black workers disproportionately. While traditional "negro jobs" such as porter and domestic offered neither decent wages nor upward mobility, they at least provided some job stability, because few white workers wanted them. However, the Depression changed this.<sup>151</sup> The urban unemployment rate for African Americans was more than twice the rate of whites during the Depression at well over 50 percent.<sup>152</sup> Increased economic tensions led to the Harlem Race Riot of 1935, focused on 125th Street south of the historic district, and activated the Harlem community and its churches, bringing unprecedented numbers into the political arena, demanding improved housing conditions, better social welfare, and higher standards for health care and educational opportunities.<sup>153</sup>

Growing emphasis on political action corresponded with implementation of the New Deal.<sup>154</sup> During the 1930s boycotts, rent strikes and picket lines were tools used against white Harlem business owners organized by Rev. Adam Clayton Powell, Jr., and the Citizens' League for Fair Play.<sup>155</sup> They ordered a boycott against white business owners that refused to hire Black people to work in their establishments, the "Don't Buy Where You Can't Work" campaign, which became the "Jobs for Negroes" movement. The Black political activism of 1930s and 1940s was focused on economic opportunity and many of these same early Harlem activists helped to organize what would later become the 1960s Civil Rights Movement.



## Organizations

The New York Urban League,<sup>156</sup> 204 West 136th Street (Figure 19). Since 1917 the New York Urban League has served the Harlem community from this location. The National Urban League was founded in 1910, the result of several influential organizations joining forces, and incorporated in 1912, working to improve urban conditions for African Americans in New York City, and later expanded in 45 urban centers across the country. The National Urban League (which, at the time was just known as the Urban League), purchased the building at 202-204 West 136th Street in 1917, the New York Urban League started to operate autonomously between 1919 and 1920.<sup>157</sup> The organization purchased the adjacent building at 206 West 136th Street in 1925 and renovated the three former rowhouses into the existing structure present today, which reopened in 1926.<sup>158</sup> They created the *Opportunity Magazine* from 1923 to 1949, which helped the careers of Harlem's many Black artists.<sup>159</sup> This organization focused on helping Black people new to the urban environment, through education, training, and established fellowship programs for Black social workers. In the 1950s and 1960s the Urban League joined other organizations in the pursuit for Civil Rights.<sup>160</sup>

The International Brotherhood of Sleeping Car Porters,<sup>161</sup> the first Black labor union in the United States, was headquartered at 239 West 136th Street (Figure 20) from the 1920s to the 1940s. In 1925, porters William H. De Verney, Ashley L. Totten, Roy Lancaster, Thomas T. Patterson, and R. Matthews met with Asa Phillip Randolph and together founded the International Brotherhood of Sleeping Car Porters. The union was active from 1925 to 1978 and was instrumental in securing better working conditions and salaries for its members, consequentially contributing to the burgeoning Black middle-class.<sup>162</sup> Asa Philip

Randolph became president of the Brotherhood in 1928, and the organization purchased 239 West 136th Street to serve as its headquarters.<sup>163</sup> The union headquarters moved to 2311 Adam Clayton Powell Jr. Boulevard in the mid-1940s (now demolished). Randolph was a significant figure in the early Civil Rights Movement. He organized a March on Washington for June 16, 1941 to demand that the federal government act to end employment discrimination, and 22,000 African Americans assembled at Madison Square Garden in support of his plan.<sup>164</sup> At the same time, Randolph and Walter F. White, who lived in the historic district (see below) were instrumental in helping convince President Franklin D. Roosevelt to take action against racial discrimination at the federal level. A week before the March was scheduled to take place, President Roosevelt issued Executive Order 8802, banning racial discrimination in the war industries and government and setting up the Fair Employment Practices Committee (FEPC), whose task was to investigate violations and redress grievances. The march was called off.<sup>165</sup> This new "Negro Strategy" developed by Randolph, to pressure the federal government for intervention on issues of racial discrimination or this "March on Washington Movement" would later be the foundation of the 1960s Civil Rights Movement.<sup>166</sup>

The White Rose Mission, the first settlement house for African American women and girls in the country, was located at 262 West 136th Street (Figure 21) from 1918 to 1984. Victoria Earl Matthews (1861-1907) a writer and suffragist and advocate for equal rights for women, and Maritcha Lyons (1848-1929) founded the White Rose Mission on February 11, 1897 and incorporated it in 1898.<sup>167</sup> Previously located on East 95<sup>th</sup> Street and at 217 East 86<sup>th</sup> Street, the mission purchased the row house at 262 West 136<sup>th</sup> Street in 1918. The White Rose Mission—or the White Rose Home for Colored Working Girls and the White Rose

Industrial Association—was a settlement house that aided young African American women who had recently arrived in New York City, offering a place to stay, as well as education and employment services.<sup>168</sup>

Under the direction of Dr. Lionel A. Francis, the Universal Negro Improvement Association (UNIA) was originally conceived as a benevolent or fraternal reform association dedicated to “racial uplift” and the establishment of educational and industrial opportunities for black people, it became one of the most important political and social organizations in African-American history.<sup>169</sup> In 1932, the organization operated Universal Centre, a community center at 313 West 136th Street, which also served as the organization’s offices.<sup>170</sup>

Several Black Republicans’ Social Clubs were located at 315 West 136th Street between c. 1929 and c. 1939. In 1929, the building was home to the Eastern Unit Headquarters of the Republican Association of the 21st Assembly District.<sup>171</sup> From c.1930 through c.1939, 315 West 136th Street was home to the Appomattox Republican Club, a Black republican advocates’ club with more than 1,500 members. The club hosted events, receptions, member celebrations and political discussions. The club was an active advocate in tenants’ rights issues and was a notable proponent of a measure to protect renters in the event of rent increases that became part of the Civil Practice Act in 1929.<sup>172</sup>

### Individuals

William Edward Burghardt Du Bois<sup>173</sup> (1868-1963), the author, educator, and leader in the Pan-Africanist movement lived at 108 Edgecombe Avenue (see Figure 13) from 1921 to 1925.<sup>174</sup> Founder of the Niagara Movement in 1905, W. E. B. Du Bois was among the founders of the NAACP in 1909 and from 1910-1934 served as director of publicity and research, a member of the board of

directors, and founder and editor of *The Crisis*, its monthly magazine. Du Bois was the NAACP director of special research from 1944 to 1948,<sup>175</sup> and served as a consultant to the United Nations founding convention in 1945. Du Bois worked for equality in all that he did, and was a prolific, gifted scholar, an activist and a journalist, a historian and a sociologist, a novelist, a critic and a philosopher.<sup>176</sup>

Walter Francis White<sup>177</sup> (1893-1955) resided at 80 Edgecombe Avenue (Figure 9), from 1923 to 1925<sup>178</sup> and later at 90 Edgecombe Avenue (Figure 8) from 1928 to 1930. White, a great grandson of President William Henry Harrison, was an author and political activist who served as president of the NAACP for over 25 years.<sup>179</sup> White joined the NAACP staff in 1916 and investigated more than 40 lynchings in that year. He was promoted to assistant secretary in 1918 by executive secretary James Weldon Johnson and continued investigations for more than 10 years; he led the organization from 1929 to 1955.<sup>180</sup> As noted above, his strategic work with A. Phillip Randolph helped promote federal measures to prohibit racial discrimination in defense industries and establish the first Federal agency to monitor compliance with anti-discrimination measures.<sup>181</sup> When the Daughters of the American Revolution barred Marian Anderson from singing at Constitution Hall, White saw an opportunity to publicize the injustice. He contacted President Roosevelt and First Lady Elenore Roosevelt and posed the idea for a free, outdoor concert on the Lincoln Memorial steps. In her now famous concert of April 9, 1939, Marion Anderson sang before an integrated crowd of more than 75,000 people and a radio audience in the millions.<sup>182</sup>

Ferdinand Q. Morton<sup>183</sup> (1881-1949), an influential politician and attorney, resided 200 West 136th Street in 1924 and moved to 201 West 136th Street in 1925.<sup>184</sup> Morton was appointed assistant district attorney for New York County in 1916, and

in 1922 New York Mayor John F. Hylan appointed Morton as the first Black member of the New York Municipal Civil Service Commission. He was affiliated with Tammany Hall and ran for New York State Assembly in 1935.<sup>185</sup> Morton was the baseball commissioner of the Negro League from 1935 to 1938. He and DuBois were instrumental in helping facilitate Regina Anderson Andrews' promotion to head of the 115th Street Branch of the New York Public Library in 1936.<sup>186</sup>

## Education

The cornerstone of the Harlem Renaissance was education, specifically that knowledge of African history gave a greater sense of self-confidence and purpose to the artists and writers within the community. Self-education in particular was a vital part of the educational tradition among intellectuals of African descent living in the United States, and many education leaders within the historic district were autodidacts.

By 1930, after a fruitful career as a carpenter and contractor in Harlem, the self-taught, Barbados-born historian and educator Charles C. Seifert (1871-1949) was a resident of 313 West 137th Street (Figure 22) from 1925 to 1940. Seifert ran the United Ethiopian Builders' Association here in 1930, then began to share his vast collection of African art and artifacts and rare historical texts at this address as the Ethiopian School of Research History by 1931. Known throughout Harlem as "Professor Seifert" and for his close association with Arthur A. Schomburg, and collaborations with scholars W. E. B. Dubois and G. Carter Woodson, Seifert made it his mission to educate African Americans in African heritage and culture out of his belief that "a race without the knowledge of its history is like the tree without roots."<sup>187</sup> Seifert's collection was, one article notes, "as extensive in the books, pamphlets and materials it contains in the original Schomburg Collection."<sup>188</sup> Seifert and

his collection were influential to Marcus Garvey, the activist and Universal Negro Improvement Association founder, who took up a brief residence in Seifert's home to access his books and expertise, and artists Jacob Lawrence, Romare Bearden, Earl Sweeting, and Robert Savion Pious; Pious and Sweeting are known to have made works in a basement art studio that Seifert set up at this address.<sup>189</sup> Seifert hosted notable lectures at this address, and gave annual lectures at the Young Men's Christian Association Building, 135th Street Branch (a designated New York City Landmark), which drew hundreds of attendees. The Ethiopian School of Research History became the Charles C. Seifert Library in 1939, and Seifert's residence became a separate address by 1940. The Charles C. Seifert Library was moved to 203 West 138th Street by 1950, after Seifert's death.<sup>190</sup>

Dr. John Henrik Clarke<sup>191</sup> (1915-1998), 223 West 137th Street, author, educator, historian and pioneer of Pan African Studies, resided at 223 West 137th Street.<sup>192</sup> The street was later named John Henrik Clarke Place in his honor. Dr. Clarke was an autodidact, like many black scholars of his era, and became a leading figure in the Africana Studies discipline for three decades, from 1968 until his death in 1998.<sup>193</sup> Dr. Clarke founded and was the first president of the African Heritage Studies Association (AHSA) in 1969. Dr. Clarke was a founding chairman of the department of Black and Puerto Rican Studies at Hunter College. Clarke was named as the Carter G. Woodson Distinguished Visiting Professor of African History at Cornell University's Africana Studies and Research Center and was a pioneer in the formation of African Studies programs at universities across the United States.<sup>194</sup> Cornell University opened the John Henrik Clarke Africana Library in the 1990s.

In 1923, 308 West 138th Street was the residence of the Reverend Dr. John Hamilton Reed (1862-?) on his return from 18 years of missionary

work in the Republic of Liberia. Reed was the author of multiple works about race and religion and was earlier a professor of mathematics at Wiley University in Marshall, Texas. He had also been a Methodist Episcopal pastor in Texas and Arkansas, President of the College of West Africa in 1907, the United States Vice Consul General to Liberia from 1908-1914, and President of the Caroline Donovan Normal and Industrial Institute in Liberia from 1914 until his return to the United States.<sup>195</sup>

In 1921, Madame May Bell Becks Cofer's School of Dressmaking was located at 320 West 138th Street. Maybelle Cofer, who lived at this address from at least 1920 through 1930, was president of the National Designers, Model and Dressmakers Association, Inc. and her students made costumes for area fashion shows.<sup>196</sup>

### Religious Institutions

Churches have historically been the backbone of the African American community, helping to shape many aspects of life since the Civil War.<sup>197</sup> The religious institutions established in Harlem during the Harlem Renaissance—some the result of existing congregations moving north into Harlem from lower Manhattan, others newly created—have served as important centers for community life in myriad ways. In addition to serving as places of worship, they have offered refuge from urban life, a community of like-minded individuals, and places for political activism, education, and employment opportunities. Several significant religious institutions are located within the historic district, which contribute to its architectural character have been integral its history. In the 20th Century row houses were adapted from their original uses, religious institutions would often adapt row houses for religious and community use.

Grace Congregational Church 310 West 139th Street (Figure 12), is the third resident of the Romanesque Revival-style building designed and

built in 1892 by Joseph Ireland for Lenox Presbyterian Church.<sup>198</sup> In 1905, the Presbyterian church sold the church to the Swedish Immanuel Congregational Church, which occupied the church until 1922. In 1923, Grace Congregational Church of Harlem merged with the Harlem Congregational Church of West 138 Street and purchased the church building.<sup>199</sup> The Reverend Alexander C. Garner, D.D. was pastor from 1922 to 1938, and initiated the Harlem Community Center Day Nursery, opened in 1923 by members of the Grace Congregational Church to aid working mothers in the Harlem community that could not find adequate child care.<sup>200</sup> Grace Church was also one of the hosts the Fifth Pan-African Congress in 1927 where W. E. B. Du Bois was the keynote speaker.<sup>201</sup> Grace Church was dubbed "The Actor's Church" because of its long-standing custom of ministering to performing artists and hosting recitals. Famed Violinist Joseph Douglas, (grandson of Frederick Douglas, abolitionist) gave a concert at the church. Countee Cullen, read from a selection of his poems at Grace Church in 1928.<sup>202</sup> Grace Congregational Church has served the Harlem community for close to 100 years.

Mount Calvary Independent Methodist Church at 116 Edgecombe Avenue (Figure 23) was designed in the Gothic Revival style by Henry Andersen and originally built in 1897-98 for Evangelical Lutheran Church of the Atonement. Mount Calvary Independent Methodist Church was organized around 1920 by a group of parishioners that left the Bethel A.M.E. Church.<sup>203</sup> Initially, the new congregation rented a room on the second floor of the Lafayette Building, but within a few years they were able to purchase the present building, the large Gothic structure at 116 Edgecombe Avenue. By the 1940s, the church had one of the largest African American congregations in Harlem. In 1946, Shirley Chisolm was hired as a teacher of the church's nursery school and taught there until

1953.<sup>204</sup>

In 1921, St. Luke's Episcopal Mission for Negroes began to operate from 28 Edgecombe Avenue, after a renovation of the row house by St. Luke's Protestant Episcopal Church (435 West 141st Street) to install 300 seats. Some of the earliest members were West Indian converts from Catholicism. Historian Michael Henry Adams posits that the creation of this mission was meant to segregate African American worshippers from the main church.<sup>205</sup> Notable members included classical music conductor Dean Dixon and activists and social psychologists Kenneth Bancroft Clark and Mamie Phipps Clark. After 1952, 28 Edgecombe Avenue was known as Church of St. Luke the Beloved Physician in recognition of its status as a full parish church. In 1999, 28 Edgecombe Avenue came under the ownership of the New Hope 7th Day Adventist Church.<sup>206</sup>

St. Mark's United Methodist Church, now located at 59 Edgecombe Avenue (Figure 15), was founded in 1871. The congregation originally worshiped at several sites in midtown Manhattan, and its relocation from the Tenderloin south of West 34th Street, to San Juan Hill in today's Lincoln Center neighborhood, to the present church in Harlem in the 1920s reflects the movement of Manhattan's African American population over time.<sup>207</sup> The congregation built the Gothic Revival church at 59 Edgecombe Avenue, designed by Sibley & Fetherston, from 1924-1926. The church opened shortly after Dorrance Brooks Square was dedicated, in a prominent location filling the block to the north, between St. Nicholas Park and Edgecombe Avenue.

From its earliest beginnings, the church has been actively involved in community service.<sup>208</sup> Founder Reverend William F. Butler was a groundbreaking leader for the fight for racial equality, and his efforts continued under the guidance of pastors Dr. William H. Brooks (1897-

1923) and Rev. John W. Robinson (1923-1931).<sup>209</sup> Rev. Brooks was the chaplain of the 369<sup>th</sup> Infantry Regiment,<sup>210</sup> and a founding member of both the NAACP and the National Urban League. During his tenure he was considered New York City's most politically active African American ministers. The Pan-African Congress, initially organized by W. E. B. DuBois, met between 1900 and 1945, various political leaders and intellectuals from Europe, North America, and Africa met six times to discuss colonial control of Africa and develop strategies for eventual African political liberation.<sup>211</sup> In August 1927, the Fifth Pan-African Congress was held at St. Mark's Methodist Episcopal Church.<sup>212</sup> It was the first time the Congress was held in the United States. Its primary organizer and sponsor were Addie Waites Hunton (1875-1943), and the Women's International League for Peace and Freedom. A total of 208 delegates (from the United States, the Caribbean, South America, Africa, Germany, and India) and 5,000 participants attended sessions held in several Harlem churches.<sup>213</sup>

Under the leadership of Rev. Dr. John J. Hicks (b. 1915) from 1964 to 1981, St. Mark's developed educational and social service programs to reach people of all age groups. In 1969 the church formed the Harlem Social Action Research Institute to ensure the establishment of social services through community relations, education, and action, and to create links with other churches to achieve these goals.<sup>214</sup>

Beulah Wesleyan Methodist Church (Figure 17) was founded in 1913 by Reverend A. B. Baker. He was succeeded in 1915 by the Reverend Ingraham Thomas, whose pastorate continued until his death in 1944. The church initially purchased two row houses 221 and 223 West 136<sup>th</sup> Street in 1926. The church hosted the 40<sup>th</sup> Anniversary celebration for White Rose Mission in 1937, with Mayor LaGuardia as the guest speaker.<sup>215</sup> A third row house was purchased in 1968, combined the

three row houses, this renovation produced a larger building with a modern façade designed by architect Leon L. Dunkley.<sup>216</sup>

### Healthcare and Medicine

The Dorrance Brooks Square Historic District was also home to a significant concentration of healthcare facilities and residents with jobs in the medical field serving the Harlem community. Discriminatory barriers denied African American doctors the same privileges as their white counterparts, consequently creating the need for many African American doctors to seek alternate ways to care for the growing population in Harlem. One of those alternatives was opening independent hospitals to serve the African American population, important examples of which are located in the Dorrance Brooks Square Historic District. At the same time, African American doctors, dentists, and professionals in other medical fields, who had been educated at the country's leading universities, were unable to practice in New York's major hospitals and had limited opportunities or open their own practices outside of Harlem. Many rowhouses and flats buildings in the historic district were home to these doctors and their practices.

The Edgecombe Sanitarium at 46 Edgecombe Avenue (Figure 24), the Vincent Sanitarium and Hospital at 2348 Adam Clayton Powell Boulevard and the Maternity Hospital and Activists' Residence, at 309 West 136th Street, were three important medical facilities established in the district during the Harlem Renaissance era. Often these medical facilities adapted row houses to help serve the needs of the black community, also doctors lived in and established their medical practices in the basement of first-story of row houses. African American doctors were not offered office space in major medical hospitals. However, having their office within their established neighborhood better served the Harlem community.

In Harlem tuberculosis was a widespread health problem, sanitariums were established to combat the illness and serve the black population of Harlem. These medical facilities, sanitariums were for long-term illness, most typically associated with the treatment of tuberculosis in the late-nineteenth and early-twentieth century.

In December 1925, Dr. Wiley Merlio Wilson (1882-1962), Dr. Godfrey Nurse (1888-1968), and 17 other African American physicians founded the Edgecombe Sanatorium at 46 Edgecombe Avenue (Figure 24) as a merger of Brunor's Sanitarium, which was at this address from 1919-1922, and the Booker T. Washington Sanitarium at 2354 Seventh Avenue, which opened in 1921. The twelve-bed Edgecombe Sanitarium was "open to all, regardless of race, creed, or color."<sup>217</sup> An expansion was made to the Vincent Sanatorium at 2348 Seventh Avenue in 1930, which then became known as the International Hospital and was in operation until about 1933.<sup>218</sup>

Dr. Wilson was the president of the Central Harlem Medical Society, the chairman of the Central Harlem Health District from 1919 to 1925, and the husband of businesswoman and patron of the arts A'Lelia Walker from 1919 to about 1925.<sup>219</sup> Doctor Nurse bought 48 Edgecombe Avenue as his residence in 1919.<sup>220</sup>

Dr. May Edward Chinn (1896-1980), the first Black woman to graduate from the University of Bellevue Hospital Medical School and the only Black female medical practitioner in Harlem at the time, practiced medicine at the Edgecombe Sanatorium from 1928 until 1940, while living in the physician's residence next door at 44 Edgecombe Avenue (Figure 24).<sup>221</sup> In 1933 Chinn continued her education and redirected her medical focus towards cancer detection and treatment.<sup>222</sup> Dr. Chinn worked at the Strang Clinic for 26 years (1944 to 1974), developing pioneering early detection of cancer through gathering family

medical histories. In 1980 New York University awarded Dr. Chinn an honorary doctorate degree for her pioneering work in cancer detection.<sup>223</sup>

The Vincent Sanatorium was located at 2348 Adam Clayton Powell Boulevard in 1929, and the building was also used by the Edgecombe Sanatorium. Dr. Ubert Conrad Vincent (1892 to 1938)<sup>224</sup> purchased the building at 2348 Adam Clayton Boulevard between 137th and 138th Streets, with his savings, and opened the 50-bed Vincent Sanatorium in 1929. A gifted surgeon, Vincent developed a surgical technique still in use today the “Vincent Method of Varicocelelectomy.”<sup>225</sup> The financial crash of 1929 led to the closing of the Vincent Sanatorium in September 1930, but the building continued to operate as a hospital under the ownership of the Edgecombe Sanatorium until 1933.<sup>226</sup>

In 1927, the row house at 309 West 136th Street was listed in advertisements in the *New York Age* as a Maternity Hospital, “including physician,”<sup>227</sup> suggesting it was intended to serve the Black population of Harlem, which was denied access to many medical services including maternity care at the time.

Dr. Willis Nelson Cummings (1894-1991),<sup>228</sup> lived at 2340-2344 Adam Clayton Powell Jr. Boulevard (Figure 6) and practiced dentistry there for 50 years, from 1920 until his retirement in 1969.<sup>229</sup> Willis N. Cummings earned a bachelor’s degree from Fisk University in 1916, and later he became one of two African Americans among the 1919 graduating class of the University of Pennsylvania School of Dentistry. While at University of Pennsylvania, Cummings was the first Black captain of the cross-country team. He won several awards, however the athletic Department at Penn refused to acknowledge his accomplishments. In 1969 the Pennsylvania Athletic Club publicly acknowledged Cummings as Penn’s first Black captain of a varsity team.<sup>230</sup> Dr. Cummings became

the first African American to be elected to Omicron Kappa Upsilon, the national dental honor society.<sup>231</sup>

Dr. William Ewart Davis (1880-1934)<sup>232</sup> a physician, educator and reverend, who emigrated from British Guiana in 1911 and studied medicine at Long Island College, lived and practiced medicine within the historic district. His medical office at 203 West 136<sup>th</sup> Street beginning in 1918, and he resided at 100 Edgecombe Avenue from 1925 until his death in 1934.<sup>233</sup> Dr. Davis was a member of North Harlem and Manhattan Medical societies, and two of his three daughters followed him into the medical profession: Dr. Hyacinth Davis, and Dr. Stephanie Davis, DDS, both of whom also lived at 100 Edgecombe Avenue. Dr. Hyacinth Davis,<sup>234</sup> (1906-unknown) was a graduate of Hunter College and Howard University School of Medicine in 1931,<sup>235</sup> and the first black woman to intern at Harlem Hospital. She served as president of The Manhattan Central Medical Society, was Head Physician for The Harlem Hospital Medical Screening Unit, and a member of the Zeta Phi Beta Sorority.<sup>236</sup> Her medical office was also at 203 West 136th Street. Dr. Stephanie Davis, DDS (1907-1994),<sup>237</sup> was a graduate of Hunter College and Columbia School of Dentistry in 1932.<sup>238</sup>

Dr. Allen Bouthrod Graves (1879-1957)<sup>239</sup> lived and had his medical office at 202 West 137th Street from the 1920s until his death in 1957.<sup>240</sup> Dr. Graves attended Howard University Preparatory School and Dartmouth Medical School, he did a semester at Harvard Medical School and finished his medical work at Howard University. He married Goldie C. Long (1894-1972),<sup>241</sup> in 1912 and the family moved to Harlem in 1920. Graves was an active member of the YMCA and the Urban League.<sup>242</sup>

Dr. Russell Nelson (1897-1954), a nationally renowned Gynecologist, lived at 76 Edgecombe Avenue from 1925 to 1930.<sup>243</sup> Dr. Nelson was the first African American to intern at New York City Bellevue Hospital maternity

ward.<sup>244</sup> Dr. Nelson was a fellow with the American College of Surgeons and College of Gynecology and Obstetrics.<sup>245</sup>

Sarah (Sadie) Delany, (1889-1999), Annie Elizabeth (Bessie) Delany, (1891-1995), and their mother Nanny James Delany (1861-1956),<sup>246</sup> resided at 80 Edgecombe Avenue (Figure 9) from 1940 to 1957. Sadie was the first African American woman to teach domestic science in a New York high school. Bessie was the second African American woman to be licensed as a dentist in New York. She and her brother, Henry Beard Delany Jr. (1895-1991), shared a thriving dental practice at 2305 Seventh Avenue and 135th Street.<sup>247</sup> Their brother Herbert Thomas Delany (1901 to 1990) was one of the first appointed African American judges in New York City, the first African American Tax Commissioner of New York, and a friend of “580” residents Regina Anderson, Luella Tucker and Ethel Ray Nance.

### **World War II Era**<sup>248</sup>

The injustice of fighting a war for democracy abroad while suffering racial discrimination and segregation at home was not lost on the Black citizens in Harlem and across the United States during World War II. Nonetheless, a total of 1,056,841 African Americans signed up to fight for the United States during World War II.<sup>249</sup> However, segregation in the armed forces remained official policy until President Truman changed that in 1948. President-elect Harry S. Truman’s win was celebrated by the Harlem community at Dorrance Brooks Square in 1948. President Truman was the first President to visit Harlem, 25,000 Harlemites turned out to hear the President speak on Civil Rights and receive the FDR Memorial Award at Dorrance Brooks Park.<sup>250</sup>

The outbreak of World War II and the U.S. military buildup did not benefit African Americans seeking employment in Harlem to the same extent

that it did whites, and many families chose debt, seeking work including the most unpleasant jobs and sharing apartments or letting out rooms, rather than accepting government relief. However, 40 percent of Harlem’s population would eventually end up on relief or dependent on federal funds. Many companies in New York City with war contracts vetoed changing their hiring practices, and continued to refuse to hire African Americans despite a labor shortage.<sup>251</sup> The 1943 riot in Harlem, believed to have been sparked by a white officer’s misconduct towards an African American woman, shed light on the inequities that Harlem residents faced every day.

During this time African Americans continued to face employment discrimination, repressive policing and police brutality, violation of individual rights, and segregation of housing as well as in public places such as transportation, restaurants, hotels, and public pools.<sup>252</sup> The struggle for African American rights in New York relied on community organizations for strength, and institutions that encouraged socially conscious and political activism had large memberships during this time, including churches, women’s clubs, fraternities and sororities, civil rights groups, trade unions, and neighborhood political clubs.<sup>253</sup>

Dabney N. Montgomery (1923-2016), was a Tuskegee Airman during World War II who resided at 245 West. 136th Street with his wife Amelia for more than 40 years. In 1943, Montgomery served with the all Black 1051st Quartermaster Company of the 96th Air Service Group, attached to the 332nd Air Fighter Group that was deployed to Italy. Roughly 16,000 men served in the all-Black group of military pilots and airmen during World War II. Montgomery served in Europe until the end of World War II. After the war, Mr. Montgomery moved to Harlem and lived in the historic district. He was heavily involved in the Civil Rights Movement and participated in marches



in New York City and in the 1963 March on Washington. In 1965, Montgomery was one of Dr. Martin Luther King, Jr.'s bodyguards on the historic Selma to Montgomery march.<sup>254</sup> Mr. Montgomery was awarded the Congressional Gold Medal by President George W. Bush in 2007.<sup>255</sup> In 2018, West 136<sup>th</sup> Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglas Boulevard was renamed Dabney N. Montgomery Place in his honor, for the "first time a Manhattan street had been co-named for one of the Tuskegee Airmen."<sup>256</sup>

### **Civil Rights Era: 1940s-1960s**<sup>257</sup>

By 1950 much of the white population had left Harlem—census information reveals that from 1940 to 1960 the white population decreased 10 to 20 percent each year—and by 1960, much of the Black middle class had moved out of Harlem, mainly to suburban neighborhoods.<sup>258</sup> Still, between 1940 and 1960 the African American population doubled within New York City, rising from 458,000 to 1,088,000.<sup>259</sup> An influx of immigrants from Caribbean nations helped to increase the Black population in Harlem during this period. Defense plant work in and around New York City dried up after 1945, and there was less factory work as the city's industrial base began to wither, and between 1952 and 1965, the city lost almost 90,000 manufacturing jobs, which had been a key source of economic stability for residents of Harlem. Around this time, New York outlawed workplace discrimination, and while African Americans were finally able to secure service jobs, they offered smaller paychecks, and no union protection. With one in seven adults in Harlem unemployed, the City focused on housing, instead of education and jobs.<sup>260</sup> In the late 1950s and early 1960s, Harlem was, according to a headline in the *Amsterdam News*, "Seething with Unrest."<sup>261</sup> A coordinated effort by several civil rights organizations, through a series of boycotts and rent strikes, brought several

social problems into focus, inadequate housing, poor schools, unsanitary conditions, and low-paying jobs.<sup>262</sup>

During the late 1960s to the early 1970s, social problems caused a decrease in Harlem's middle-class population at large. Many religious and community organizations evolved to find solutions to the many problems plaguing Harlem, on such organization was Harlem Youth Opportunities Unlimited (HARYOU), which was formed by the acclaimed social psychologists and civil rights activists, Drs. Mamie Phipps Clark and Kenneth Clark in 1962 to 1975.<sup>263</sup> Initially, the organization focused on remedial education and job training for young people and teaching the public how to work with government agencies to secure services and funds. Within the district, We Care, a program with a related focus and supported by Dr. Mamie Clark and her Northside Center for Child Development, was headquartered in St. Luke's Episcopal Mission at 28 Edgecombe Avenue.<sup>264</sup> Its director was Cyril deGrasse Tyson, (father of astrophysicist Neil deGrasse Tyson), and founding member of the 100 Black Men of America.<sup>265</sup> After the Harlem riots in the summer of 1964, HARYOU published a report detailing causes of the unrest and recommending solutions. They, together with several other organizations, received federal funding for Project Uplift, intended to prevent riots from happening again.<sup>266</sup> In his weekly column in the *New York Daily Post*, Langston Hughes stated, "HARYOU is aiding and abetting the young people of Harlem to change their world."<sup>267</sup>

### **Recent History**

The Dorrance Brooks Square Historic District is a characteristic and highly intact neighbor of Harlem that represents its many incarnations and storied history: from a white middle-class suburb to the epicenter of Black culture during the Harlem Renaissance, to the birthplace of the fight for civil

rights in this country from the late 1930s to the 1960s. Harlem endured disinvestment, poverty, drugs and the AIDS epidemic from the 1970s to the 1980s. Since the 1990s, economic incentives from the city, state, and federal government and the arrival of corporations willing to invest in the neighborhood, have fueled Harlem's revitalization.

Part of the verve of the Dorrance Brooks Historic District neighborhood is due to the parks that are focal points of the community: Dorrance Brooks Square, the first to be named after an African American in New York City, and St. Nicholas Park, which is adjacent, but not within the historic district. In 2020, as part of an NYC Parks initiative to expand the representation of African Americans honored in parks, the lawn of St. Nicholas Park was named for esteemed novelist, essayist, poet, playwright, activist and social commentator James Baldwin (1924-1987).<sup>268</sup> Both parks symbolize the importance of these public spaces that tie the community together. Today the mix of people in Harlem reflects New York City's socioeconomic diversity, as well as some of the diversity of its cultures. Artists and professionals live alongside working-class people of many backgrounds. This diversity is also represented within the historic district, where Harlem's historic African American community continues to thrive, and many families who have lived here for generations still call the district home.

## Conclusion

The Dorrance Brooks Square Historic District, the first historic district named for an African American in New York City, is a remarkable reminder of the important role that the African American community of Harlem continues to play in creating political and social change in New York City and the nation. With its intact streetscapes of late-19th and early-20th century architecture, the Dorrance Brooks Square Historic District also exemplifies the

architectural quality and character in Harlem, the preservation of which allows its incredible cultural and social legacy to be experienced today.

## Endnotes

<sup>1</sup> For the sake of orientation, this section makes reference to contemporary place names that are anachronistic with the era it describes. Where known, Munsee place names are given.

<sup>2</sup> For a topographical map of Manhattan with the street grid overlaid, see Egbert L. Viele, *Sanitary & Topographical Map of the City and Island of New York* (New York: Ferd. Mayer & Co. Lithographers, 1865), reprinted in I. N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909*, vol. 3 (New York, 1915), 777-778.

<sup>3</sup> This area was later known as Lenapehoking, “Land of the Lenape. What is now New York City was home to loose settlements of Eastern Algonquian peoples who spoke Munsee dialects and who were known to move between Western Long Island, across the lower Hudson Valley, and to New Jersey.

<sup>4</sup> Jonathan Gill, *Harlem: The Four Hundred Year History from Dutch Village to Capital of Black America* (New York: Grove Press, 2011), 6-7. The Early Colonial Period or Contact Period is the time when Native and non-Native peoples first came into contact with each other. Recent scholarship frames this not as a single moment of contact but as a process consistent of encounters at various scales and the subsequent entanglements between peoples of different cultures.

<sup>5</sup> Before it became St. Nicholas Avenue in 1901, the thoroughfare was known as Kingsbridge Road and Harlem Lane. It and the Bloomingdale Road, now known as Broadway, were the only north-south trails in the area at the time.

<sup>6</sup> Jaap Jacobs, *The Colony of New Netherland: A Dutch Settlement in Seventeenth-Century America*, (Ithaca: New York: Cornell University Press, 2009), 19. Three clans of the Lenape are thought to have been present Manhattan: the Manahate in Lower Manhattan and the harbor islands; the Rechgawawank in Harlem, the Upper East Side, and, in winter, the central Bronx; and the Wiechquaeseck in northern Manhattan, the west Bronx, and Westchester County. Eric W. Sanderson, *Mannahatta: A Natural History of New York City* (New York: Harry N. Abrams, Inc., 2009), 106-110. For additional Rechgawawank sites, see Reginald Pelham Bolton, *New York City in Indian Possession* (New York:

Museum of the American Indian, Heye Foundation, 1920; reprint 1975) 18-21.

<sup>7</sup> Gill, 12-13.

<sup>8</sup> Per Bolton, the Native concept of land tenure was one of “occupancy for the needs of a group” and sales that the Europeans deemed outright transfers of property were to Native Americans closer to leases or joint-tenancy contracts where they still had rights of access and use. Bolton, *New York City*, 7, 15. According to Bolton, the so-called “sale” of the island continued to be repudiated by the Rechgawawank and Wiechquaeseck, who sought to acquire a separate deed for Harlem. Bolton, *Washington Heights*, 94-95 and Gill, 12.

<sup>9</sup> Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 20-21. There was an approximate increase in population from 2,000 in 1648 to 10,000 in 1660. To encourage settlement, Dutch West India Company promotional treatises made Nieuw Nederland out to be a vast, fertile, and vacant place where colonists’ neighbors were “freemen and countrymen,” despite the Company’s importation and enslavement of Africans there and the presence of indigenous peoples in the area. 11 enslaved Africans were brought to Nieuw Amsterdam in 1626, from pirates who abducted them from Spanish ships. At the end of Dutch rule in 1664, there were 174 African men and 132 African women in the former Nieuw Amsterdam. Gill, 34.

The largest portion of the Harlem Flats was given to Jochem Pietersen Kuyter, a prominent Danish-born colonist who came to Nieuw Nederland in 1639. Kuyter’s 400-acre farm, Zengendal (“Vale of Blessing”), sat on a plot along the Harlem River with an approximate span from 127th Street to 140th Street in the Rechgawawank area known as Schorrakin. James Riker, *Harlem (City of New York): Its Origin and Early Annals* (New York: James Riker, 1881), 133-4. In addition to smaller farmsteads built in the area, other grants on vast acreage in Harlem—one to Hendrick de Forest on Muscota in Central Harlem, and one to Jean de la Montagne, whose farmhouse and barn were built by enslaved Africans, Dutch West India Company employees, a mason from

lower Manhattan, and an English carpenter—began to structure longer-term settlement in Harlem Gill, 16.

<sup>10</sup> Tensions were further exacerbated by the murder of Jochem Pietersen Kuyter on his bouwerie in 1654 and of 50 other settlers in a retaliative march to the southern tip of Manhattan by an alliance of native peoples in the Peach Tree War. The Peach Tree War was a large-scale retaliatory attack on Nieuw Nederland settlements in Harlem and elsewhere by an alliance of native peoples.

In response to the violent encounters, Nieuw Nederland Director-General Peter Stuyvesant made an official prohibition against the settlement of “exposed situations” and withdrew settlers from remote farms in Harlem to fortified Nieuw Amsterdam at the southern tip of Manhattan until a village could be established to provide protection for residents and their possessions. The founding of Nieuw Haarlem by Peter Stuyvesant in 1658 was meant to ensure the safe resettlement of the Harlem Flats and assure the livelihood of colonists under this model, and to reassert the Dutch West India Company’s claim to the vacated region in the wake of conflict.

<sup>11</sup> Stuyvesant’s ordinance was passed on January 18, 1656. Pierce, 13 and Riker, 164.

<sup>12</sup> Some scholars posit that the name of Nieuw Harlem arose from the village’s location relative to Nieuw Amsterdam, which was a similar geographic relationship to that of Haarlem to Amsterdam. Gill, 31.

<sup>13</sup> I. N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909*, vol. 1 (New York, 1915), 71; Pierce, 15-16; Riker, 134. Grants were offered to prospective male residents, including “eleven Frenchmen, four Walloons, four Danes, three Swedes, three Germans, and seven Dutchmen.” Gill, 33. Under the provisions of the original ordinance, Dutch West India Company soldiers were to protect freeholders’ allotments of 36 to 48 acres and meadows of 12 to 16 acres.

<sup>14</sup> Gill, 30.

<sup>15</sup> Michael Henry Adams, *Harlem: Lost and Found* (New York: The Monacelli Press, Inc, 2002), 30; Gill 32-33.

<sup>16</sup> Gill, 34.

<sup>17</sup> In the late 1650s, Stuyvesant was under ever greater pressure from the British, whose presence in the area was then much larger than that of the Dutch. By 1660, there were ten British colonists for each Dutch one. Firth H. Fabend, *New Netherland in a Nutshell: A Concise History of the Dutch Colony in North America* (Albany, New York: New Netherland Institute, 2017), 66. Gill 40-54. At the time of transfer to England in 1674, half of the 7,000-8,000 non-Native American people in the former

Nieuw Nederland were not of Dutch descent.

<sup>18</sup> In 1673, during the Third Anglo-Dutch War, the Dutch retook the settlement from the British and gave it the name New Orange. In 1674, it was once again under British control per the terms of the Treaty of Westminster.

<sup>19</sup> There were five wards south of the fortification (now Wall Street) and one “Out Ward,” of which the Bowery and Harlem divisions were components.

<sup>20</sup> Gill, 172- 174; New York City Landmark Preservation Commission, *Central Harlem Historic District Report (LP-2067)* (New York: City of New York, 2018), prepared by Theresa C. Noonan and Barrett Reiter.

<sup>21</sup> Continental Army Commander-in-Chief General George Washington made the Morris-Jumel Mansion (then the Roger Morris House), which was vacant at the time, his headquarters after a loss at the Battle of Long Island; upon his evacuation, the house became a base of operations for British general and Hessian soldiers at various points of the British occupation. Robert Morris, a loyalist, fled to England at the start of the war, leaving the Morris-Jumel Mansion vacant. See: Landmarks Preservation Commission, *Morris-Jumel Mansion (LP-0308)*, (New York: City of New York, 1967).

Temporary fortifications were constructed throughout the “Heights of Harlem,” as far north as 160th Street. As British forces pursued Washington, several violent clashes occurred during late September and early October 1776, between what is now 130th and 145th Streets. In late October 1776, Washington’s troops evacuated to White Plains. See: Landmarks Preservation Commission, *Hamilton Heights/Sugar Hill Historic District (LP-2064)*, (New York: City of New York, 2000).

<sup>22</sup> Gill, 61.

<sup>23</sup> *Ibid.*, 62-63.

<sup>24</sup> As Hamilton wrote, “If I cannot live in splendour in Town, I can at least live in comfort in the country.” See: Landmarks Preservation Commission, *Hamilton Grange (LP-0317)*, (New York: City of New York, 1967).

<sup>25</sup> For more information on Audubon’s and Grinnell’s influence on development in the area, see: Landmarks Preservation Commission, *Audubon Park Historic District (LP-2335)*, (New York: City of New York, 2009).

<sup>26</sup> Gilbert Osofsky quoted in Adams, 25.

<sup>27</sup> Gill, 172- 174.

<sup>28</sup> Quoted in *Ibid.*, 79.

<sup>29</sup> Osofsky, 72-73. The mass-starvation and disease brought by the Great Famine in Ireland, from 1845 to 1852, caused one-million deaths and the emigration of approximately one-million Irish, about 650,000 of whom came to New York

<sup>30</sup> Gill, 84; The Seventh Census of the United States Census, 1850. Arun Peter Lobo and Joseph J. Salvo, *The Newest New Yorkers 2000: Immigrant New York in the New Millennium* (New York: Department of City Planning, 2004); Ira Rosenwaike, *Population History of New York City* (Syracuse, New York: Syracuse University Press, 1972); United States Census Office, *Census Reports Volume 1, Twelfth Census of the United States, 1900* (Washington, DC: Government Printing Office University of Virginia Library, 1901).

<sup>31</sup> Riker, 692. Aaron Bussing was also known by the Dutch name of Arent Harmans Bussing. Samuel Waldron was a descendant of Waldron, an emigrant to Nieuw Nederland in 1654 who became a public servant, Riker, 482. Hall's early career was as a bookkeeper for the trading house of Murray & Mumford, and then for the tea merchants Thomas H. Smith & Son. After making his money at Smith & Son, he retired and became a land speculator and an avid horse breeder, relocating first to a mansion at 576 Broadway leased from the Van Rensselaers of Albany, and then to Harlem. Walter Barrett, *The Old Merchants of New York City*, (New York: Thomas R. Knox & Co., 1885) 50, 104-107.

<sup>32</sup> "Illustrations: The Hall Mansion, Harlem, N.Y.," *American Architect and Building News*, v. xix, n. 534, March 20, 1886, 138 and plate. This estate was bounded by Third Avenue and the Harlem River on the east and the old Harlem Lane and Eighth Avenue on the west.

<sup>33</sup> William B. Silber, *A History of St. James Methodist Episcopal Church at Harlem, New York City, 1830-1880*, (New York: Phillips & Hunt, 1882), 23-25. His mansion between what is now Fifth and Sixth avenues and 131st and 132nd streets was known for its extensive gardens that featured a manmade lake. Some sources cite Hall's use of his own gardens to draw visitors from Lower Manhattan, thereby increasing the demand for more reliable train service. See: Adams, 81.

Hall subdivided his land in accordance with the Commissioner's Plan and sold the resultant parcels through 1839, by which time the New York & Harlem Railroad had begun service from downtown to Harlem along Fourth Avenue. Burrows, 565.

<sup>34</sup> *Ibid.*, 100. Rail stations were built on Eight Avenue at 135th Street and 140th Street.

<sup>35</sup> See: Arun Peter Lobo and Joseph J. Salvo, *The Newest New Yorkers 2000: Immigrant New York in the New Millennium* (New York: Department of City Planning, 2004).

<sup>36</sup> Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 288.

<sup>37</sup> Harlem's swift urbanization was aided in part by the graft of Tammany Hall, the first political machine in the United States. Prominent members of the organization, including William "Boss" Tweed, bought tracts in Harlem and used their influence and access to make infrastructure improvements to the area to increase the value of their assets, such as building streets and utilities. Tweed and others championed drainage, infill, and subdivision efforts in Harlem in order to purchase the choicest lots and sell them at a profit. Gill, 102-107. For more information on Tammany Hall and the role of Boss Tweed in Harlem, see Gill, "Chapter 5: The Flash Age."

<sup>38</sup> "Improvements in Harlem," *New York Times*, July 14, 1873, 2; Gill, 109.

<sup>39</sup> Adams, 25; Gill, 109.

<sup>40</sup> "Up in Busy Harlem," *New York Daily Tribune*, September 1, 1889, 1.

<sup>41</sup> The area's scenic splendor and transportation links were likewise inducements for the Trustees of City College to purchase the site west of what became St. Nicholas Park for City College, City University of New York, North Campus (a designated New York City Landmark) in 1895. "Street Extension in Harlem," *New-York Tribune* (March 3, 1901), 29; Gill, 120-121.

<sup>42</sup> Richard Plunz, *A History of Housing in New York City*, (New York, Columbia University Press, 1990), 62.

<sup>43</sup> *Alone Together*, p. 3.

<sup>44</sup> Sarah Gilman Young, *European Modes of Living, or the Question of Apartment Houses*, (New York: G. P. Putnam's Sons, 1881), 26-27.

<sup>45</sup> Although it was not uncommon for married women, especially the wives of land speculators and developers, to own property at that time, it was unusual for women to play an active role in building design and construction. Through the 1848 Married Women's Property Act, New York was a pioneer in extending property rights to married women, whose ownership shielded those properties from their husbands' creditors. Several of the women who were listed as the initial property owners in the historic district were the spouses of architects or builders, including Sarah J. Doying, Eliza C. Webster,

and Geraldine Broadbelt.

<sup>46</sup> *Trow's New York City Directory for the Year Ending 1888* (New York: The Trow City Directory Company, 1887), 1226; *Trow's New York City Directory for the Year Ending July 1, 1893* (New York: Trow Directory, Printing and Bookbinding Company, 1893), 880.

<sup>47</sup> Landmarks Preservation Commission, *St. Nicholas Historic District Report (LP-0322)*, (New York: City of New York Landmarks Preservation Commission, 1967).

<sup>48</sup> A "tenement" was initially defined as a dwelling for three or more families, living and cooking separately. Richard Plunz, *A History of Housing in New York City* (New York: Columbia University Press, 1990), 22.

<sup>49</sup> Landmarks Preservation Commission, *The Dakota Apartments Report (LP-0280)*, (New York: City of New York Landmarks Preservation Commission, 1969).

<sup>50</sup> Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca: Cornell University Press, 1990), 155.

<sup>51</sup> United States Census (New York, New York County, Ward 23, Election District 17, Enumeration Districts 620, 621.

<sup>52</sup> *Ibid.*

<sup>53</sup> "Projects," *New York Age*, February 14, 1920, 1.

<sup>54</sup> Goelet Estate Sells Uptown Plot," *New York Times*, March 27, 1906, 13. Robert Goelet (1881-1966), who commissioned the Goelet Building (a designated New York City Landmark), was a member of a family that has owned property in Manhattan since the seventeenth century. The Huguenot Francis Goelet emigrated from Amsterdam to the colony of New York in 1676, bringing with him his son Jacobus. Prominent among their descendants were the brothers Peter Goelet (1800-1879) and Robert Goelet (1809-1879), both of whom accumulated large fortunes based on real estate and banking -- both brothers were founders of the present day Chemical Bank. Their two estates were inherited by Robert's sons, Robert (1841-1899) and Ogden Goelet (1846-1897), who, in 1880, commissioned the architect Edward Hale Kendall (1842-1901) to design them handsome residences at 589 and 608 Fifth Avenue respectively. Goelet genealogical sources are Frank Allaben, "Goelet Genealogy, 1676-1911," (typescript), n.d., and the Washburn Genealogical Collection, Goelet #76, 1911, New York Public Library. Charles Savage, Landmarks Preservation Commission, 606-608 Fifth Avenue Report (LP-1810), (New York: City of New York Landmarks Preservation Commission, 1992), 2. "The estate also owns several other parcels in the same

vicinity, near the entrance to the Speedway, including two plots on St. Nicholas pl of about three lots each, and the large plot at the junction of St. Nicholas pl and Edgecombe av, occupied by a well-known roadhouse." *Real Estate Record and Builders' Guide* Vol. 77 (March 13, 1906) (New York: C.W. Sweet & Company, 1906), 578.

<sup>55</sup> "The delay in confirming the decision and the many problems connected with acquiring the site took over a year and by that time the property had gone up in price. Early in 1897, the Legislature approved an additional \$200,000 to be added to the \$600,000 granted in 1895, and the St. Nicholas Heights site was purchased." James E. Dibble, Landmarks Preservation Commission, *City College of New York, City University of New York, North Campus Report (LP-1036)* (New York: City of New York Landmarks Preservation Commission, 1981).

<sup>56</sup> "Goelet Estate Sells Uptown Plot," 13.

<sup>57</sup> Landmarks Preservation Commission, *Riverside-West End Historic District Report (LP-1626)*, (New York: City of New York Landmarks Preservation Commission, 1989); Dolkart 14-15.

<sup>58</sup> "West Side Parcels in a Trade," *New-York Tribune*, January 30, 1913, 14. The article notes that Bing & Bing acquired the lots from the Pinkney estate in April 1911.

<sup>59</sup> "St. Nicholas Avenue Deal," *New York Times*, January 13, 1913, 18. "The block formerly belonged to the Pinkney estate and was purchased over a year ago by Bing & Bing ... The buyer is the Solow Construction Company, of which Alexander S. Solow is president."; "Week's Notable Realty Operations," *The Evening World*, January 9, 1915, 5: "Bing & Bing bought Wallack's Theatre, on the northeast corner of Broadway and Thirtieth Street, giving it in exchange to the Gilbert Estate the new six-story Garland Apartments at One Hundred and Thirty-ninth and St. Nicholas Avenue."

<sup>60</sup> Information in this section adapted from: LPC, *East 17th Street/Irving Place Historic District (LP-1976)* (New York: City of New York, 1998), prepared by Gail Harris and Jay Shockley. Some individual town houses continued to be constructed in Manhattan through the 1930s, apartment buildings, however, replaced row house developments as the typical type of new residential construction.

<sup>61</sup> *The New York House and School of Industry, (LP-1632)* (New York: City of New York Landmarks Preservation Commission, 1990), prepared by James T. Dillon.

<sup>62</sup> The so-called Shavian mode featured half timbering,

projecting gables, asymmetrical massing, and prominent chimneys, whereas the American version adapted these features with American colonial design. Lockwood, 231.

<sup>63</sup> Virginia and Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, Inc., 1984), 268.; Leland M. Roth, *American Architecture: A History*, (Colorado: Westview Press, 2001), 236-242.

<sup>64</sup> For a larger discussion on the financing and approach of speculative builders and the individualization of facades within larger rows as relates to the Upper West Side, see Michael Anthony Middleton, 2015, *Influence and Contributions of Speculative Row House Developers on the Architecture and Urban Design of New York City's Upper West Side: 1879-1908*, Columbia University Academic Commons, <https://doi.org/10.7916/D8M044MV>.

<sup>65</sup> Developments in brick manufacture not only increased the durability of the material, but also made new colors, textures, and dimensions widely available.

<sup>66</sup> This section adapted from Charles Lockwood, *Bricks and Brownstone*; Virginia and Lee McAlester, *A Field Guide to American Houses*; Leland Roth, *American Architecture: A History*; and Alan Burnham (ed.), *New York Landmarks*, (Connecticut: Wesleyan University Press, 1963).

<sup>67</sup> Lockwood, 233-234.

<sup>68</sup> *Ibid.*, 233.

<sup>69</sup> Adapted from the Bedford Historic District Designation Report. *Bedford Historic District, (LP-2514)* (New York: City of New York Landmarks Preservation Commission, 2015), prepared by Michael Caratzas. Although revivalists sought to recreate the appearance of white marble, it is known that ancient works made use of vivid polychromatic paint.

<sup>70</sup> *Ibid.*, 125, 225.

<sup>71</sup> *Ibid.*, 228.

<sup>72</sup> *Ibid.*, 227-228..

<sup>73</sup> Landau, 67.

<sup>74</sup> The use of the term “Eastlake design” or “Eastlake motif” is often used to describe incised designs due to the contemporary influence and popularity of the English architect and furniture designer Charles Eastlake’s book *Hints on Household Taste*, yet when applied to the incised details of neo-Grec architecture, this is a misnomer.

<sup>75</sup> This section on the Gothic Revival style is adapted from Landmarks Preservation Commission, *Church of*

*All Saints (Roman Catholic), Parish and School Designation Report (LP-2165)* (New York: City of New York, 2006), prepared by Virginia Kurshan, 4.

<sup>76</sup> Kenneth Cracknell and Susan J. White, *An Introduction to World Methodism* (New York: Cambridge University Press, 2005), 195-196.

<sup>77</sup> Phoebe B. Stanton, *The Gothic Revival and American Church Architecture, An Episode of Taste* (Baltimore: The Johns Hopkins Press, 1968), 83.

<sup>78</sup> William H. Pierson, Jr., *American Architects and Their Buildings, Technology and The Picturesque, the Corporate and the Early Gothic Styles* (New York: Doubleday, 1978), 152.

<sup>79</sup> Stanton, 5-7.

<sup>80</sup> Sarah Moses, Landmarks Preservation Commission, *Hans S. Christian Memorial Kindergarten Report (LP-2611)* (New York: City of New York Landmarks Preservation Commission, 2018).

<sup>81</sup> Much of the information about Art Deco is adapted from: LPC, *Barclay-Vesey Building Designation Report (LP1745)*; LPC, *The Long Distance Building of the American Telephone & Telegraph Company Designation Report (LP-1747)* (New York: City of New York, 1991), report prepared by David Breiner; LPC, *Western Union Building Designation Report (LP-1749)* (N Y: City of New York, 1991), report prepared by Betsy Bradley; LPC, *1 Wall Street Building Designation Report (LP-2029)* (N Y: City of New York, 2001), report prepared by Virginia Kurshan; Cervin Robinson and Rosemarie Haag Bletter, “The Art Deco Style,” in *Skyscraper Style, Art Deco New York* (New York: Oxford University Press, 1975); David Gebhard, *The National Trust Guide to Art Deco in America* (New York: Preservation Press, 1996); and the Landmarks Preservation Commission research files.

<sup>82</sup> In the search for a style that could encapsulate the societal changes brought about by new technologies and manufacturing processes, there was much debate about what constituted “Modern” design. As noted by the architecture critic Ada Louise Huxtable, a dichotomy existed between the “radical, reductive, and reformist” designs being developed in Europe by Mies van der Rohe, Le Corbusier and Walter Gropius — initiators of the International Style — and “modernistic,” as reflected in the designs of the skyscrapers of New York City, which were “richly decorative and attached to conservative and hedonistic values.” Ada Louise Huxtable, *The Tall Building Artistically Reconsidered: The Search for a Skyscraper Style* (Berkeley, California:

University of California Press, 1992), 39.

<sup>83</sup> This idea was first advanced in this country by the architects of the Chicago School, and it can be traced back to the writings of German architect Gottfried Semper (1803-1879), who described one of the four basic components of architecture as the “enclosure of textiles, animal skins, wattle or any other filler hung from the frame or placed between the supporting poles.” Ibid., 61.

To these initial influences the architects added other design and ornamental ideas that evolved from the Paris exhibition, the well-publicized designs of the Vienna Secessionists and the Wiener Werkstatte, the German Expressionists, American architects such as Frank Lloyd Wright and Louis H. Sullivan, contemporary theatrical set designs, and Mayan and other Native American forms.

<sup>84</sup> For more information on Jewish communities in Harlem, see Jeffrey S. Gurock, *The Jews of Harlem: The Rise, Decline, and Revival of a Jewish Community* (New York: New York University Press, 2016) and *When Harlem was Jewish, 1870-1930* (New York: Columbia University Press, 1979). Surnames of German-born and German-descended residents in the district include Levy, Kramer, Sohn, Rosenheim, Simonsfeld, Oppenheimer.

<sup>85</sup> United States Census (New York, New York County, Ward 23, Election District 17, Enumeration Districts 620.

Advertisements for rooms for rent throughout the district were common, and lodgers appear in census records at addresses throughout the area soon after construction. As an example of the prevalence of boarders in the area decades after its development, Charles Seifert, whose important contributions are discussed later in this report, was listed as the head of household at 313 West 137th Street in the 1930 census, while four individuals were listed as lodgers at the same address. The rest of the buildings in the row from 307-321 West 137th Street all had between two and nine lodgers in the 1930 census.

<sup>87</sup> United States Census (New York, New York County, Ward 23, Election District 17, Enumeration Districts 620, 621, 622.

<sup>88</sup>

[https://www.wikiwand.com/en/Demographic\\_history\\_of\\_New\\_York\\_City](https://www.wikiwand.com/en/Demographic_history_of_New_York_City); <https://blacknewyorkers-nypl.org/migrations-and-black-neighborhoods/>, accessed 11/25/2020.

<sup>89</sup> Information from: New York City Landmark Preservation Commission, Central Harlem Historic District Report (LP-2067) prepared by Theresa C.

Noonan and Barrett Reiter.

<sup>90</sup> Kevin McGruder, *Race and Real Estate: Conflict and Cooperation in Harlem 1890-1920* (New York: Columbia University Press, 2015), 63-96.

<sup>91</sup> Ibid McGruder 73-82.

<sup>92</sup> Ibid. Gill, 49.

<sup>93</sup> Ibid. McGruder, 73-78.

<sup>94</sup> Information in this section adapted from: New York City Landmark Preservation Commission, Central Harlem Historic District Report (LP-2067), prepared by Theresa C. Noonan and Barrett Reiter.

<sup>95</sup> Information in this section adapted from: [credo.library.umass.edu/view/pageturn/mums312-b008-i294](https://credo.library.umass.edu/view/pageturn/mums312-b008-i294) accessed 11/13/2020.

<sup>96</sup> “Harlem’s Problem: An Improvement Corporation to Deal with the Negro Invasion” *Real Estate Record and Builders Guide* (January 31, 1914), 205.

<sup>97</sup> Dorrance Brooks is buried or memorialized at Plot A Row 21 Grave 11, Meuse-Argonne American Cemetery, Romagne, France. This is an American Battle Monuments Commission location, <https://www.honorstates.org/index.php?id=150005>, accessed 11/17/2020.

<sup>98</sup> New York Abstract of National Guard Service in World War I 1917-1919 Dorrance Brooks, (3-4-19-10,000, (40-3072).

<sup>99</sup> National Archives, “African Americans in the Military during World War I,” <https://www.archives.gov/education/lessons/369th-infantry>, accessed 11/24/2020.

<sup>100</sup> Anthony F. Gero, *Black Soldiers of New York State: A Proud Legacy*, (Albany, New York, State University of New York Press, 2009), 69-72.

<sup>101</sup> Ibid. Gero, 70.

<sup>102</sup> “When Truman Made History on Harlem Visit,” (*The New York Age*, November 6, 1948), 1.

<sup>103</sup> “Harlem Prepares for Protest meet as FEPC Action in Senate Falts,” (*The New York Amsterdam News*, May 20, 1950), 1; “Will Never End Fight for Rights,” (*The New York Age*, October 18, 1952, 2, 26); “We’ll Buy That,” (*The New York Age*, October 18, 1952), 12.

<sup>104</sup> Sarah Ritchie, “The Harlem Renaissance: A Cultural, Social, and Political Movement,” (Eastern Mennonite University, Harlem Research Journal 59132-Article Text-59390-1-10-20140804, accessed 10/06/2020.



<sup>105</sup> Information adapted from: The LPC, Schomburg Collection for Research in Black Culture (originally the West 135th Street Branch Library) Report, (LP-1133), prepared by Rachel Carley.

<sup>106</sup> Jonathan Goldman, "The New York Age and the Harlem Renaissance," *New York 1920*, January 3, 2020, <https://www.ny1920.com/jan-3>, accessed 10/27/2020.

<sup>107</sup> Harlem's Artistic Community in the 1930's 11-31, <https://content.ucpress.edu/chapters/10905.ch01.pdf>, accessed 08/23/2019.

<sup>108</sup> State population census schedules, 1925. Albany, New York: New York State Archives.

<sup>109</sup> Herb Boyd, "Regina Anderson Andrews, librarian, playwright and patron of the arts," *New York Amsterdam News*, published online 07/27/2017, <http://amsterdamnews.com/news/2017/jul/27/regina-anderson-andrews-librarian-playwright-and-p/>, accessed 11/16/2020. Anderson was the second vice president of the National Council of Women, as well as the National Urban League Representative to the U.S. Commission for UNESCO.

<sup>110</sup> Cary D. Wintz and Paul Finkelman, *Encyclopedia Of The Harlem Renaissance Volume II, K-Z, "Smalls Paradise,"* (New York: Rutledge, 2004), 24-26.

<sup>111</sup> NYPL Augusta Savage, Information accesses from: <https://libguides.nypl.org/AugustaSavage>.

<sup>112</sup> "Sculptress' Father Dies," (*New Amsterdam News*, January 30, 1929).

<sup>113</sup> Smithsonian American Art Museum, Augusta Savage, <https://americanart.si.edu/artist/augusta-savage-4269>, accessed 02/24/2021.

<sup>114</sup> Harlem's Artistic Community in the 1930's, <https://content.ucpress.edu/chapters/10905.ch01.pdf>, accessed 08/23/2019; The New York Public Library African American Desk Reference, (New York: The Stonesong Press Inc. and The New York Public Library, John Wiley & Sons, Inc. 1999), 441.

<sup>115</sup> Ibid.

<sup>116</sup> Laetitia Wolff & David Saunders, AIGA, Design Journeys, <https://www.aiga.org/design-journeys-robert-savon-pious>, accessed 08/11/19.

<sup>117</sup> "New Literary Magazine by the Younger Group," *New York Age*, November 20, 1926, 9.

<sup>118</sup> Eleonore van Notten, *Wallace Thurman's Harlem Renaissance* (Amsterdam: Rodopi, 1994), 131-159.

<sup>119</sup> Baylor University, The Texas Collection, Jules Bledsoe papers, Inclusive: 1918-1943, Bulk: 1940-1943,

<https://legacy.lib.utexas.edu/taro/baytc/10001/btc-10001.html>, accessed 10/27/2020.

<sup>120</sup> Lynnette Geary, "Bledsoe, Julius Lorenzo Cobb." Handbook of Texas Online, <http://www.tshaonline.org/handbook/online/articles/fbl22> . accessed 10/28/2020.

<sup>121</sup> Marc J. Franklin, "A Look Back at the Original Broadway Production of Show Boat," *Play Bill*, DEC 27, 2020, accessed 05/24/2021.

<sup>122</sup> Internet Broadway Database, <https://www.ibdb.com/broadway-production/deep-river-10137>, accessed 05/24/2021.

<sup>123</sup> Internet Broadway Database, <https://www.ibdb.com/broadway-production/in-abrahams-bosom-10194>, accessed 05/24/2021.

<sup>124</sup> "Jules Bledsoe Dies, Negro Opera Singer," (*Elmira Star Gazette*, July 16, 1943), 7.

<sup>125</sup> Year: 1930; Census Place: Manhattan, New York, New York; Page: 20A; Enumeration District: 0984; FHL microfilm: 2341311.

<sup>126</sup> Orchestral Jazz, "Fletcher Henderson, the originator," *Britannica*, <https://www.britannica.com/art/jazz/Orchestral-jazz>, accessed 11/16/2020.

<sup>127</sup> Scott Yanow, Donald Matthew Redman, All Music, <https://www.allmusic.com/artist/don-redman-mn0000801026/biography> accessed 11/16/2020; Don Redman's 1946 European Tour documenting an important event in european jazz history <https://donredman1946tour.wordpress.com/>, accessed 05/25/2021

<sup>128</sup> 1940; Census Place: New York, New York, New York; Roll: m-t0627-02668; Page: 12A; Enumeration District: 31-1837.

<sup>129</sup>In 1928 he married Ruth G. Mitchell (1909-1993) Ruth G. Pious, Social Security Administration; Washington D.C., USA; Social Security Death Index, Master File

<sup>130</sup> Field Guide to Wild American Pulp Artists, Robert S. Pious, <https://www.pulpartists.com/Pious.html>, accessed 08/11/19; : <http://john-adcock.blogspot.com/2012/12/african-american-cartoonists-2.html>.

<sup>131</sup> Laetitia Wolff & David Saunders, AIGA, Design Journeys, <https://www.aiga.org/design-journeys-robert-savon-pious>, accessed 08/11/19.

<sup>132</sup> Smithsonian National Portrait Gallery,

[https://npg.si.edu/object/npg\\_NPG.67.41?destination=portrait/search%3Fedan\\_q%3Dharriet%2520tubman%26edan\\_local%3D1%26op%3DSearch](https://npg.si.edu/object/npg_NPG.67.41?destination=portrait/search%3Fedan_q%3Dharriet%2520tubman%26edan_local%3D1%26op%3DSearch), accessed 11/17/2020.

<sup>133</sup> Ed Smalls Dies At Age 92; Owned Famous Harlem Spot,” (Jet Magazine, November 7, 1974), 29-30.

<sup>134</sup> C. Gerald Fraser, “Ed Smalls, Whose Club Brought The Famous to Harlem, Is Dead,” (New York Times, October 18, 1974), 44.

<sup>135</sup> Cary D. Wintz and Paul Finkelman, Encyclopedia Of The Harlem Renaissance Volume II, K-Z, “Smalls Paradise,” (New York: Rutledge, 2004), 1120-1121.

<sup>136</sup> Malcolm X worked there as a day waiter between 1942 and 1943, Malcolm X and Alex Haley, *The Autobiography of Malcolm X*, (New York: Grove Press, 1964).

<sup>137</sup> Langston Hughes, *The Big Sea: An Autobiography*, (New York: Hill and Wang; Second edition, 1993).

<sup>138</sup> “Music Notes,” *New York Age*, November 1, 1924, 7.

<sup>139</sup> Cary D. Wintz, Paul Finkelman, *Encyclopedia of The Harlem Renaissance*, (New York: Routledge, 2004), 164.

<sup>140</sup> State population census schedules, 1925. Albany, New York: New York State Archives; Year: 1930; Census Place: Manhattan, New York, New York; Page: 20A; Enumeration District: 0984; FHL microfilm: 2341311.

<sup>141</sup> Ethel Waters, Charles T. Samuels, *His Eye on the Sparrow: An Autobiography*. (New York: Doubleday, 1951).

<sup>142</sup> Stephen Bourne, Ethel Waters: *Stormy Weather*, (Lanham, Maryland: The Scarecrow Press, Inc., 2007), 7-20, 31-37.

<sup>143</sup> “Wins Story Contest,” (*The New York Age* Feb 19, 1938), 1.

<sup>144</sup> “The Enduring Importance of Richard Wright,” [www.jbhe.com](http://www.jbhe.com), accessed 04/12/21.

<sup>145</sup> Toru Kiuchi and Noboru Fukushma, “Wright and Hughes: Chicago and Two Major African American Writers,” December 16, 2014, accessed 04/07/2021; “Richard Wright Biography,” [www.math.buffalo.edu/~sww/wright/wright\\_bio.html](http://www.math.buffalo.edu/~sww/wright/wright_bio.html), accessed 04/09/2021.

<sup>146</sup> The Big Apple Night Club was open from 1934 to 1936. “The Legendary Big Apple Night Club, In Harlem, NY 1934” *Harlem World* <https://www.harlemworldmagazine.com/the-big-apple-night-club-1934-video/>, accessed 04/21/2021.

<sup>147</sup> “Wine and Dine at the Big Apple,” (*The New York*

*Age*, August 4, 1934), 4.

<sup>148</sup> Cab Calloway, *The New Cab Calloway’s Hipster’s Dictionary of Language and Jive*, 1944, taken from: Cab Calloway and Bryant Rollins, *Of Minnie the Moocher and Me*, (New York: Thomas Cromwell, 1976), 252-261.

<sup>149</sup> Andrew Rosenberg, Martin Dunford, The Rough Guide to New York, “Harlem’s Historic Venues.” (New York: Rough Guides, 1987), 209; A. G. Sulzberger, “A Sign Recalled a Vanished Jazz Era in Harlem; Then the Sign Vanished, Too,” (*The New York Times*, July 7, 2009), accessed 04/21/2021.

<sup>150</sup> During the summer and early fall of 1919, coined the “Red Summer,” 25 race riots erupted across the nation, In the space of six weeks, 76 lynchings were reported; a dozen of the lynchings were perpetrated on black men still wearing their service uniforms.

<sup>151</sup> Ibid. Greenberg, 6.

<sup>152</sup> Ibid, 114-139.

<sup>153</sup> Meyer, 97-104; “Answers about Depression-Era Harlem,” *The New York Times*, February 18, 2009; <http://macaulay.cuny.edu/eportfolios/lobell1neighborhoods/harlem/history-of-harlem/>; <http://mmpcia.org/site/historic-district/>; Cheryl Lynn Greenberg, Or Does it Explode: Black Harlem in the Great Depression, (New York: Oxford University Press, 1991); New York City Landmark Preservation Commission, Central Harlem Historic District Report (LP-2067) prepared by Theresa C. Noonan and Barrett Reiter, 24-25; (LPC), Mount Morris Park Historic District Extension Designation Report (LP-2571) prepared by Theresa Noonan and Tara Harris, 16.

<sup>154</sup> With increased political action, Harlem saw an increase in black politicians and boasted a black Tammany district leader, two municipal court judges, two aldermen, two assemblymen and many other city officials and civil servants.

<sup>155</sup> Greenberg, Cheryl. “Or Does It Explode?”: *Black Harlem in the Great Depression*, (New York: Oxford University Press, 1997).

<sup>156</sup> Abram Hill, Writers' Program “History of the New York Urban League,” United States Work Projects Administration (New York, 1936.), New York Public Library Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division; Aberjhani and Sandra L. West, *Encyclopedia of The Harlem Renaissance*, (New York: Checkmark Books, 2003), 229-230.

<sup>157</sup> Edward Shakespeare Lewis, “The Urban League, A

Dynamic instrument in Social Change, A Study in the Changing Role of the New York Urban League, 1910-1960," Ph. D Dissertation, New York University, 1961, 47-53.

<sup>158</sup> New York City Department of Buildings, Alteration No. 1506-1925; Certificate of Occupancy No. 14025-1926.

<sup>159</sup> The Urban League was the culmination of several other organizations joining forces to promoting better conditions for African Americans including; The National League for the Protection of Colored Women, (established 1905), the Committee for the Improvement of Industrial Conditions Among Negroes in New York, (established 1906), and the Committee on Urban Conditions Among Negroes, (established 1910).

<sup>160</sup> Ibid. West, "National Urban League," 229-230

<sup>161</sup> Cary D. Wintz, Paul Finkelman, *Encyclopedia of The Harlem Renaissance*, (New York: Routledge, 2004), 188-190; NYPL, Archives & Manuscripts, Brotherhood of Sleeping Car Porters collection 1939-1987, "Biographical/Historical Information," <http://archives.nypl.org/scm/20599>, accessed 10/29/2020.

<sup>162</sup> Larry Tye, *Rising from The Rails: Pullman Porters and the Making of the Black Middle Class*, (New York: Henry Holt and Company, 2005); Pullman Porters Helped Build Black Middle Class (May 7, 2009)". National Public Radio, <https://www.npr.org/templates/story/story.php?storyId=103933268>, accessed 10/23/2020.

<sup>163</sup> "Sleeping Car Porters Get \$17, 800 Dollar Home," *New Amsterdam News*, (November 28, 1928), 14. NYPL, Archives & Manuscripts, *Brotherhood of Sleeping Car Porters collection 1939-1987*, "Biographical/Historical Information," <http://archives.nypl.org/scm/20599>, accessed 10/29/2020.

<sup>164</sup> Jervis Anderson, *A. Phillip Randolph: A Biographical Portrait*, (Berkeley, California: University of California Press, 1986), 249-261.

<sup>165</sup> Ibid Anderson, 259.

<sup>166</sup> Ibid. Anderson, 261, 263, 319-332.

<sup>167</sup> "Mrs. WM. E. Matthews, Victoria Earle," (The Women's Era May 1, 1894).

<sup>168</sup> "The White Rose Mission's 34 the Anniversary Tea," (*The New York Age*, February 28, 1931), 2; The White Rose Mission was previously located on East 95th Street and at 217 East 86th Street, on the Upper East Side, where they remained for 17 years before purchasing to 262 West 136th Street in the Dorrance Brooks Historic

District in 1918. The mission offered young Black women from the American South, the West Indies, and Africa a place to stay, education and employment services. NYPL Archives and Manuscripts, White Rose Mission and Industrial Association collection 1899-1981, <http://archives.nypl.org/scm/20887>, accessed 10/19/2020.

<sup>169</sup> Adam Ewing, *The Age of Garvey*

*How a Jamaican Activist Created a Mass Movement and Changed Global Black Politics*, (Princeton, New Jersey: Princeton University Press, 2016)

<sup>170</sup> "U. N. I. A. Opens New Community Center," *New York Age*, December 17, 1932, 2.

<sup>171</sup> "Leader Abraham Grenthal of 19th Assembly Endorses E. A. Johnson for Congress," *New York Age*, July 27, 1929, 1.

<sup>172</sup> "Marshall to Discuss U.S. Policy in Haiti," *New York Age*, January 11, 1930, 2; Cheryl Lynn Greenberg, *Or Does It Explode?: Black Harlem in the Great Depression* (New York: Oxford University Press), 97; Shannon King, *Whose Harlem Is It Anyway? Community Politics and Grassroots Activism During the New Negro Era* (New York: New York University Press, 2017), 118.

<sup>173</sup> NAACP, *NAACP History: W. E. B. Du Bois*, <https://www.naacp.org/naacp-history-w-e-b-dubois/>, Du Bois was a founder and general secretary of the Niagara Movement, an African American protest group of scholars and professionals. Du Bois founded and edited the Moon (1906) and the Horizon (1907-1910) as organs for the Niagara Movement. Accessed: 10/30/2020.

<sup>174</sup> State population census schedules, 1925. Albany, New York: New York State Archives.

<sup>175</sup> NAACP History, *W.E.B. Dubois*, <https://www.naacp.org/naacp-history-w-e-b-dubois/>, accessed 10/30/2020.

<sup>176</sup> Stanford Encyclopedia of Philosophy, *W.E.B. Du Bois*, First published September 13, 2017, <https://plato.stanford.edu/entries/dubois/>, accessed: 10/30/2020

<sup>177</sup> Aberjhani and Sandra L. West, *Encyclopedia of The Harlem Renaissance*, (New York: Checkmark Books, 2003), 361.

<sup>178</sup> State population census schedules, 1925. Albany, New York: New York State Archives.

<sup>179</sup> Walter White Biography, The Biography.com website, <https://www.biography.com/activist/walter-white>, accessed 10/29/2020.

<sup>180</sup> National Humanities Center Resource Toolbox, *The Making of African American Identity*, v. III, 1916-1968, "Walter White, I Investigate Lynchings," *American Mercury*, January 1929, accessed 10/29/2020.

<sup>181</sup> Ibid., Whitaker.

<sup>182</sup> Randy Stakeman, Jackson Stakeman, "The Walter White Project," *The NAACP in the 1930's*, <https://scalar.usc.edu/nehvectors/stakeman/walter-white-the-naACP-and-the-marian-anderson-concert-at-the-lincoln-memorial-1939?path=issues-of-the-1930s>, accessed 02/23/2021; American Experience, "Walter White the Voice of Freedom," <https://www.pbs.org/wgbh/americanexperience/features/voice-freedom-walter-f-white/>, accessed 02/23/2021.

<sup>183</sup> John A. Garraty, Mark C. Carnes, *American Council of Learned Societies, American National Biography*, "Ferdinand Q. Morton," (New York: Oxford University Press, 1999); C. McNelly, Ferdinand Q. Morton (1881-1949) published: March 26, 2017, <https://www.blackpast.org/african-american-history/morton-ferdinand-q-1881-1949/>, accessed 10/30/2020.

<sup>184</sup> 1925 New York City Directories; 1924 New York City record.

<sup>185</sup> Carl N. Degler, *The Journal of Interdisciplinary History* 5, no. 2 (1974): 330-33, accessed October 30, 2020. doi:10.2307/202520.

<sup>186</sup> Ethelene Whitmire, "Breaking the Color Barrier: Regina Andrews and the New York Public Library," *Libraries & the Cultural Record*, V. 42, No. 4 (2007), 416, <https://www.jstor-org.i.ezproxy.nypl.org/stable/pdf/25549439.pdf?refreqid=excelsior%3A52ce91ff46a78fa38ed8bfaf0c2bf2ee>.

<sup>187</sup> Patricia Hills, "History Must Restore What Slavery Took Away," in Eddie Chambers, ed., *The Routledge Companion to African American Art History*.

<sup>188</sup> "Howard Professor to Talk on African" *New York Age*, October 7, 1950, 7.

<sup>189</sup> Robert A. Hill, ed., *The Marcus Garvey and Universal Negro Improvement Association Papers*, Vol. I (Berkeley and Los Angeles, California: University of California Press, 1983), 226-227.

<sup>190</sup> Jack Salzman, David Lionel Smith, and Cornel West, *Encyclopedia of African American Culture and History*, Volume I (New York: Macmillan Library Reference, 1996), 403.

<sup>191</sup> He was a co-founder of the Harlem Quarterly (1949-1951) and an associate editor of the journal *Freedom*

ways. During the 1960s, he served as director of the African Heritage unit of the anti-poverty program Harlem Youth Opportunities Unlimited (HARYOU-ACT), and as special consultant and coordinator of the Columbia University-WCBS television series "Black Heritage." He joined the Department of Black and Puerto-Rican Studies at Hunter College in 1969. The founding president of the African Heritage Studies Association, he was a consultant to many projects, including the Metropolitan Museum of Art's exhibition "Harlem On My Mind" and the Portal Press Springboards series, "The Negro in American History." He was awarded the Phelps-Stokes Fund's Aggrey Medal in 1994 for his role "as a public philosopher and relentless critic of injustice and inequality." Hunter College: Department of African & Puerto Rican/Latino Studies, "D. John Henrik Clarke," <http://www.hunter.cuny.edu/afprl/dr.-john-henrik-clarke>, accessed 07/22/2020; Robert MCG. Thomas Jr.; "John Henrik Clarke, Black Studies Advocate, Dies at 83," (*New York Times*, July 20, 1998), Section A, Page 13; Boyd, Herb. "In Memoriam Dr. John Henrik Clarke (1915-1998)," *The Black Scholar* 28, no. 3/4 (1998): 50-52, <http://www.jstor.org/stable/41068808>, accessed 11/6/2020.

<sup>192</sup> Dr. Clarke also resided at 286 Convent Avenue.

<sup>193</sup> Jacob H. Carruthers, "John Henrik Clarke: The Harlem Connection to the Founding of Africana Studies," *Afro-Americans in New York Life and History*, v. 30, No. 2, 2006.

<sup>194</sup> Abdul Rob, John Henrik Clarke – The pioneer who made Africana Studies prominent in Academia, *Black History Month.org*, UK, published: February 2, 2017, <https://www.blackhistorymonth.org.uk/article/section/bh-m-heroes/john-henrik-clarke/>, accessed 12/11/2020.

<sup>195</sup> "Liberian Leader Visits America," *Indianapolis Recorder*, May 30, 1914, 1; "Dr. J. H. Reed Returned to America After 18 Years in Africa," *New York Age*, June 9, 1923, 5.

<sup>196</sup> "Summer School of Dressmaking and Designing," *New York Age*, May 28, 1921, 8; "Fall-Winter Fashion Show on October 27th," *New York Age*, September 10, 1921, 6; 1920 United States Federal Census, Manhattan Assembly District 21, Sheet 14A; 1925 United States State Census, New York, Assembly District 21, Election District 19, Page 9; 1930 United States Federal Census, Assembly District 21, Sheet 8B.

<sup>197</sup> C. Eric Lincoln and Lawrence H. Mamiya, *The Black Church in the African-American Experience*, (Durham, North Carolina: Duke University Press Books), 1990, xi.

<sup>198</sup> David W. Dunlop, *From Abyssinian to Zion: A Guide to Manhattan's Houses of Worship*, (New York: Columbia University Press, 2004), 89.

<sup>199</sup> "Grace Congregational Church, Harlem Acquires Church Building at 310 West 139<sup>th</sup> Street," (*The New York Age* August 11, 1923), 7; Early meetings with about 30 persons were held in the auditorium of the 137<sup>th</sup> Street YMCA. The fledgling group eventually merged with the Harlem Latter-day Congregational Church at 250 West 136<sup>th</sup> Street, and the combined congregations were known as The Grace Congregational Church of Harlem. Information taken from <http://www.nycago.org/Organs/NYC/html/GraceCong.html>; <http://gracechurchharlem-ucc.org/our-history/>.

<sup>200</sup> "Community Center formed by Grace Church Members," (*The New York Age* March 1, 1924), 8.

<sup>201</sup> "Africa Dominant Note at Second Pan-African Meet: Dr. W. E. B. Dubois," (*The New York Amsterdam News*, August 23, 1927), 1.

<sup>202</sup> "Henry Etheridge Sings Countee Cullen Reads," (*The New York Age* April 19, 1928), 7.

<sup>203</sup> David W. Dunlop, *From Abyssinian to Zion: A Guide to Manhattan's Houses of Worship*, (New York: Columbia University Press, 2004), 150.

<sup>204</sup> Shirley Chisholm was a founding member of the Congressional Black Caucus and made history in 1972, becoming the first Black woman to be elected to the United States Congress and in 1972 the first Black candidate for president of the United States. Columbia Celebrates Black History and Culture, Notable Columbians, *Shirley Chisholm*, <https://blackhistory.news.columbia.edu/people/shirley-chisholm>, Accessed 03/30/2021.

<sup>205</sup> Michael Henry Adams referenced in Christopher Gray, "Streetscapes: 141st Street and Convent Avenue; 1892 Church for a Congregation That Moved Uptown," *New York Times* (October 20, 2002), Real Estate Section 11, 7.

<sup>206</sup> Rufus Jones, Jr., *Dean Dixon: Negro at Home, Maestro Abroad* (New York: Rowman & Littlefield, 2015), 6-7.

<sup>207</sup> David W. Dunlop, *From Abyssinian to Zion: A Guide to Manhattan's Houses of Worship*, (New York: Columbia University Press, 2004), 226; St. Mark's United Methodist Church, <http://www.nycago.org/Organs/NYC/html/StMarkMeth.html>.

<sup>208</sup> Hickman, Cynthia. *Harlem Churches at the End of the 20th Century*, (New York: Dunbar Press, 2001).

<sup>209</sup> Cary D. Wintz and Paul Finkelman, *Encyclopedia of the Harlem Renaissance*, Volume II, (New York: Taylor & Francis, 2004), 1079.

<sup>210</sup> "Losses to the 369<sup>th</sup> are Reported to be Moderate; Well Known Line Officers to go to Other Regiments," (*The New York Age*, August 24, 1918), 1.

<sup>211</sup> Wendi Maloney, "African-American History Month: First Pan-African Congress," The Library of Congress Blog, published: February 19, 2019, <https://blogs.loc.gov/loc/2019/02/african-american-history-month-first-pan-african-congress/>, accessed 05/25/2021; <https://www.blackpast.org/global-african-history/perspectives-global-african-history/pan-african-congresses-1900-1945/>, accessed 04/20/2021.

<sup>212</sup> In 1923, the Fourth Pan-African Congress met in two separate sessions in London and in Lisbon, Portugal, SAHEED ADEJUMOBI, The Black Past, "THE PAN-AFRICAN CONGRESSES, 1900-1945", published JULY 30, 2008, <https://www.blackpast.org/global-african-history/perspectives-global-african-history/pan-african-congresses-1900-1945/>, accessed 05/28/2021.

<sup>213</sup> New York Public Library, Schomburg Center for Research in Black Culture, "Black New Yorkers," <https://blacknewyorkers-nypl.org/migrations-and-black-neighborhoods/>.

<sup>214</sup> The New York Public Library Archives & Manuscripts, St. Mark's United Methodist Church Collection, <http://archives.nypl.org/scm/20615>.

<sup>215</sup> "LaGuardia to Speak at White Rose Home 40th Anniversary," (*The New York Age*, February 27, 1937), 1.

<sup>216</sup> "Three Brownstones in Harlem Are Rebuilt for a Church," (*New York Times*, January 21, 1968);

<sup>217</sup> "Harlem Physicians Purchase Fine Sanitarium," and "Edgecombe Sanitarium Corporation is Host to Ladies' Auxiliary and Nurse Staff at Formal Banquet, February 17," *New York Age*, February 26, 1927, 2.

<sup>218</sup> Glen Carrington, "Community Institutions of Harlem Shoulder Ponderous Task in Mending Bodies of Sick," (*The New York Amsterdam News*, November 12, 1930), 13; "Directors Announce Staff for Hospital," (*The New York Amsterdam News*, August 26, 1931), 19.

<sup>219</sup> Lelia (A'Lelia Walker) McWilliams, <https://www.geni.com/people/Lelia-McWilliams/6000000011151068859>, accessed

12/19/2020; "Dr. Wilson Asks \$10,000 from Wife," (*The New York Amsterdam News*, December 27, 1922), 1.

<sup>220</sup> "Dr. Nurse Buys a Home," *New York Herald*, July 24, 1919, 11.

<sup>221</sup> Ruth Edmonds Hill, ed., *The Black Women Oral History Project*, 433-434 and 471-472.

<sup>222</sup> Wini Warren, *Black Women Scientist in the United States*, (Bloomington, IN, Indiana University Press, 1999), 26-28.

<sup>223</sup> *Ibid.*, Warren.

<sup>224</sup> "Dr. Vincent Dies of Heart Attack," (*The New York Amsterdam News*, December 24, 1938), 1; W. Montague Cobb, M. D., Ph. D., *Journal of the National Medical Association*, "Medical History, Ubert Conrad Vincent, B. S., M. D., (1892-1938)," (v.67, No. 1, January 1975), 73-80.

<sup>225</sup> *Ibid.* Cobb, 76.

<sup>226</sup> *Ibid.* Cobb, 77.

<sup>227</sup> *New York Age*, March 5, 1927.

<sup>228</sup> Year: 1930; Census Place: Manhattan, New York, New York; Page: 20A; Enumeration District: 0984; FHL microfilm: 2341311

<sup>229</sup> Year: 1930; Census Place: Manhattan, New York, New York; Page: 20A; Enumeration District: 0984; FHL microfilm: 2341311; United States of America, Bureau of the Census. Fifteenth Census of the United States, 1930. Washington, D.C.: National Archives and Records Administration, 1930. T626, 2,667 rolls. Dr. Cummings is from a family of dentists, his maternal great grandfather John B. Badger practiced dentistry in Atlanta, Georgia as early as 1815, Penn University Archives and Records Center, Penn People, Willis Nelson Cummings

<sup>230</sup> Linda Henry, "The Life of Willis Cummings, A Study of Pride and Prejudice," (*The Daily Pennsylvanian*, September 26, 1979). It was not until Cummings brought in his own scrapbook and research that his name was restored in the official record.

<sup>231</sup> *Ibid.*, Penn. In New York he continued to fight racial discrimination; in the 1930s his efforts helped to open the Dental Society of New York to allow Jews and African Americans to become members.

<sup>232</sup> "Dr. W. Ewart Davis, Physician and Educator Dies After Long Illness," (*The New York Age*, April 21, 1934), 1.

<sup>233</sup> New York State Archives; Albany, New York; State Population Census Schedules, 1925; Election District:

42; Assembly District: 21; City: New York; County: New York; Page: 24.

<sup>234</sup> Year: 1930; Census Place: Manhattan, New York, New York; Page: 20A; Enumeration District: 0984; FHL microfilm: 2341311; United States of America, Bureau of the Census. Fifteenth Census of the United States, 1930. Washington, D.C.: National Archives and Records Administration, 1930. T626, 2,667 rolls.

<sup>235</sup> "Three Talented Daughters of Prominent Harlem Family," (*The Pittsburgh Courier*, January 27, 1934), 2.

<sup>236</sup> *Ibid.* The Pittsburgh Courier

<sup>237</sup> U.S., Social Security Applications and Claims Index, 1936-2007 [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2015, accessed 04/19/2021.

<sup>238</sup> *Ibid.*

<sup>239</sup> Year: 1920; Census Place: Manhattan Assembly District 21, New York, New York; Roll: T625\_1223; Page: 9B; Enumeration District: 1414; The National Archives at St. Louis; St. Louis, Missouri; Record Group Title: Records of the Selective Service System; Record Group Number: 147.

<sup>240</sup> Necrology. (Apr 1957). *Dartmouth Alumni Magazine*, 49(7), 86; African Americans @ Dartmouth College 1775-1960, "Allen Bouthrod Graves", <https://badahistory.net/view.php?ID=29>, accessed 03/31/2021.

<sup>241</sup> Year: 1940; Census Place: New York, New York, New York; Roll: m-t0627-02669; Page: 3B; Enumeration District: 31-1866.

<sup>242</sup> Who's Who in '05 - Dr. Allen B. Graves. (Apr 1952). *Dartmouth Alumni Magazine*, 44, 7, 44-45.

<sup>243</sup> State population census schedules, 1925. Albany, New York: New York State Archives.

<sup>244</sup> "Bellevue to Have First Negro Intern in Maternity Ward," (*The New York Age*, November 5, 1921), 1.

<sup>245</sup> "Dr. M. R. Nelson Noted N. Y. Medic, Dies," (*The New York Age*, July 3, 1954), 6.

<sup>246</sup> United States of America, Bureau of the Census. Sixteenth Census of the United States, 1940. Washington, D.C.: National Archives and Records Administration, 1940. T627, 4,643 rolls.

<sup>247</sup> Amy Hill Hearth, *Having Our Say: The Delany Sisters' first 100 Years*, (New York: Dell Publishing, 1994); <https://www.encyclopedia.com/humanities/encyclopedias>

-almanacs-transcripts-and-maps/delany-annie-elizabeth-bessie

<sup>248</sup> Information in this section adapted from: LPC, Central Harlem Historic District Report (LP-2067) prepared by Theresa C. Noonan and Barrett Reiter.

<sup>249</sup> “The National WWII Museum, “African Americans Fought for Freedom at Home and Abroad during World War II,” <https://www.nationalww2museum.org/war/articles/african-americans-fought-freedom-home-and-abroad-during-world-war-ii>, accessed 05/25/2021; African Americans were an important source of manpower for the armed forces in World War II as is shown by the fact that a total of 1,056,841 Negro registrants were inducted into the armed forces through Selective Service as of December 31, 1945. Of these, 885,945 went into the Army, 153,224 into the Navy, 16,005 into the Marine Corps, and 1,667 into the Coast Guard. These Negro inductees made up 10.9 percent of all registrants inducted into the Army (8,108,531), 10.0 percent of all inductions into the Navy (1,526,250), 8.5 percent of all Marine Corps inductions (188,709) and 10.9 percent of all Coast Guard inductions (15,235). Thus Negroes, who constituted approximately 11.0 percent of all registrants liable for service, furnished approximately this proportion of the inductees in all branches of the service except the Marine Corps, *Minority Groups in World War II*, <https://history.army.mil/documents/wwii/minst.htm>, accessed 05/25/2021.

<sup>250</sup> “When Truman Made History on Harlem Visit,” (*The New York Age*, November 6, 1948), 1.

<sup>251</sup> Information in this section adapted from: Martha Bondi, *To Stand and Fight: The Struggle for Civil Rights in Post War New York City* (Cambridge Massachusetts: Harvard University Press, 2003), 3.

<sup>252</sup> *Ibid.*, 70.

<sup>253</sup> *Ibid.*, 15.

<sup>254</sup> Mr. Montgomery began working for New York City in 1955, first as a social service investigator in the Department of Social Services and later for the Housing Authority. He retired in 1988. “Harlem street co-named after Tuskegee Airman Dabney Montgomery,” (*The New York Amsterdam News*, April 22, 2018), accessed 12/15/2020.

<sup>255</sup> Cleve R. Wootson Jr., “Dabney Montgomery, Tuskegee Airman who safeguarded Martin Luther King Jr., dies at 93,” *The Washington Post*, September 4, 2016, <https://www.washingtonpost.com/news/checkpoint/wp/2016/09/04/dabney-montgomery-tuskegee-airman-who-safeguarded-the-life-of-martin-luther-king-jr-dies-at-93/>,

accessed 12/15/2020.

<sup>256</sup> Neanda Salvaterra, “In West Harlem, a Tuskegee Airman Gets His Due,” (*The Wall Street Journal*, Published online: April 25, 2018), <https://www.wsj.com/articles/in-west-harlem-a-tuskegee-airman-gets-his-due-1524686315>, accessed 12/15/2020.

<sup>257</sup> Information in this section adapted from: LPC, Mount Morris Park Historic District Extension Designation Report (LP-2571) prepared by Theresa Noonan and Tara Harris, 16-17. Even before the 1929 stock market crash that led to the Great Depression, most African Americans were in a more precarious financial state than their white peers because of the economic and social impact of prejudicial laws and hiring practices, and the Depression hit Black workers disproportionately. While traditional “negro jobs” such as porter and domestic offered neither decent wages nor upward mobility, they at least provided some job stability, because few white workers wanted them. However, the Depression changed this. The urban unemployment rate for African Americans was more than twice the rate of whites during the Depression at well over 50 percent. Increased economic tensions led to the Harlem Race Riot of 1935, focused on 125th Street south of the historic district, and activated the Harlem community and its churches, bringing unprecedented numbers into the political arena, demanding improved housing conditions, better social welfare, and higher standards for health care and educational opportunities.

The people of Harlem shifted their focus to political action with the implementation of the New Deal. During the 1930s boycotts, rent strikes and picket lines were tools used against white Harlem business owners organized by Rev. Adam Clayton Powell, Jr., and the Citizens’ League for Fair Play. The organization ordered a boycott against white business owners that refused to hire Black people to work in their establishments, the “Don’t Buy Where You Can’t Work” campaign, which became the “Jobs for Negroes” movement. The Black political activism of 1930s and 1940s was focused on economic opportunity and many of these same early Harlem activists helped to organize what would later become the 1960s Civil Rights Movement.

<sup>258</sup> U.S. Bureau of the Census. Boundary Files from National Historical Geographic Information System 1910 to 2000, U.S. Bureau of the Census, 2006; Kristopher B. Burrell, “Harlem, New York,” City University of New York (CUNY), 2007.

<sup>259</sup> Ira Rosenwaike, *Population History of New York City*, (Syracuse: Syracuse University Press, 1972), 140.

<sup>260</sup> Ibid, Greenberg.

<sup>261</sup> “Harlem Seething with Unrest,” (*Amsterdam News*, July 4, 1959); “Housing Fight Revolt Spreads,” (*Amsterdam News*, July 11, 1959).

<sup>262</sup> Harlem Tensions Cited in Flare-Up,” (*Amsterdam News*, July 15, 1959).

<sup>263</sup> Office of the Mayor, Robert F. Wagner, 1954-1965, Municipal Archives, City of New York

<sup>264</sup> New York Public Library, Schomburg Center for Research in Black Culture, “Black New Yorkers,” <https://blacknewyorkers-nypl.org/migrations-and-black-neighborhoods/>.

<sup>265</sup> “Harlem Youth Opportunities Unlimited Directed By Neil’s Father, Cyril deGrasse Tyson,” (*Harlem World Magazine*, published April 4, 2019), <https://www.harlemworldmagazine.com/harlem-youth-opportunities-unlimited-directed-by-neils-father-cyril-degrasse-tyson/>, accessed 12/14/2020.

<sup>266</sup> “Harlem Youth Opportunities Unlimited,” World Heritage Encyclopedia, [http://www.self.gutenberg.org/articles/Harlem\\_Youth\\_Opportunities\\_Unlimited](http://www.self.gutenberg.org/articles/Harlem_Youth_Opportunities_Unlimited), accessed 12/14/2020.

<sup>267</sup> Langston Hughes, “Harlem Clean Up,” (*The New York Post*, August 21, 1964), 41.

<sup>268</sup> New York City Parks Department, St. Nicholas Park James Baldwin Lawn, <https://www.nycgovparks.org/parks/st-nicholas-park/highlights/19808>, accessed 1/13/2021.



## Findings and Designation

### Dorrance Brooks Square Historic District

On the basis of a careful consideration of the history, the architecture, and the other features of this area, the Landmarks Preservation Commission finds that the Dorrance Brooks Square Historic District contains buildings and other improvements which have a special character and a special historical and aesthetic interest and value and which represent one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city. Further, this historic district is part of the development, heritage, and culture of the city, state and nation, as set forth in this designation report.

Accordingly, pursuant to the provisions of Chapter 47, Section 3020 (formerly Section 534 of Chapter 21) of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the Dorrance Brooks Square Historic District, consisting of the following:

**Area I** of the Dorrance Brooks Square Historic District consists of the property bounded by a line beginning at the intersection of the southern curblineline of West 140<sup>th</sup> Street with the eastern curblineline of Edgecombe Avenue, extending easterly along the southern curblineline of West 140<sup>th</sup> Street to the western curblineline of Frederick Douglass Boulevard, southerly along said curblineline to the northern curblineline of West 139<sup>th</sup> Street, westerly along said curblineline to a point on a line extending northerly from the eastern property line of 302 West 139<sup>th</sup> Street, southerly along said line and along the eastern property lines of 302 West 139<sup>th</sup> Street and

303 West 138<sup>th</sup> Street to the northern curblineline of West 138<sup>th</sup> Street, westerly along said curblineline to a point on a line extending northerly from the eastern property line of 302 West 138<sup>th</sup> Street, southerly along said line and the eastern property line of 302 West 138<sup>th</sup> Street, westerly along the southern property line of 302 West 138<sup>th</sup> Street and part of the southern property line of 304 West 138<sup>th</sup> Street, to the eastern property line of 307 West 137<sup>th</sup> Street, southerly along the eastern property line of 307 West 137<sup>th</sup> Street and across West 137<sup>th</sup> Street to the southern curblineline of West 137<sup>th</sup> Street, easterly along said curblineline to a point on a line extending northerly from the eastern property line of 302 West 137<sup>th</sup> Street, southerly along said line and the eastern property line of 302 West 137<sup>th</sup> Street, westerly along the southern property line of 302 West 137<sup>th</sup> Street and part of the southern property line of 304 West 137<sup>th</sup> Street to the eastern property line of 305 West 136<sup>th</sup> Street, southerly along the eastern property line of 305 West 136<sup>th</sup> Street to the northern curblineline of West 136<sup>th</sup> Street, westerly along said curblineline to the eastern curblineline of Edgecombe Avenue, northerly along the eastern curblineline of Edgecombe Avenue to a point on a line extending easterly from the southern curblineline of Dorrance Brooks Square, westerly along said line and the southern curblineline of Dorrance Brooks Square to the eastern curblineline of St. Nicholas Avenue, northerly along said curblineline to a point on a line extending westerly from the northern property line of 580 St. Nicholas Avenue (aka 578-580 St. Nicholas Avenue; 337-341 West 139<sup>th</sup> Street; 101-103 Edgecombe Avenue), easterly along said line and the northern property line of 580 St. Nicholas Avenue (aka 578-580 St. Nicholas Avenue; 337-341 West 139<sup>th</sup> Street; 101-103 Edgecombe Avenue) to the eastern curblineline of Edgecombe Avenue, northerly along said curblineline to the point of beginning; and [continues below]

**Area II** of the Dorrance Brooks Square Historic District consists of the property bounded by a line beginning on the western curblineline of Adam Clayton Powell Jr. Boulevard at a point on a line extending easterly from the northern property line of 2348 Adam Clayton Powell Jr. Boulevard, extending southerly along the western curblineline of Adam Clayton Powell Jr. Boulevard to the northern curblineline of West 135<sup>th</sup> Street, westerly along the northern curblineline of West 135<sup>th</sup> Street to a point on a line extending southerly from the western property line of 201 West 135<sup>th</sup> Street (aka 2300 Adam Clayton Powell Jr. Boulevard), northerly along said line and the western property lines of 201 West 135<sup>th</sup> Street (aka 2300 Adam Clayton Powell Jr. Boulevard) through 2306 Adam Clayton Powell Jr. Boulevard, westerly along the southern property lines of 202 through 268 West 136<sup>th</sup> Street, northerly along the western property line of 268 West 136<sup>th</sup> Street to the southern curblineline of West 136<sup>th</sup> Street, easterly along said curblineline to a point on a line extending southerly from the western property line of 265 West 136<sup>th</sup> Street, northerly along said line and the western property line of 265 West 136<sup>th</sup> Street to the southern property line of 290 West 137<sup>th</sup> Street, westerly along part of the southern property line of 290 West 137<sup>th</sup> Street and the southern property line of 292 West 137<sup>th</sup> Street, northerly along the western property line of 292 West 137<sup>th</sup> Street to the southern curblineline of West 137<sup>th</sup> Street, easterly along said curblineline to a point on a line extending southerly from the western property line of 261 West 137<sup>th</sup> Street, northerly along said line and the western property line of 261 West 137<sup>th</sup> Street, easterly along the northern property lines of 261 through 203 West 137<sup>th</sup> Street and a portion of the northern property line of the alley (Block 2023, Lot 32) between 2348 Adam Clayton Powell Jr. Boulevard and 2340 Adam Clayton Powell Jr. Boulevard (aka 2340-2344 Adam Clayton Powell Jr. Boulevard; 201 West

137<sup>th</sup> Street), northerly along the western property line of 2348 Adam Clayton Powell Jr. Boulevard, easterly along the northern property line of 2348 Adam Clayton Powell Jr. Boulevard to the point of beginning, as shown in the attached map.

# Dorrance Brooks Square Historic District: Illustrations





**Figure 1**  
**Houses in the row from 302 through 332 West 137th Street**  
Jessica Baldwin, LPC, 2021



**Figure 2**  
**Houses in the row from 305-321 West 136th Street**  
Jessica Baldwin, LPC, 2021



**Figure 3**  
Houses in the row from 233 through 261 West 137th Street  
Jessica Baldwin, LPC, 2021



**Figure 4**  
Stores and flats at 201 West 135th Street (far left) and 2302-2306 Adam Clayton Powell Jr. Boulevard  
Jessica Baldwin, LPC, 2021



**Figure 5**  
**2611 through 2623 Frederick Douglass Boulevard**  
Jessica Baldwin, LPC, 2021



**Figure 6**  
**The Rangeley Apartments, 2340-2344 Adam Clayton Powell Jr. Boulevard**  
Jessica Baldwin, LPC, 2021



**Figure 7**  
**580 St. Nicholas Avenue**  
Jessica Baldwin, LPC, 2021



**Figure 8**  
**90 Edgecombe Avenue (aka 90-96 Edgecombe Avenue, 324-328 West 139th Street)**  
Jessica Baldwin, LPC, 2021



**Figure 9**  
**80 Edgecombe Avenue (aka 78-86 Edgecombe Avenue)**  
Jessica Baldwin, LPC, 2021



**Figure 10**  
**The Dorrance Brooks, 337 West 138th Street (aka 337-341 West 138th Street, 560-568 St. Nicholas Avenue, 71-79 Edgecombe Avenue)**  
Jessica Baldwin, LPC, 2021





**Figure 11**  
Houses in the row from 225 through 265 West 136th Street  
Jessica Baldwin, LPC, 2021



**Figure 12**  
**Grace Congregational Church of Harlem, 310 West 139th (aka 308-310 West 139th Street)**  
Jessica Baldwin, LPC, 2021



**Figure 13**  
**Houses in the row from 100 through 110 Edgecombe Avenue**  
Jessica Baldwin, LPC, 2021



**Figure 14**  
**Houses in the row from 48 through 68 Edgcombe Avenue**  
Jessica Baldwin, LPC, 2021



**Figure 15**  
**St. Mark's Episcopal Church, 59 Edgcombe Avenue**  
Jessica Baldwin, LPC, 2021



**Figure 16**  
**Houses in the row from 282 through 292 West 137th Street;**  
**Augusta Savage resided at 284 West 137th Street in 1929.**  
Jessica Baldwin, LPC, 2021



**Figure 17**  
**Beulah Wesleyan Methodist Church, 219 West 136th Street**  
Jessica Baldwin, LPC, 2021



**Figure 18**  
**Dorrance Brooks Square**  
Jessica Baldwin, LPC, 2021



**Figure 19**  
**New York Urban League Building, 204 West 136th Street (aka 202-206 West 136th Street)**  
Bilge Kose, LPC, 2021



**Figure 20**  
**Former Brotherhood of Sleeping Car Porters Headquarters, 239 West 136th Street**  
Bilge Kose, LPC, 2021



**Figure 21**  
**Former White Rose Mission Building, 262 West 136th Street**  
Jessica Baldwin, LPC, 2021



**Figure 22**  
**Former Ethiopian School of Research History**  
**(later Charles C. Seifert Library),**  
**313 West 137th Street**  
Jessica Baldwin, LPC, 2021



**Figure 23**  
**Mount Calvary Independent Methodist Church,**  
**116 Edgecombe Avenue**  
Jessica Baldwin, LPC, 2021



**Figure 24**

**Former Dr. May Edward Chinn Residence and Former Edgecombe Sanatorium, 44 and 46 Edgecombe Avenue**  
Bilge Kose, LPC, 2021



# Dorrance Brooks Square Historic District: Building Descriptions



# Adam Clayton Powell Jr. Boulevard between West 135th and 136th Streets

Dorrance Brooks Square Historic District

## West Side of Adam Clayton Powell Jr. Boulevard

### 2300 Adam Clayton Powell Jr. Boulevard

*See 201 West 135<sup>th</sup> Street*

### 2302 Adam Clayton Powell Jr. Boulevard

Borough of Manhattan Tax Map Block 1941, Lot 30

**Date(s):** 1887 (NB 1046-1887)  
**Architect(s) / Builder(s):** Richard R. Davis & Son  
**Original Owner(s)/ Developer(s):** Howard D. Hamm  
**Type:** Store and Flats  
**Style(s):** Neo-Grec  
**Stories:** 5  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 2302 Adam Clayton Powell Jr. Boulevard was designed by Richard R. Davis & Son and constructed in 1887 for Howard D. Hamm as part of a row of five five-story brick and stone neo-Grec-style store and flats buildings, four of which remain (201 West 135th Street and 2302-2306 Adam Clayton Powell Jr. Boulevard). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Located on the west side of Adam Clayton Powell Jr. Boulevard between 135th and 136th Streets, the buildings in the row feature symmetrical facades articulated with pilasters on the second through fifth stories. The red brick facades are highly ornamented with neo-Grec and Queen Anne-style elements including stone lintels with incised ornaments, recessed brick panels, inset terra-cotta panels with varying floral motifs and molded stringcourses topped by pressed metal cornices with triangular profiles.

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: On this facade, the pilasters divide the facade into four bays. The triangular cornice profile atop the wider central bay with paired windows contributes to the facade's symmetry. The building retains its historic ornated metal piers at the first story.

Secondary Rear (West) Facade: This unadorned brick facade is partially visible from West 135th Street and features arched window openings and a fire escape.

### Alterations

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: Facade and cornice painted; storefronts replaced and storefront cornice likely removed; historic one-over-one sash windows appear to have been replaced; historic building entry door replaced; light fixture on the second-story facade

Secondary Rear (West) Facade: Facade resurfaced, windows likely replaced

### Site

N/A

### Sidewalk / Curb Materials

Concrete sidewalk with concrete curb

NOTE: Sidewalk material is not regulated in this historic district

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 21, 1887), 722; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 40.

## 2304 Adam Clayton Powell Jr. Boulevard

Borough of Manhattan Tax Map Block 1941, Lot 31

**Date(s):** 1887 (NB 1046-1887)  
**Architect(s) / Builder(s):** Richard R. Davis & Son  
**Original Owner(s)/ Developer(s):** Howard D. Hamm  
**Type:** Store and Flats  
**Style(s):** Neo-Grec  
**Stories:** 5  
**Material(s):** Brick; stone; metal cornice  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 2304 Adam Clayton Powell Jr. Boulevard was designed by Richard R. Davis & Son and constructed in 1887 for Howard D. Hamm as part of a row of five five-story brick and stone neo-Grec-style store and flats buildings, four of which remain (201 West 135th Street and 2302-2306 Adam Clayton Powell Jr. Boulevard). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an

important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Located on the west side of Adam Clayton Powell Jr. Boulevard between 135th and 136th Streets, the buildings in the row feature symmetrical facades articulated with pilasters on the second through fifth stories. The red brick facades are highly ornamented with neo-Grec and Queen Anne-style elements including stone lintels with incised ornaments, recessed brick panels, inset terra-cotta panels with varying floral motifs and molded stringcourses topped by pressed metal cornices with triangular profiles.

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: On this facade, the pilasters divide the facade into four bays. The triangular cornice profile atop the two center bays contributes to the facade's symmetry. The building retains its recessed entry at the first story.

Secondary Rear (West) Facade: This unadorned brick facade is partially visible from West 135th Street and features arched window openings and a fire escape.

### Alterations

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: Facade and cornice painted; storefronts altered; storefront cornice likely removed; historic one-over-one sash windows appear to have been replaced; historic building entrance door replaced; light fixtures above storefronts

Secondary Rear (West) Facade: Facade resurfaced, windows likely replaced

### Site

N/A

### Sidewalk / Curb Materials

Concrete sidewalk with concrete curb

NOTE: Sidewalk material is not regulated in this historic district

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 21, 1887), 722; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan*

## 2306 Adam Clayton Powell Jr. Boulevard

Borough of Manhattan Tax Map Block 1941, Lot 32

**Date(s):** 1887 (NB 1046-1887)  
**Architect(s) / Builder(s):** Richard R. Davis & Son  
**Original Owner(s) / Developer(s):** Howard D. Hamm  
**Type:** Store and Flats  
**Style(s):** Neo-Grec  
**Stories:** 5  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 2306 Adam Clayton Powell Jr. Boulevard was designed by Richard R. Davis & Son and constructed in 1887 for Howard D. Hamm as part of a row of five five-story brick and stone neo-Grec-style store and flats buildings, four of which remain (201 West 135th Street and 2302-2306 Adam Clayton Powell Jr. Boulevard). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Located on the west side of Adam Clayton Powell Jr. Boulevard between 135th and 136th Streets, the buildings in the row feature symmetrical facades articulated with pilasters on the second through fifth stories. The red brick facades are highly ornamented with neo-Grec and Queen Anne-style elements including stone lintels with incised ornaments, recessed brick panels, inset terra-cotta panels with varying floral motifs and molded stringcourses topped by pressed metal cornices with triangular profiles.

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: On this facade, the pilasters divide the facade into four bays. The triangular cornice profile atop the center two bays contributes to the facade's symmetry. The building retains its historic recessed entry at the first story.

Secondary Rear (West) Facade: This unadorned brick facade is partially visible from West 135th Street and features arched window openings and a fire escape.

### **Alterations**

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: Facade and cornice painted; storefronts altered; storefront cornice likely removed; historic one-over-one sash windows appear to have been replaced; historic building entrance door replaced; light fixtures above storefronts and on second-story faces

Secondary Rear (West) Facade: Facade resurfaced, windows likely replaced

### **Site**

N/A

### **Sidewalk / Curb Materials**

Concrete sidewalk with concrete curb. NOTE: Sidewalk material is not regulated in this historic district

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 21, 1887), 722; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 40.

## 2308 Adam Clayton Powell Jr. Boulevard

Borough of Manhattan Tax Map Block 1941, Lot 33

**Date(s):** 1889 (NB 177-1889)  
**Architect(s) / Builder(s):** F. Carles Merry  
**Original Owner(s)/ Developer(s):** Austin J. Roberts  
**Type:** Flats Building  
**Style(s):** Romanesque Revival  
**Stories:** 5  
**Material(s):** Brick; stone; terracotta; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 2308 Adam Clayton Powell Jr. Boulevard was designed by F. Carles Merry and constructed in 1889 for Austin J. Roberts as part of a row of three five-story brick, stone and terra-cotta Romanesque Revival flats building (2308-2310 Adam Clayton Powell Jr. Boulevard and 200 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: This facade is organized by three bays, with five windows on thesecond, third and fourth stories and seven windows on the fifth story. Broad brick pilasters separate the bays on third and fourth stories, and continuous sill courses demarcate the building horizontally. The pilasters feature foliated capitals and support pseudo three-centered arches with stone voussoirs. Romanesque Revival-style elements include rough-faced stone enframements on the second and fifth-story windows and rough-faced stone lintels on fourth-story windows. The facade is topped with a projecting metal cornice with buttons. The building retains its entrance enframements with Corinthian pilasters. The storefronts were likely added before the 1940s. A fire escape is visible in ca. 1940 Tax Photographs.

Secondary Rear (West) Facade: This unadorned brick facade is partially visible from West 135th Streetand features arched window openings and a fire escape.

### Alterations

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: Facade painted; storefronts replaced; historic one-over-one sash windows appear to have been replaced;historic building entrance door replaced; light fixtures and security cameras on entrance pilasters; lightingfixture on first-story facade

Secondary Rear (West) Facade: Facade resurfaced, windows likely replaced; one-story addition attached to first story

### Site

N/A

### Sidewalk / Curb Materials

Concrete sidewalk with concrete curb

NOTE: Sidewalk material is not regulated in this historic district



## References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (February 16, 1889), 231; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan*

## 2310 Adam Clayton Powell Jr. Boulevard

Borough of Manhattan Tax Map Block 1941, Lot 34

**Date(s):** 1889 (NB 177-1889)  
**Architect(s) / Builder(s):** F. Carles Merry  
**Original Owner(s)/ Developer(s):** Austin J. Roberts  
**Type:** Flats Building  
**Style(s):** Romanesque Revival  
**Stories:** 5  
**Material(s):** Brick; stone; terracotta; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

No. 2310 Adam Clayton Powell Jr. Boulevard was designed by F. Carles Merry and constructed in 1889 for Austin J. Roberts as part of a row of three five-story brick, stone and terra-cotta Romanesque Revival flats building (2308-2310 Adam Clayton Powell Jr. Boulevard and 200 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

**Primary (Adam Clayton Powell Jr. Boulevard, East) Facade:** This facade is organized into three bays, with five windows on the second, third and fourth stories and seven windows on the fifth story. Broad brick pilasters separate the bays on third and fourth stories, and continuous sill courses demarcate the building horizontally. The pilasters feature foliated capitals and support pseudo three-centered arches with stone voussoirs. Romanesque Revival-style elements include rough-faced stone enframements on the second and fifth-story windows and rough-faced stone lintels on fourth-story windows. The facade is topped with a projecting metal cornice with buttons. The building retains its entrance enframements with Corinthian pilasters. The storefronts were likely added before the 1940s. A fire escape is visible in ca. 1940 Tax Photographs.

**Secondary Rear (West) Facade:** This unadorned brick facade is partially visible from West 135th Street and features arched window openings and a fire escape

## Alterations

**Primary (Adam Clayton Powell Jr. Boulevard, East) Facade:** Facade painted; storefronts replaced; historic one-over-one sash windows appear to have been replaced; historic building entrance door replaced; light fixtures and security cameras on entrance pilasters; light fixture on first-story facade

Secondary Rear (West) Facade: Facade resurfaced, windows and fire escape likely replaced

**Site**

N/A

**Sidewalk / Curb Materials**

Concrete sidewalk with concrete curb

NOTE: Sidewalk material is not regulated in this historic district

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (February 16, 1889), 231; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 40.



# Adam Clayton Powell Jr. Boulevard between West 136th and 137th Streets

Dorrance Brooks Square Historic District

## West Side of Adam Clayton Powell Jr. Boulevard

### 2312 Adam Clayton Powell Jr. Boulevard

*See 200 West 136<sup>th</sup> Street*

### 2320 Adam Clayton Powell Jr. Boulevard

*See 201 West 136<sup>th</sup> Street*

### 2322 Adam Clayton Powell Jr. Boulevard

Borough of Manhattan Tax Map Block 1942, Lot 7502

**Date(s):** 1897 (NB 537-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** R. Todd  
**Type:** Store and Flats  
**Style(s):** Renaissance Revival  
**Stories:** 5  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 2322 Adam Clayton Powell Jr. Boulevard is composed of four store and flats buildings (original addresses 2322-2328 Adam Clayton Powell Jr. Boulevard) merged. These four buildings were designed by Neville & Bagge and constructed in 1897 for R. Todd as part of a row of seven five-story brick and stone Renaissance Revival-style store and flats buildings forming the western blockfront of Adam Clayton Powell Jr. Boulevard between West 136th Street and West 137th Street (201 West 136th Street, 2322-2330 Adam Clayton Powell Jr. Boulevard and 200 West 137th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings' Renaissance Revival-style elements include molded stone enframements on second-story windows, stone lintels on third-story windows and a continuous stringcourse running below the third story windows. The second building from the north in this combined row, which is the center building within the blockfront, differs from the other three with stone lintels on fourth-story windows, arched windows with keystones and brick pilasters on the fifth story and brick quoins. The other three buildings feature stone lintels on fifth-story windows and arched windows with keystones on the fourth-story windows. Historic ironcolumns remain on both sides of the second, fourth and fifth, the north of the sixth and the south of the eighth entrance from the south.

### Alterations

Storefronts replaced; historic sash windows replaced; cornices replaced; cornice of the northernmost building removed; building entrances moved or altered and doors replaced; stoops removed; non-historic signage

### Site

N/A

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb.

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (June 19, 1897), 1074; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 42.

## 2330 Adam Clayton Powell Jr. Boulevard

Borough of Manhattan Tax Map Block 1942, Lot 35

**Date(s):** 1897 (NB 537-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** R. Todd  
**Type:** Store and Flats  
**Style(s):** Renaissance Revival  
**Stories:** 5  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 2330 Adam Clayton Powell Jr. Boulevard was designed by Neville & Bagge and constructed in 1897 for R. Todd as part of a row of seven five-story brick and stone Renaissance Revival-style store and flats buildings on the east side of Adam Clayton Powell Jr. Boulevard between West 136th and 137th Streets. (201 West 136th Street, 2322-2330 Adam Clayton Powell Jr. Boulevard and 200 West 137th Street).

Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings' Renaissance Revival-style elements include ridged stone enframements on second-story windows, stone lintels on the third and fifth-story windows, arched windows with keystones on the fourth-story windows, and a continuous stringcourse running below the third story. The building retains its main entrance enframements and low stoop.

#### **Alterations**

Storefront altered; main entrance altered; iron railings on the stoop; security cameras on first-story facade; light fixtures at main entrance

#### **Site**

N/A

#### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (June 19, 1897), 1074; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 42.

### **2332 Adam Clayton Powell Jr. Boulevard**

*See 200 West 137th Street*

# Adam Clayton Powell Jr. Boulevard between West 137th and 138th Streets

Dorrance Brooks Square Historic District

## West Side of Adam Clayton Powell Jr. Boulevard

### 2340-2344 Adam Clayton Powell Jr. Boulevard (aka 201 West 137th Street) (Rangely Apartments)

Borough of Manhattan Tax Map Block 2023, Lot 28

**Date(s):** 1897 (NB 893-1897)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Leopold Kahn  
**Type:** Store and Flats  
**Style(s):** Beaux Arts  
**Stories:** 7  
**Material(s):** Brick; stone; terra cotta; metal cornice

**Status:** Contributing

#### History, Significance and Notable Characteristics

This seven-story Beaux Arts-style iron-spot brick-clad apartment building with first-story retail, known as the Rangeley Apartments, was built in 1897, designed by Henry Andersen, and developed by Leopold Khan. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The building is characterized by vertical banding at intervals across both street-facing facades. It occupies the entire corner lot at the intersection of 137th Street and Adam Clayton Powell Jr. Boulevard and sits upon a two-story light-colored stone base. The window enframements vary by story and include decorative elements such as a Greek key pattern, keystones adorned with volutes, and splayed lintels. The third through sixth stories are adorned with brick quoins at the corners. The seventh story is set above a terra-cotta cornice and is patterned with horizontal brick bands. The building is topped with a modillioned metal cornice.

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade:

The eight-bay primary facade features a flat portico spanning two bays, supported by ornamental piers with engaged fluted columns on either side and elaborate terra-cotta decoration covering a historic double-leaf metal-and-glass door and transom. A glass-and-metal retail storefront occupies the southeast corner of the first story. A two-bay balconette with a wrought-iron railing sits above the main entrance at the third story. The window ledges of the fifth through sixth stories are supported by modillions. Two fire escapes are affixed to this facade.

**Primary (West 137th, South) Facade:**

This primary facade is 13 bays wide and bears decorative details similar to, but somewhat more restrained than the primary facade. A fire escape is affixed to this facade. Apparent alterations to the bays of windows are historic per the 1940 tax photo.

**Secondary Side (North) Facade:**

This secondary facade is 13 bays wide and bears decorative details similar to, but somewhat more restrained than the east facade.

**Secondary Rear (West) Facade:**

This facade is only visible above the fourth story and is an unadorned brick wall with no window openings.

**Alterations**

Finials removed from entrance portico roof corners; storefront windows and doors replaced; historic one-over-one sash windows replaced with one-over-one sash windows

**Site**

Concrete areaway with historic iron railing

**Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (November 27, 1897), 836.

**2348 Adam Clayton Powell Jr. Boulevard (Former Vincent Sanitorium)**

Borough of Manhattan Tax Map Block 2023, Lot 33

**Date(s):** 1926 (NB 566-1926)  
**Architect(s) / Builder(s):** Haugaard & Burnham  
**Original Owner(s)/ Developer(s):** U. Conrad Vincent  
**Type:** Institutional  
**Style(s):** Altered Renaissance Revival  
**Stories:** 5  
**Material(s):** Stone; stucco; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

This five-story Renaissance Revival-style stucco-clad sanitorium was built in 1926, designed by Haugaard & Burnham and developed by U. Conrad Vincent. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The Vincent Sanitorium was one of the few healthcare facilities that catered to African-American patients in the early 20th century. Established in 1929 by Dr. U. Conrad Vincent, the 50-bed facility provided a variety of health services. It operated for only 1 1/2 years, the onset of the Great Depression hastening its closure.

The top four stories are three bays wide on the primary facade and sit upon a four-bay wide base, with the entrance set within a projecting single story on the south side of the building. A second-story patio sits above the entrance. The first story of the building is etched with horizontal banding in the stucco surface. Plain banding demarcates each story. The windows are set within plain openings with slightly projecting sills as the only adornment. A metal cornice topped by a metal railing enclose the rooftop.

**Primary (Adam Clayton Powell Jr. Boulevard, East) Facade:**

The three-bay primary facade features an entrance that is set beneath a second-story patio. The main entry door sits to the south of the main block and is inset within a deeply recessed doorframe.

**Secondary Side (South) Facade:**

The south facade is dominated by a balcony at the second story that runs half the length of the facade, where it abuts a metal fire escape. The second story balcony is surrounded by a non-historic iron railing.

### **Alterations**

Facade resurfaced in stucco, with modifications in the rusticated surface pattern; door enframing changed from arched to square opening; recessed entrance door moved outward closer to the plane of the facade; security grilles on first story windows; metal awning installed above entrance; light fixtures replaced on primary facade; second story front facade windows changed from arched to square openings; railing installed around second-story porch; six-over-six double-hung wood sash windows replaced with double-hung single pane windows; parapet replaced with iron railing

### **Site**

Building extends to lot line

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (01/22/2021), <https://www.MetroHistory.com>, New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; Cobb, W. M. 1975. "Ubert Conrad Vincent, B.S., M.D., 1892-1938:," *Journal of the National Medical Association*. 67 (1): 73-80.

# Edgecombe Avenue between West 136th and 137th Streets

Dorrance Brooks Square Historic District

## West Side of Edgecombe Avenue

### 31-45 Edgecombe Avenue (aka 570 St. Nicholas Avenue, 336 West 137th Street) Dorrance Brooks Square (aka Dorrance Brooks Square Park)

Borough of Manhattan Tax Map Block 1960, Lot 69

**Date(s):** 1908-1925  
**Architect(s) / Builder(s):** City of New York Parks Department  
**Original Owner(s)/ Developer(s):** Not determined  
**Type:** Park  
**Status:** Contributing

#### History, Significance and Notable Characteristics

Anchoring the historic district is Dorrance Brooks Square, the first park in New York City to be named for an African American. The land was acquired by denunciation on July 22, 1913. It is defined by an open triangular space bounded by West 136th Street and 137th Street, and St. Nicholas Avenue and Edgecombe Avenue. The square was dedicated on June 14, 1925, in honor of Dorrance Brooks (1892 to 1918), an African American soldier who died during battle in France shortly before the end of World War I. A son of Harlem, Brooks was a Private First Class in the 15th Infantry. In World War I, African American soldiers served in segregated regiments and were not eligible for aid from the Army Nurse Corps or the American Red Cross. Despite the racism that he and his fellow soldiers experienced, Brooks distinguished himself as a heroic soldier. Brooks was praised for his “signal bravery” in leading the remnants of his company after his superior officers were killed. During the Harlem Renaissance and into the 21st century, the Dorrance Brooks Square neighborhood has continually been the center of a vibrant social scene and Dorrance Brooks Square was the location of notable political protests and two visits from Harry S. Truman in 1948 and in 1952 when he received an award for his civil rights achievements including desegregating the U. S. Armed Forces.

The park features a central walkway with stone pavers. The walkway is flanked by curbed planting beds with metal fencing, and eight wood and metal park benches. The subway entrance at West 137th Street features a stone wall surround on three sides and metal stairs with flanking stone newel posts with green and white globe lights that lead to the subway platform.

#### Alterations

Non-historic signage; replacement metal flagpole; some replacement stone pavers

**Site**  
N/A

**Sidewalk / Curb Materials**

Concrete and stone pavers sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Parks Department; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; George W. Bromley, *Atlas of the Borough of Manhattan* (New York: 1930) plate 150, section 7.

## East Side of Edgecombe Avenue

**26 Edgecombe Avenue (aka 323 West 136th Street)**

Borough of Manhattan Tax Map Block 1960, Lot 29

**Date(s):** 1886 (NB 1470-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Red brick; brownstone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Queen Anne-style row house was built with the adjacent 28 Edgecombe Avenue in 1886 by William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

In 1930, the Arctic Social Club, under the direction of building resident William H. Roach, held events at 26 Edgecombe Avenue. Roach and his wife were occasional hosts of events to honor Black physicians.

Although built to designs by different architects, 26 Edgecombe Avenue and the row of houses at 30 through 46 Edgecombe Avenue were built at the same time, for the same developer, and show a number of stylistic similarities, including running-bond facades, rough-faced brownstone basements, and latticework-patterned metal cornices.

The primary, Edgecombe Avenue facade of No. 26 is two bays wide and features a red brick facade with a rough-faced brownstone basement and quoins. Window openings sit



above continuous, projecting brownstone sill courses at the first, second, and third stories, and below a continuous, rough-faced brownstone lintel course at the first story and continuous, flush brownstone lintel courses at the second and third stories. Above the basement, the corner bays take the form of a rounded turret on a corbelled brownstone base. Windows at the third story of the turret are flanked with brownstone columns with Corinthian capitals and are offset by two courses of brick corbelling below their projecting brownstone sill course. The turret is crowned with a denticulated cornice with running a floriate frieze, above which sits a conical roof. The remainder of the structure is crowned with a denticulated cornice with a latticework frieze, above which sits a hipped roof.

**Secondary Side (South) Facade:** This brick facade features rough-faced brownstone quoins. The turret described above wraps the corner at the intersection of Edgecombe Avenue and 136th Street and forms this elevation's terminal bay, and projecting brownstone sill courses at the first, second, and third stories and a projecting, denticulated cornice likewise continue from the principal to the secondary facade. The basement features rectangular fenestration and entrance openings as well as a high, coursed, rough-faced brownstone stair with smooth brownstone risers and treads, and a smooth brownstone and iron railing. The decorative iron basement window grilles appear to be historic. The stair leads to an entrance at the first story that sits within a basket handle-arched opening with oversized, stepped brownstone voussoirs above a fluted cast iron pilaster. A semicircular-arched window opening likewise sits beneath oversized, stepped brownstone voussoirs. Rectangular window openings at the second and third stories sit beneath flush brownstone sills.

### **Alterations**

**Primary (West) Facade:** Historic one-over-one sash windows replaced (facade partly obscured by sidewalk bridge)

**Primary (South) Facade:** Brick painted; entrance opening partly infilled; window openings partly infilled and sills added; window opening added at third story; chimney stack removed; enclosed porch with metal roof visible in c. 1940 tax photograph removed; two-story-and-basement addition under construction at the rear (facade partly obscured by sidewalk bridge)

### **Site**

Sunken areaway with rough-faced brownstone and iron fence

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (August 28, 1886), 1091; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Mr. and Mrs. Wm. H. Roach Entertain in Honor of 25th Anniversary of Dr. & Mrs. A. L. Magill," *New York Age*, December 26, 1925, 6; "Arctic Social Club," *New York Age*, February 8, 1930, 2

**28 Edgecombe Avenue (New Hope 7th Day Adventist Church; former for St. Luke's Episcopal Mission for Negroes)**

Borough of Manhattan Tax Map Block 1960, Lot 30

**Date(s):** 1886 (NB 1470-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Marble; stucco  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This altered Queen Anne-style row house was built with the adjacent 26 Edgecombe Avenue in 1886 by William J. Merritt & Co. for the developer Dore Lyon and was subsequently altered in 1930 for St. Luke's Episcopal Mission for Negroes. It underwent further alterations in 2000. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

In 1921, St. Luke's Episcopal Mission for Negroes began to operate from 28 Edgecombe Avenue, after a renovation to the row house by St. Luke's Protestant Episcopal Church (435 West 141st Street) to install 300 seats. Some of the earliest members were Caribbean-immigrant converts from Catholicism. Scholar Michael Henry Adams posits that the creation of this mission was meant to segregate African American worshippers from the main church. Notable members included classical music conductor Dean Dixon and activists and social psychologists Kenneth Bancroft Clark and Mamie Phipps Clark. After 1952, 28 Edgecombe Avenue was known as Church of St. Luke the Beloved Physician in recognition of its status as a full parish church. In 1999, 28 Edgecombe Avenue came under the ownership of the New Hope 7th Day Adventist Church.

Although built to designs by different architects, 26 and 28 Edgecombe Avenue and the row of houses at 30 through 46 Edgecombe Avenue were built at the same time, for the same developer. As built, 28 Edgecombe Avenue bore architectural elements akin to those of its neighbors. By 1940, the brownstone basement and first story were reconfigured, altering rectangular window openings to form arched openings and recladding in rough-faced stone. These changes, second-story sills, and the building's fenestration pattern and gable roof remain. The building's scale contributes to the historic character of the district.

**Alterations**

Facade stuccoed and painted; first-story rough-faced stone replaced with smooth stone or tile; historic one-over-one sash windows replaced; pointed-arch window openings created at second and third stories; projecting triangular pediment, cross, and signage added; one basement window infilled and one converted to entrance opening; awning; cornice removed (facade partially obscured by sidewalk bridge)

**Site**

Non-historic metal gates

**Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

**References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (August 28, 1886), 1091;  
 New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
 Rufus Jones, Jr., *Dean Dixon: Negro at Home, Maestro Abroad* (New York: Rowman & Littlefield, 2015), 6-7

**30 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 1960, Lot 31

**Date(s):** 1886 (NB 2051-1886)  
**Architect(s) / Builder(s):** William H. Boylan  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; pressed metal  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Queen Anne-style row house was built in 1886 as part of a consistent row of nine houses (30 to 46 Edgecombe Avenue) by William H. Boylan and William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are three bays wide and feature running-bond brick second- and third-story facades; pressed metal second-story oriels; third-story decorative metal medallion-patterned band courses; rough-faced brownstone box stoops, basements, and knee walls; and historic iron stoop railings. Facade decoration alternates between rough-faced or smooth first-story facades, boxed or angled bay oriels, flushstone or projecting metal third-story lintels, and single or paired gabled cornices.

No. 30 Edgecombe Avenue features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature smooth brownstone coping. The stoop retains its historic paneled iron railing. The basement is faced in rough-faced brownstone, and the first story is faced in smooth stone. The decorative iron basement window grilles appear to be historic. Second-story windows sit within an angled oriel with a ribbed corbel base and decorative paneling at the base and crown. Third-story windows sit beneath a flush stone lintel. The building is

crowned with a shallow, single gable latticework-patterned metal cornice with a central medallion, set above a pressed metal dentil course and beneath a pitched roof.

### **Alterations**

Basement and first story painted; light fixtures and conduit at entrance; metal cresting above oriel removed after c. 1940; historic one-over-one sash windows replaced

### **Site**

Concrete areaway with historic rough-faced brownstone knee wall

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 18, 1886), 1579; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **32 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 1960, Lot 32

**Date(s):** 1886 (NB 2051-1886)  
**Architect(s) / Builder(s):** William H. Boylan  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Queen Anne-style row house was built in 1886 as part of a consistent row of nine houses (30 to 46 Edgecombe Avenue) by William H. Boylan and William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are three bays wide and feature running-bond brick second- and third-story facades; pressed metal second-story oriels; third-story decorative metal medallion-patterned band courses; rough-faced brownstone box stoops, basements, and knee walls; and historic iron stoop railings. Facade decoration alternates between rough-faced or smooth first-story facades, boxed or angled bay oriels, flushstone or projecting metal third-story lintels, and single or paired gabled cornices.

No. 32 Edgecombe Avenue features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature

smooth brownstone coping. The stoop retains its historic paneled iron railing. The decorative iron under-stoop entrance gate appears to be historic. The basement and first story are faced in rough-faced brownstone. Second-story windows sit within a boxed oriel with four bracketed supports at the base and decorative lambs tongue-, fan-, and latticework-patterned friezes at the crown. Third-story windows sit beneath projecting, bracketed metal lintels with floriate details. The building is crowned with shallow twin gables that rest on the third-story lintels and feature decorative crest designs, and a latticework-patterned metal cornice set beneath a pitched roof.

#### **Alterations**

Stoop resurfaced; first story painted; bracket sign at basement; decorative iron basement window grilles replaced; double-leaf metal security door, metal transom grille, and light fixtures at entrance; historic one-over-one sash windows replaced, including with paired casement windows with transom light at first story

#### **Site**

Concrete areaway; historic rough-faced brownstone knee wall removed

#### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 18, 1886), 1579; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **34 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 1960, Lot 33

**Date(s):** 1886 (NB 2051-1886)  
**Architect(s) / Builder(s):** William H. Boylan  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; pressed metal  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Queen Anne-style row house was built in 1886 as part of a consistent row of nine houses (30 to 46 Edgecombe Avenue) by William H. Boylan and William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are three bays wide and feature running-bond brick second- and third-story facades; pressed metal second-story oriels; third-story decorative metal medallion-

patterned band courses; rough- faced brownstone box stoops, basements, and knee walls; and historic iron stoop railings. Facade decoration alternates between rough-faced or smooth first-story facades, boxed or angled bay oriels, flushstone or projecting metal third-story lintels, and single or paired gabled cornices.

No. 34 Edgecombe Avenue features a brownstone box stoop with rough-faced cheek walls that leads to the main entrance. The cheek walls feature smooth brownstone coping. The stoop retains its historic paneled iron railing. The basement is faced in rough-faced brownstone, and the first story is faced in smooth stone. Second-story windows sit within an angled oriel with a ribbed corbel base and decorative paneling at the base and crown. Third-story windows sit beneath a flush stone lintel. The building is crowned with a shallow, single gable latticework-patterned metal cornice with a central medallion, set beneath a pitched roof.

### **Alterations**

Basement, stoop, and first story painted; decorative iron basement window grilles replaced; first-story window grilles installed; double-leaf entrance door (visible in c. 1940 tax photograph) replaced; light fixtures at basement and entrance; historic one-over-one sash windows replaced

### **Site**

Concrete areaway; historic rough-faced brownstone knee wall with non-historic metal mailboxes

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 18, 1886), 1579; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **36 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 1960, Lot 68

**Date(s):** 1886 (NB 2051-1886)  
**Architect(s) / Builder(s):** William H. Boylan  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; pressed metal  
  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Queen Anne-style row house was built in 1886 as part of a consistent row of nine

houses (30 to 46 Edgecombe Avenue) by William H. Boylan and William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are three bays wide and feature running-bond brick second- and third-story facades; pressed metal second-story oriels; third-story decorative metal medallion-patterned band courses; rough-faced brownstone box stoops, basements, and knee walls; and historic iron stoop railings. Facade decoration alternates between rough-faced or smooth first-story facades, boxed or angled bay oriels, flushstone or projecting metal third-story lintels, and single or paired gabled cornices.

No. 36 Edgecombe Avenue features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature smooth brownstone coping. The stoop retains its historic paneled iron railing. The basement and first story are faced in rough-faced brownstone. The decorative iron basement window grilles appear to be historic. Second-story windows sit within a boxed oriel with four bracketed supports at the base and decorative lamb's tongue-, fan-, and latticework-patterned friezes at the crown. The house retains historic iron cresting above the oriel window. Third-story windows sit beneath projecting, bracketed metal lintels with floriate details. The building is crowned with shallow twin gables that rest on the third-story lintels and feature decorative crest designs, and a latticework-patterned metal cornice set beneath a pitched roof.

#### **Alterations**

Basement, stoop, and first story painted; first-story window grilles installed; light fixtures at entrance; historic one-over-one sash windows replaced

#### **Site**

Concrete areaway; historic rough-faced brownstone knee wall with non-historic metal fence

#### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 18, 1886), 1579; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **38 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 1960, Lot 67

**Date(s):** 1886 (NB 2051-1886)  
**Architect(s) / Builder(s):** William H. Boylan  
**Original Owner(s) / Developer(s):** Dore Lyon  
**Type:** Row house

**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Queen Anne-style row house was built in 1886 as part of a consistent row of nine houses (30 to 46 Edgecombe Avenue) by William H. Boylan and William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are three bays wide and feature running-bond brick second- and third-story facades; pressed metal second-story oriels; third-story decorative metal medallion-patterned band courses; rough-faced brownstone box stoops, basements, and knee walls; and historic iron stoop railings. Facade decoration alternates between rough-faced or smooth first-story facades, boxed or angled bay oriels, flushstone or projecting metal third-story lintels, and single or paired gabled cornices.

No. 38 Edgecombe Avenue features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The stoop retains its historic paneled iron railing. The basement is faced in rough-faced brownstone, and the first story is faced in smooth stone. The decorative iron basement window grilles appear to be historic. Second-story windows sit within an angled oriel with a ribbed corbel base and decorative paneling at the base and crown. The house retains historic iron cresting above the oriel window. Third-story windows sit beneath a flush stone lintel. The building is crowned with a shallow, single gable latticework-patterned metal cornice with a central medallion, set beneath a pitched roof.

### **Alterations**

Basement and first story painted; stoop resurfaced; light fixtures at main entrance; historic one-over-onesash windows replaced; pressed metal dentil course at cornice removed

### **Site**

Concrete areaway; historic rough-faced brownstone knee wall with non-historic metal fence

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 18, 1886), 1579; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **40 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 1960, Lot 66



**Date(s):** 1886 (NB 2051-1886)  
**Architect(s) / Builder(s):** William H. Boylan  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Queen Anne-style row house was built in 1886 as part of a consistent row of nine houses (30 to 46 Edgecombe Avenue) by William H. Boylan and William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are three bays wide and feature running-bond brick second- and third-story facades; pressed metal second-story oriels; third-story decorative metal medallion-patterned band courses; rough-faced brownstone box stoops, basements, and knee walls; and historic iron stoop railings. Facade decoration alternates between rough-faced or smooth first-story facades, boxed or angled bay oriels, flushstone or projecting metal third-story lintels, and single or paired gabled cornices.

No. 40 Edgecombe Avenue features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature smooth brownstone coping. The stoop retains its historic paneled iron railing. The basement and first story are faced in rough-faced brownstone. The decorative iron basement window grilles appear to be historic. Second-story windows sit within a boxed oriel with four bracketed supports at the base and decorative lamb's tongue-, fan-, and latticework-patterned friezes at the crown. Third-story windows sit beneath projecting, bracketed metal lintels with floriate details. The building is crowned with shallow twin gables that rest on the third-story lintels and feature decorative crest designs, and a latticework-patterned metal cornice set beneath a pitched roof.

### **Alterations**

Brick infill above under-stoop entrance door; light fixtures at entrance; metal cresting above oriel removed after c. 1940; historic one-over-one sash windows replaced; first-story window grilles installed; pressed metal dentil course at cornice removed

### **Site**

Concrete areaway with historic rough-faced brownstone knee wall

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 18, 1886),

## 42 Edgecombe Avenue

Borough of Manhattan Tax Map Block 1960, Lot 65

**Date(s):** 1886 (NB 2051-1886)  
**Architect(s) / Builder(s):** William H. Boylan  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Queen Anne-style row house was built in 1886 as part of a consistent row of nine houses (30 to 46 Edgecombe Avenue) by William H. Boylan and William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are three bays wide and feature running-bond brick second- and third-story facades; pressed metal second-story oriels; third-story decorative metal medallion-patterned band courses; rough-faced brownstone box stoops, basements, and knee walls; and historic iron stoop railings. Facade decoration alternates between rough-faced or smooth first-story facades, boxed or angled bay oriels, flushstone or projecting metal third-story lintels, and single or paired gabled cornices.

No. 42 Edgecombe Avenue features a stoop that leads to a double-leaf wood door at the main entrance. The stoop retains its historic paneled iron railing. The basement is faced in rough-faced brownstone, and the first story is faced in smooth stone. The decorative iron basement window grilles appear to be historic. Second-story windows sit within an angled oriel with a ribbed corbel base and decorative paneling at the base and crown. Third-story windows sit beneath a flush stone lintel. The building is crowned with a shallow, single gable latticework-patterned metal cornice with a central medallion, set above a pressed metal dentil course and beneath a pitched roof.

### Alterations

Historic brownstone stoop resurfaced or replaced; basement and first story painted; non-historic under-stoop door; metal grilles at entrance doors; light fixtures at basement and entrance; historic one-over-one sash windows replaced; first-story window grilles installed; bird spikes on cornice

### Site

Concrete areaway; replacement masonry knee wall with metal fence; non-historic

areaway gate

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 18, 1886), 1579; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **44 Edgecombe Avenue (Former Dr. May Edward Chinn Residence)**

Borough of Manhattan Tax Map Block 1960, Lot 64

**Date(s):** 1886 (NB 2051-1886)  
**Architect(s) / Builder(s):** William H. Boylan  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Red brick; brownstone; metal cornice; terra cotta  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Queen Anne-style row house was built in 1886 as part of a consistent row of nine houses (30 to 46 Edgecombe Avenue) by William H. Boylan and William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

From c. 1928 until c. 1940, Dr. May Edward Chinn (1896-1980) practiced medicine for the adjacent Edgecombe Sanatorium at this address, and used a portion of the first and second stories as her and her mother's residence. This arrangement came about because of a Department of Health requirement that an Edgecombe Sanatorium physician be on-call on the premises at all times. The Sanatorium organizers bought this row house to provide additional patient and operating rooms. Chinn was the first Black enrollee and graduate of Bellevue Medical College, the first Black woman to intern and serve on the ambulance crew of Harlem Hospital, and, for a time, the only Black female medical practitioner in Harlem. Chinn was later a resident of the individual landmark 409 Edgecombe Avenue Apartments, in the Hamilton Heights/Sugar Hill Historic District from 1942 to 1957. The offices of Dr. Chester W. Chinn (no relation to May Chinn), the first Black ophthalmologist in the United States, were at this address in the 1940s. In 1988, the building was purchased by the Murid Islamic Community in America.

Houses in the row are three bays wide and feature running-bond brick second- and third-story facades; pressed metal second-story oriels; third-story decorative metal medallion-patterned band courses; rough-faced brownstone box stoops, basements, and knee walls; and historic iron stoop railings. Facade decoration alternates between rough-faced or

smooth first-story facades, boxed or angled bay oriels, flushstone or projecting metal third-story lintels, and single or paired gabled cornices.

No. 44 Edgecombe Avenue features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature smooth brownstone coping. The stoop retains its historic paneled iron railing. The basement and first story are faced in rough-faced brownstone. The decorative iron basement window grilles appear to be historic. Second-story windows sit within a boxed oriel with four bracketed supports at the base and decorative lamb's tongue-, fan-, and latticework-patterned friezes at the crown. Third-story windows sit beneath projecting, bracketed metal lintels with floriate details. The building is crowned with shallow twin gables that rest on the third-story lintels and feature decorative crest designs, and a latticework-patterned metal cornice set beneath a pitched roof.

#### **Alterations**

Light fixtures, mailbox, and intercom at entrance doors; first-story window grilles installed; decorative metal railing above oriel window installed by c. 1940; historic one-over-one sash windows replaced

#### **Site**

Concrete areaway; historic rough-faced brownstone knee wall replaced with brick knee wall (current condition unclear due to construction fence)

#### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 31, 1886), 988; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; Ruth Edmonds Hill, ed., *The Black Women Oral History Project*, 433-434 and 471-472

### **46 Edgecombe Avenue (aka 324-328 West 137th Street) (Murid Islamic Community in America; former Brunor's Sanitarium and Edgecombe Sanatorium)**

Borough of Manhattan Tax Map Block 1960, Lot 63

**Date(s):** 1886 (NB 2051-1886)  
**Architect(s) / Builder(s):** William H. Boylan  
**Original Owner(s) / Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; pressed metal  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Queen Anne-style row house was built in 1886 as part of a consistent row of nine

houses (30 to 46 Edgecombe Avenue) by William H. Boylan and William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

From 1919-22, 46 Edgecombe Avenue was the location of Brunor's Sanitarium. In December 1925, Dr. Wiley Merlio Wilson (1882-1962), Dr. Godfrey Nurse (1888-1968), and 17 other African American physicians founded the Edgecombe Sanatorium at 46 Edgecombe Avenue as a merger of Brunor's Sanitarium and the Booker T. Washington Sanitarium at 2354 Seventh Avenue, which opened in 1921. The twelve-bed Edgecombe Sanitarium was "open to all, regardless of race, creed, or color". An expansion was made to the Vincent Sanatorium at 2348 Seventh Avenue in 1930, which then became known as the International Hospital. Dr. May Edward Chinn, the first Black woman to graduate from the University of Bellevue Hospital Medical School and the only Black female medical practitioner in Harlem at the time, practiced medicine at the Edgecombe Sanatorium from 1928 until 1940, while living in the physician's residence next door at 44 Edgecombe Avenue.

**Primary (Edgecombe Avenue, West) Facade:** No. 46 Edgecombe Avenue is two bays wide and features a red brick facade. Above the basement, the corner bay takes the form of a semi-octagonal projection with an octagonal turret. Window openings at the first story sit below a rough-faced brownstone lintel course and above two continuous, rough-faced brownstone sill courses at the first story that wrap the corner and extend the length of the 137th Street facade. Window openings at the second and third stories sit below rough-faced brownstone lintels and above smooth brownstone sills. Windows at the second and third stories of the corner bay are offset by two courses of brick corbelling below their brownstone sills. The structure is crowned with a denticulated pressed metal cornice with a latticework frieze, above which sits a pitched roof. The turret features a bullseye window with a circular brick border on each of its eight faces is crowned with a denticulated cornice.

**Primary (West 137th Street, North) Facade:** The turret described above wraps the corner at the intersection of Edgecombe Avenue and 137th Street and forms this elevation's terminal bay, and one smooth and two rough-faced brownstone sill courses at the first continue from the principal to the secondary facade. The basement features rectangular window openings that sit above a continuous brownstone sill course as well as a high, coursed, rough-faced brownstone stair with smooth brownstone risers and treads and a brick newel post. The decorative iron basement window grilles appear to be historic. The stair leads to an entrance at the central bay of the first story that sits below a semicircular arched opening with oversized, stepped brownstone voussoirs. Rectangular window openings at the first, second, and third stories sit below rough-faced brownstone lintels; window openings at the second and third stories sit above smooth brownstone sills.

**Secondary (Rear, East) Facade:** Three-story brick and brownstone window bay extension, fire escape.

### **Alterations**

Facade partly obscured by scaffolding. Crenellation above turret removed; historic one-over-one sash windows replaced. On April 22, 2020, the New York City Department of

Buildings issued a permit (121960431-01-AL) for conversion to a community facility, including an extension of the existing building and facade alterations; portions of the Secondary (Rear) Facade have been removed.

**Site**

Under construction

**Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

**References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 18, 1886), 1579; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Harlem Physicians Purchase Fine Sanitarium," and "Edgecombe Sanitarium Corporation is Host to Ladies' Auxiliary and Nurse Staff at Formal Banquet, February 17," *New York Age*, February 26, 1927, 2

# Edgecombe Avenue between West 137th and 138th Streets

Dorrance Brooks Square Historic District

## West Side of Edgecombe Avenue

### 59 Edgecombe Avenue (aka 49-67 Edgecombe Avenue, 526-550 St. Nicholas Avenue, 337 West 137th Street, 336-340 West 138th Street) (St. Mark's Episcopal Church)

Borough of Manhattan Tax Map Block 2048, Lot 1

<b>Date(s):</b>	1922-1926 (NB 565-1921)
<b>Architect(s) / Builder(s):</b>	Sibley & Fetherston
<b>Original Owner(s)/ Developer(s):</b>	St. Mark's Methodist Episcopal Church
<b>Type:</b>	Religious
<b>Style(s):</b>	Gothic Revival
<b>Stories:</b>	5
<b>Material(s):</b>	Sandstone; limestone
<b>Status:</b>	Contributing

#### History, Significance and Notable Characteristics

Designed by Sibley & Fetherston, St. Mark's Episcopal Church was built from 1922-26 for a congregation founded in 1871 by Reverend William F. Butler. The congregation's relocation from the Tenderloin to San Juan Hill to the present location in Harlem reflects the movement of Manhattan's African American population over time. The church's completion came a short time after the dedication of Dorrance Brooks Square one block to the south in 1925.

This Gothic Revival church and parish house occupies a full, trapezoidal block between 137th and 138th streets and Edgecombe and St. Nicholas Avenues. It features a smooth-faced, random ashlar sandstone facade with limestone trim. The 14-bay-wide east and west elevations rise to a crenellated roofline and take the form of a three-bay, five-story tower flanked by three-bay, three story wings; the southern wing abuts a three-story, one-bay entrance tower and a three-story parish house with three- and two-bay sections. These subdivisions are set off from one another through a series of buttresses.

The tower and flanking wings feature square-headed, six-over-six basement windows, with single windows at narrower bays and paired or tripled windows at wider bays; the basement windows sit beneath a molded limestone lintel course. At the second story, the flanking wings feature pointed-arched, tripartite, stained glass windows with pivoting lower sashes and flush limestone surrounds. Both the tower and flanking wings feature a molded limestone sill course at the third story, above which pointed-arched windows with limestone tracery and flush limestone surrounds rise. Above the third story, the

tower features chamfered, corners with conical finials. The tower features rectangular stained-glass windows at the fourth story and pointed arched windows at the central bay of the fifth story.

**Primary (East) Facade:** The entrance tower features limestone stairs and three historic wood entrance doors that rest beneath a pointed-arched transom light with metal tracery and a molded, recessed pointed limestone arch. It features single pointed-arched windows at the second and third stories.

The parish house features six-over-six basement windows that sit beneath a molded limestone lintel course. The first, second, and third stories feature leaded glass casement windows with flush limestone trim, and with a limestone sill course at the third story; some first-story windows feature leaded glass transom lights. An entrance features limestone steps and a paired wooden entrance door set beneath a molded, recessed pointed limestone arch with limestone colonettes that rise to flank a rectangular leaded glass window between the first and second stories. Where the structure fronts West 137th Street, it chamfers and features flanking buttresses.

**Primary (137th Street, South) Facade:** This facade features three bays of rectangular, leaded glass windows, including six-over-six basement windows that sit beneath a molded limestone lintel course.

**Primary (St. Nicholas Avenue, West) Facade:** This facade mirrors the principal elevation on Edgecombe Avenue.

**Primary (138th Street, North) Facade:** This facade is subdivided into three wide bays flanked by buttresses. The bay at the intersection of St. Nicholas Avenue and West 138th Street features an entrance with limestone stairs and three wooden entrance doors that rest beneath a pointed-arched transom with metal tracery and a molded, recessed pointed limestone arch. The remaining bays feature six-over-six basement windows that sit beneath a molded limestone lintel course and paired, leaded glass casement windows with flush, pointed-arched limestone surrounds at the first story. The second story features a molded limestone sill course and a central, pointed arched stained-glass window with limestone tracery and molded limestone surrounds at the central bay, and pointed blind openings with flush limestone surrounds at the flanking bays. The third story rises to a crenelated center flanked by short limestone pilasters with corbelled bases, all of which surround paired, pointed arched windows with rectangular, flush limestone surrounds.

### **Alterations**

Facade partly obscured by scaffolding

### **Site**

No visible areaway features

### **Sidewalk / Curb Materials**

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Conveyances," *Real Estate Record and Builders' Guide* (January 29, 1921), 75; "Plan



Church and Parish House," New York Herald, December 10, 1921, 18; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; David W. Dunlap, *From Abyssinian to Zion: A Guide to Manhattan's Houses of Worship*, 226

## East Side of Edgecombe Avenue

### 48 Edgecombe Avenue (aka 327-329 West 137th Street)

Borough of Manhattan Tax Map Block 2041, Lot 1

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

#### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

In 1919, Dr. Godfrey Nurse (1888-1968), who was later co-founder of the Edgecombe Sanatorium at 46 Edgecombe Avenue, bought 48 Edgecombe Avenue as his residence. By 1920, Nurse had relocated to West 135th Street.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. The row is bookended by houses (48 and 68 Edgecombe Avenue) with orange Roman brick running-bond facades and limestone quoins, and pairs of red brick houses (50 and 52 Edgecombe Avenue, and 64 and 66 Edgecombe Avenue) with red Roman brick running-bond facades, limestone sill and lintel courses, and stepped limestone lintels; the first

stories of these six houses are unified by an acanthus-patterned limestone band course; the band course extends to the secondary facades of 48 and 68 Edgecombe Avenue, on 137th and 138th streets. The decorative iron basement window grilles appear to be historic.

No. 48 Edgecombe Avenue features a high, smooth limestone stoop, cheek walls, and newel posts above an under-stoop entrance. The stoop leads to a double-leaf wood door with a transom light at the main entrance. The entrance surround features pilasters with stop-fluted shafts and foliate Corinthian capitals and an entablature featuring foliate ornament flanking a carved panel above triglyphs and molding. The house features a limestone sill course at the basement, splayed, stepped limestone lintels at the first story, and splayed limestone lintels with foliate keystones at the second and third stories. The basement, first, and second stories feature limestone sill courses.

Primary (West 137th Street, South) Facade: This orange Roman brick facade features an irregular fenestration pattern that echoes the detailing of the principal facade. The facade features a limestone sill course at the basement, splayed, stepped limestone lintels at the first story, and splayed limestone lintels with foliate keystones at the second and third stories. The basement, first, and second stories feature limestone sill courses. A single-bay, three-story garage extension with single roll-up garage door was built before c. 1940.

### **Alterations**

Primary (Edgecombe Avenue, West) Facade: Entrance enframing, stoop, and limestone trim at basement painted; stoop handrails; decorative iron under-stoop entrance gate replaced; historic one-over-one sash windows replaced; security cameras at first story and basement; light fixtures at main entrance

Primary (West 137th Street, South) Facade: Air conditioner, conduit, and meter at basement; security camera at first story; first-story garage opening widened and reconfigured; light fixture above garage entrance; security camera and conduit at garage second story; garage cornice removed

### **Site**

Sunken areaway with pre-c. 1940 iron fence on masonry curb

### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Dr. Nurse Buys a Home," *New York Herald*, July 24, 1919, 11; 1920 United States Federal Census, Manhattan Assembly District 19, New York, New York, Roll T625\_1221, Page: 9A, Enumeration District: 1353; "Godfrey Nurse, Surgeon, Dies," *New York Times*, December 23, 1968, 39

## 50 Edgecombe Avenue

Borough of Manhattan Tax Map Block 2041, Lot 101

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. The row is bookended by houses (48 and 68 Edgecombe Avenue) with orange Roman brick running-bond facades and limestone quoins, and pairs of red brick houses (50 and 52 Edgecombe Avenue, and 64 and 66 Edgecombe Avenue) with red Roman brick running-bond facades, limestone sill and lintel courses, and stepped limestone lintels; the first stories of these six houses are unified by an acanthus-patterned limestone band course; the band course extends to the secondary facades of 48 and 68 Edgecombe Avenue, on 137th and 138th streets.

No. 50 Edgecombe Avenue features a high, smooth limestone stoop, cheek walls, and newel posts above an under-stoop entrance. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. The stoop leads to a double-leaf wood door with a transom light at the main entrance. The entrance surround features pilasters with stop-fluted shafts and foliate Corinthian capitals and an entablature featuring foliate ornament flanking a carved panel above triglyphs and molding. The house features a limestone lintel course at the basement and splayed, stepped limestone lintels at the first, second, and third stories. The first and second stories feature projecting limestone sill courses while the second and third stories feature limestone band courses at the window bases and crowns. At the second and third stories, paired windows at the wider, right bay feature molded, projecting limestone surrounds; the first-through-third-story wood window frames and mullions may be historic.

**Alterations**

Historic one-over-one sashes replaced or behind storm sashes

**Site**

Sunken areaway; historic stone wall with non-historic fence and gate on stone curb

**Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

**52 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2041, Lot 2

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. The row is bookended by houses (48 and 68 Edgecombe Avenue) with orange Roman brick running-bond facades and limestone quoins, and pairs of red brick houses (50 and 52 Edgecombe Avenue, and 64 and 66 Edgecombe Avenue) with red Roman brick running-bond facades, limestone sill and lintel courses, and stepped limestone lintels; the first

stories of these six houses are unified by an acanthus-patterned limestone band course; the band course extends to the secondary facades of 48 and 68 Edgecombe Avenue, on 137th and 138th streets.

No. 52 Edgecombe Avenue features a high, smooth limestone stoop, cheek walls, and newel posts above an under-stoop entrance. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. The stoop leads to a double-leaf wood door with a transom light at the main entrance. The entrance surround features pilasters with stop-fluted shafts and foliate Corinthian capitals and an entablature featuring foliate ornament flanking a carved panel above triglyphs and molding. The house features a limestone lintel course at the basement and splayed, stepped limestone lintels at the first, second, and third stories. The first and second stories feature projecting limestone sill courses while the second and third stories feature limestone band courses at the window bases and crowns. At the second and third stories, paired windows at the wider, right bay feature molded, projecting limestone surrounds; the first-through-third-story wood window frames and mullions may be historic.

#### **Alterations**

Stoop railings; historic one-over-one sash windows replaced or behind storm sashes; light fixture at main entrance; antenna visible at roof

#### **Site**

Sunken areaway; historic stone wall with non-historic iron fence and gate on stone curb  
Department of Taxes Photograph (c. 1938-43), Municipal Archives

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100;  
New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **54 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2041, Lot 102

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of

transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Portrait painter O. Richard Reid (1898-?), earlier a resident of 745 St. Nicholas Avenue in the Hamilton Heights Historic District, was a resident of 54 Edgecombe Avenue in 1936.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. Above identical limestone first stories and basements, the five central houses in the row (54 to 62 Edgecombe Avenue) alternate between limestone facades with limestone details, and red Roman brick facades with stepped limestone lintels and window surrounds and limestone banding on the fourth story. The five central houses feature coursed limestone first stories; low, smooth limestone stoops, cheek walls, and newel posts; and sunken areaways.

No. 54 Edgecombe Avenue is two bays wide and features a rusticated limestone first story and smooth limestone basement, second, third, and fourth stories. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. At the first story, the projecting limestone entrance surround molding features a bead-and-reel molding and the window features a projecting limestone sill resting on foliate console brackets. The wood-and-glass double-leaf main-entrance door is historic. Windows at the second, third, and fourth stories feature projecting molded limestone surrounds and molded limestone sill courses. At the second and third stories, the house features limestone pilasters with floriate crest details and molded, projecting capitals. At the fourth story, the house features limestone volutes that offset limestone recesses.

#### **Alterations**

Basement and first-story facades and stoop painted; historic one-over-one sash windows replaced

#### **Site**

Sunken areaway with historic limestone knee wall

#### **References**

Department of Taxes Photograph (c. 1938-43), Municipal Archives; "O. Richard Reid, Artist, Beaten by Whites in Greenwich Village," *New York Age*, July 18, 1936, 3

## 56 Edgecombe Avenue

Borough of Manhattan Tax Map Block 2041, Lot 3

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Classical pianist Sonoma Talley, the first Black female graduate of the Damrosch Institute of Musical Art, ran a private music studio from 56 Edgecombe Avenue in 1924, before she became a resident of 79-81 St. Nicholas Place in the Hamilton Heights/Sugar Hill Northeast Historic District. At the time, Talley was a faculty member of the Martin-Smith Music School. Talley and her sister, concert pianist and music educator Thomas Washington Talley, were the children of Thomas Washington Talley, a Fisk University chemistry department chair and choir conductor.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. Above identical limestone first stories and basements, the five central houses in the row (54 to 62 Edgecombe Avenue) alternate between limestone facades with limestone details, and red Roman brick facades with stepped limestone lintels and window surrounds and limestone banding on the fourth story. The five central houses feature coursed limestone first stories; low, smooth limestone stoops, cheek walls, and newel posts; and sunken areaways.

No. 56 Edgecombe Avenue is two bays wide and features a rusticated limestone first story and red Roman brick second, third, and fourth stories. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. At the first story, the projecting limestone entrance surround molding features bead-and-reel molding and the window features a projecting limestone sill resting on foliate console brackets. The double-leaf wood-and-glass main-entrance door is historic. Windows at the second story

feature limestone Gibbs surrounds, stepped, splayed limestone lintels, and foliate keystones. Windows at the third story feature stepped, splayed limestone lintels and molded limestone sills. The fourth story features limestone banding, and windows rest above a projecting limestone sill course.

### **Alterations**

Basement and first-story facades and stoop cheek walls painted; historic one-over-one sash windows replaced; light fixtures at main entrance

### **Site**

Sunken areaway with historic stone knee wall

### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Music Notes," *New York Age*, November 1, 1924, 7

## **58 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2041, Lot 103

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion



cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. Above identical limestone first stories and basements, the five central houses in the row (54 to 62 Edgecombe Avenue) alternate between limestone facades with limestone details, and red Roman brick facades with stepped limestone lintels and window surrounds and limestone banding on the fourth story. The five central houses feature coursed limestone first stories; low, smooth limestone stoops, cheek walls, and newel posts; and sunken areaways.

No. 58 Edgecombe Avenue is two bays wide and features a rusticated limestone first story and smooth limestone basement, second, third, and fourth stories. Unlike the other houses in the row, the house features a narrower, single-leaf wood entrance door. At the first story, the projecting limestone entrance surround molding features a bead-and-reel molding and the window features a projecting limestone sill resting on foliate console brackets. Windows at the second, third, and fourth stories feature projecting molded limestone surrounds and molded limestone sill courses. At the second and third stories, the house features limestone pilasters with floriate crest details and molded, projecting capitals. At the fourth story, the house features limestone volutes that offset limestone recesses.

#### **Alterations**

Decorative iron basement window grille and under-stoop entrance gate replaced; iron stoop gate; historic one-over-one sash windows replaced; light fixtures at main entrance; first-story window grille installed.

#### **Site**

Sunken areaway; historic stone wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **60 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2041, Lot 132

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal

**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. Above identical limestone first stories and basements, the five central houses in the row (54 to 62 Edgecombe Avenue) alternate between limestone facades with limestone details, and red Roman brick facades with stepped limestone lintels and window surrounds and limestone banding on the fourth story. The five central houses feature coursed limestone first stories; low, smooth limestone stoops, cheek walls, and newel posts; and sunken areaways.

No. 60 Edgecombe Avenue is two bays wide and features a rusticated limestone first story and red Roman brick second, third, and fourth stories. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. At the first story, the projecting limestone entrance surround molding features bead-and-reel molding and the window features a projecting limestone sill resting on foliate console brackets. Windows at the second story feature limestone Gibbs surrounds, stepped, splayed limestone lintels, and foliate keystones. Windows at the third story feature stepped, splayed limestone lintels and molded limestone sills. The fourth story features limestone banding, and windows rest above a projecting limestone sill course.

### **Alterations**

Entrance surround and stoop cheek walls and newel posts painted; historic one-over-one sash windows replaced; light fixtures at main entrance

### **Site**

Sunken areaway; historic stone wall with non-historic iron fence and gate

### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 62 Edgecombe Avenue

Borough of Manhattan Tax Map Block 2041, Lot 131

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. Above identical limestone first stories and basements, the five central houses in the row (54 to 62 Edgecombe Avenue) alternate between limestone facades with limestone details, and red Roman brick facades with stepped limestone lintels and window surrounds and limestone banding on the fourth story. The five central houses feature coursed limestone first stories; low, smooth limestone stoops, cheek walls, and newel posts; and sunken areaways.

No. 62 Edgecombe Avenue is two bays wide and features a rusticated limestone first story and smooth limestone basement, second, third, and fourth stories. At the first story, the projecting limestone entrance surround molding features a bead-and-reel molding and the window features a projecting limestone sill resting on foliate console brackets. The wood-and-glass double-leaf main-entrance door is historic. Windows at the second, third, and fourth stories feature projecting molded limestone surrounds and molded limestone sill courses. At the second and third stories, the house features limestone pilasters with foliate crest details and molded, projecting capitals. At the fourth story, the house features limestone volutes that offset limestone recesses.

### Alterations

Entrance surround painted; stoop encased in plywood at time of designation; historic one-over-one sash windows replaced; decorative iron basement window grilles and under-stoop entrance gate possibly removed (openings boarded up at time of

designation); light fixtures at main entrance

**Site**

Sunken areaway; historic stone wall with non-historic small iron fences

**Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

**64 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2041, Lot 29

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. The row is bookended by houses (48 and 68 Edgecombe Avenue) with orange Roman brick running-bond facades and limestone quoins, and pairs of red brick houses (50 and 52 Edgecombe Avenue, and 64 and 66 Edgecombe Avenue) with red Roman brick running-bond facades, limestone sill and lintel courses, and stepped limestone lintels; the first stories of these six houses are unified by an acanthus-patterned limestone band course;

the band course extends to the secondary facades of 48 and 68 Edgecombe Avenue, on 137th and 138th streets.

No. 64 Edgecombe Avenue features a high, smooth limestone stoop, cheek walls, and newel posts above an under-stoop entrance. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. The stoop leads to a double-leaf wood door with a transom light at the main entrance. The entrance surround features pilasters with stop-fluted shafts and foliate Corinthian capitals and an entablature featuring foliate ornament flanking a carved panel above triglyphs and molding. The house features a limestone lintel course at the basement and splayed, stepped limestone lintels at the first, second, and third stories. The first and second stories feature projecting limestone sill courses while the second and third stories feature limestone band courses at the window bases and crowns. At the second and third stories, paired windows at the wider, left bay feature molded, projecting limestone surrounds.

### **Alterations**

Facade painted; historic one-over-one sash windows replaced; light fixtures at basement and main entrance

### **Site**

Sunken areaway; historic stone wall with non-historic iron fence and gate

### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **66 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2041, Lot 130

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s) / Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th

century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. The row is bookended by houses (48 and 68 Edgecombe Avenue) with orange Roman brick running-bond facades and limestone quoins, and pairs of red brick houses (50 and 52 Edgecombe Avenue, and 64 and 66 Edgecombe Avenue) with red Roman brick running-bond facades, limestone sill and lintel courses, and stepped limestone lintels; the first stories of these six houses are unified by an acanthus-patterned limestone band course; the band course extends to the secondary facades of 48 and 68 Edgecombe Avenue, on 137th and 138th streets.

No. 66 Edgecombe Avenue features a high, smooth limestone stoop, cheek walls, and newel posts above an under-stoop entrance. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. The stoop leads to a double-leaf wood door with a transom light at the main entrance. The entrance surround features pilasters with stop-fluted shafts and foliate Corinthian capitals and an entablature featuring foliate ornament flanking a carved panel above triglyphs and molding. The house features a limestone lintel course at the basement and splayed, stepped limestone lintels at the first, second, and third stories. The first and second stories feature projecting limestone sill courses while the second and third stories feature limestone band courses at the window bases and crowns. At the second and third stories, paired windows at the wider, left bay feature molded, projecting limestone surrounds; the first-through-third-story wood window frames and mullions may be historic.

#### **Alterations**

Stone trim painted; historic one-over-one sashes replaced; mailbox at basement; light fixtures at basement and main entrance; security cameras at first story

#### **Site**

Sunken areaway; historic stone wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 68 Edgecombe Avenue (aka 324-328 West 138th Street)

Borough of Manhattan Tax Map Block 2041, Lot 129

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Primary (Edgecombe Avenue, West) Facade: The eleven houses along Edgecombe Avenue consist of a central row of five four-story-and-basement houses with slightly higher cornice lines, bookended on either side by three three-story-and-basement houses with lower cornice lines; all feature a variety of Renaissance Revival-style decoration and identical, projecting pressed metal modillion cornices with decorative frieze panels and denticulated molding. 48 through 56 Edgecombe Avenue, which feature entrances on their left sides, mirror 60 through 68 Edgecombe Avenue, which feature entrances on their right sides; 58 Edgecombe Avenue, at the center of the row, likewise features an entrance at its right side. The row is bookended by houses (48 and 68 Edgecombe Avenue) with orange Roman brick running-bond facades and limestone quoins, and pairs of red brick houses (50 and 52 Edgecombe Avenue, and 64 and 66 Edgecombe Avenue) with red Roman brick running-bond facades, limestone sill and lintel courses, and stepped limestone lintels; the first stories of these six houses are unified by an acanthus-patterned limestone band course; the band course extends to the secondary facades of 48 and 68 Edgecombe Avenue, on 137th and 138th streets.

No. 68 Edgecombe Avenue features a high, smooth limestone stoop, cheek walls, and newel posts above an under-stoop entrance. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. The stoop leads to a double-leaf wood door with a transom light at the main entrance. The entrance surround features pilasters with stop-fluted shafts and foliate Corinthian capitals and an entablature featuring foliate ornament flanking a carved panel above triglyphs and molding. The house retains its historic basement window grilles. The house features a limestone sill course at the basement, splayed, stepped limestone lintels at the first story, and splayed limestone lintels with foliate keystones at the second and third stories. The basement, first, and second stories feature limestone sill courses.

Primary (West 138th Street, North) Facade: This orange Roman brick facade features an irregular fenestration pattern that echoes the detailing of the principal facade. The facade

features a limestone sill course at the basement, splayed, stepped limestone lintels at the first story, and splayed limestone lintels with foliate keystones at the second and third stories. The basement, first, and second stories feature limestone sill courses. A single-bay, three-story garage extension with single roll-up garage door was built before c. 1940.

#### **Alterations**

Primary (Edgecombe Avenue, West) Facade: Stoop railings; historic one-over-one sash windows replaced; light fixtures at basement and main entrance

Primary (West 138th Street, North) Facade: Historic one-over-one sash windows replaced; light fixtures at basement

#### **Site**

Sunken areaway with pre-1940 iron fence

#### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives



# Edgecombe Avenue between West 138th and 139th Streets

Dorrance Brooks Square Historic District

## West Side of Edgecombe Avenue

### 71-79 Edgecombe Avenue

*See 337 West 138th Street*

### 81-91 Edgecombe Avenue

*See 574 St. Nicholas Avenue*

## East Side of Edgecombe Avenue

### 76 Edgecombe Avenue (aka 325-329 West 138th Street)

Borough of Manhattan Tax Map Block 2041, Lot 30

**Date(s):** 1889 (NB 91-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s) / Developer(s):** George J. Hamilton  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brownstone; brick  
**Status:** Contributing

#### History, Significance and Notable Characteristics

This row house was originally one of eleven row houses constructed in 1889 and designed by architect E. R. Will for owner George J. Hamilton, of which only this house and 88 Edgecombe Avenue are still extant. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. Dr. Russell Nelson,

nationally renowned gynecologist and first African American to intern at New York City Bellevue Hospital maternity ward, resided at 76 Edgecombe Avenue from 1925 to 1930.

No. 76 Edgecombe Avenue sits on a corner lot and was executed in the Romanesque Revival style. The Edgecombe Avenue facade is three bays wide, and the West 138th Street facade is seven bays wide. The building features a two-story rusticated base and a rounded corner bay with stone quoins and a conical turret. At the second story, the building's windows are arched with rusticated brownstone enframements, arched stone lintels, rusticated pilasters, and molded stone sills. The upper-story windows all retain their wide lintels and molded stone sills.

**Primary (Edgecombe Avenue, West) Facade:** The main entrance is located on this facade and consists of a stone portico featuring Tuscan pilasters supporting a wide stone frieze and cornice. This facade is designed with similar features as the West 138th Street facade.

**Primary (West 138th Street, South) Facade:** This facade is designed with similar features as the Edgecombe Avenue facade.

**Secondary Rear (East) Facade:** This is a partially visible brick facade with one-over-one windows with stone lintels and sills.

### **Alterations**

**Primary (West) Facade:** Cornice replaced; facade painted; roof altered, and crenellation removed; windows replaced throughout; main entrance door replaced; non-historic light fixture and intercom system at main entrance; non-historic metal security grilles at basement windows

**Primary (South) Facade:** Facade painted; cornice partially removed; non-historic metal security grilles at basement windows; three-story brick addition; non-historic electrical conduits

**Secondary Rear (East) Facade:** Non-historic metal security grilles at basement window; non-historic metal fire escape; non-historic metal piping; non-historic wood fencing at roof

### **Site**

Tall metal fence and gate at rear alley

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York State Census (1925), New York State Archives.

## 80 Edgecombe Avenue (aka 78-86 Edgecombe Avenue)

Borough of Manhattan Tax Map Block 2041, Lot 31

**Date(s):** 1915 (NB 248-1915)  
**Architect(s) / Builder(s):** Gronenberg & Leuchtag  
**Original Owner(s)/ Developer(s):** 14th Street and 7th Ave Construction Company  
**Type:** Apartment building  
**Style(s):** Arts and Crafts/Viennese Secession  
**Stories:** 5 and basement  
**Material(s):** Glazed Brick; stone; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

These two apartments buildings at 78-86 Edgecombe Avenue and 90-96 Edgecombe Avenue were built in 1915 and designed as a pair by the architectural firm of Gronenberg & Leuchtag for the 14th Street and 7th Ave Construction Company. These multi-family apartment buildings were developed in response to the expansion of transportation in the early 20th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. Residents included Sarah (Sadie) Delany (1889 to 1999) who was the first African American woman to teach domestic science in a New York high school and Annie Elizabeth (Bessie) Delany (1891 to 1995) who was the second African American woman to be licensed as a dentist in New York. With their mother Nanny James Delany (1861 to 1956), they resided at 80 Edgecombe Avenue from 1940 to 1957. Walter Francis White, author and political activist, served as president of the National Association for the Advancement of Colored People (NAACP) from 1929- 1955, and resided at 78-86 Edgecombe Avenue from 1923 to 1925. Julius Lorenzo Bledsoe (1898 to 1943), actor and singer, was the first African American to perform with a United States opera company in America, and resided at 78-86 Edgecombe Avenue in 1925.

No. 78-86 Edgecombe Avenue was executed in the Arts and Crafts Style with Viennese Secession details. The facade features intricately patterned brick work with terra cotta decoration that creates texture and visual interest.

The building features an alternating Flemish bond pattern and a stone and brick water-table that increases in height with the grade of the street, and windows of varying configurations with brickwork enframements and stone sills. The arched main entrance has a historic wood arched transom, a slightly projecting stone enframement that features stylized floral decorative details, a decorative keystone, pilasters topped by rosettes, and a stone cornice. At the corners of the building are basket-weave pattern pilasters and dog-tooth headers, and at the first-story windows there are inset brick work spandrel panels. A continuous stone and brick cornice separates the first and second stories. Historic metal fire escapes are present from the second to fifth stories. The brickwork cornice features diamond details. At the corners, a stone belt course with cartouches supports the corner segmental arched pediments, which also feature arched brick work header window enframements, stone sills, brickwork pilasters, and brick embrasures.

Secondary Side (North) Facade: This brick facade is partially visible from fourth story to roofline. Secondary Side (South) Facade: This brick facade is partially visible from fourth story to roofline.

**Alterations**

Windows replaced throughout; stained-glass transom windows removed; main entrance door replaced; non-historic address plaque at main entrance; non-historic light fixtures at main entrance; non-historic intercom system at main entrance

**Site**

Tall metal fence and gate at secondary entrance

**Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; Building Permit Search, Office of Metropolitan History; New York State Census (1925), New York State Archives; U.S. Census Records, 1930; U.S. Census Records, 1940.

**88 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2041, Lot 72

**Date(s):** 1889 (NB 91-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s)/ Developer(s):** George J. Hamilton  
**Type:** Row house  
**Style(s):** Romanesque Revival/Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; wood cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This row house was originally one of eleven row houses constructed in 1889 and designed by architect E. R. Will for owner George J. Hamilton, of which only this house and 76 Edgecombe Avenue are still extant. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

No. 88 Edgecombe Avenue was executed in the Romanesque Revival style. The row house is two bays wide with a rusticated brownstone base and first story. The main entrance features pilasters supporting a wide lintel and cornice. The house has tripartite windows with a wide brownstone lintel course at the basement, and tripartite windows with transoms at the first story with brownstone lintels and sills. One-over-one windows are located above the main entrance from the first to third stories, and at the third and fourth stories, bay windows with fluting and spandrel panels contain elaborate decorative details on their frieze. The house is topped by a denticulated cornice with a stylized frieze and a conical slate turret with copper finial.

**Alterations**

Windows replaced throughout; stained-glass transom windows removed; main entrance door replaced; non-historic address plaque at main entrance; non-historic light fixture at main entrance

**Site**

Metal access hatch; concrete areaway

**Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (January 26, 1889), 127; State population census schedules, 1925. Albany, New York: New York State Archives.

**90 Edgecombe Avenue (aka 90-96 Edgecombe Avenue, 324-328 West 139th Street)**

Borough of Manhattan Tax Map Block 2041, Lot 68

**Date(s):** 1915 (NB 247-1915)  
**Architect(s) / Builder(s):** Gronenberg & Leuchtag  
**Original Owner(s)/ Developer(s):** 14th Street and 7th Ave Construction Company  
**Type:** Apartment building  
**Style(s):** Arts and Crafts/Viennese Secession  
**Stories:** 5 and basement  
**Material(s):** Glazed brick; stone; terra cotta  
**Status:** Contributing

**History, Significance and Notable Characteristics**

These two apartment buildings at 90-96 Edgecombe Avenue and 76-86 Edgecombe Avenue were built in 1915 and designed as a pair by the architectural firm of Gronenberg & Leuchtag for the 14th Street and 7th Ave Construction Company. These Multi-family apartment buildings started to be developed in response to the expansion of transportation in the early 20th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. Famous residents included: Walter F. White (1893 to 1955), Civil Rights activist, and head of the N.A.A.C.P. from 1929 to 1955, who resided at this address in the 1920s; Julius Lorenzo Bledsoe (1898 to 1943), actor and singer, who was the first African-American to perform with a United States opera company in America resided at this address in the 1930s and 1940s; Donald Redman, (1900 to 1964), famous jazz arranger, composer and musician, resided at this address in the 1940s.

No. 90-96 Edgecombe Avenue was executed in the Arts and Crafts Style with Viennese Secession details. The facade features intricately patterned brick work with terra cotta decoration that creates texture and visual interest.

Primary (Edgecombe Avenue, West) Facade: The facade is nine bays wide and features an alternating Flemish bond pattern and a stone and brick water-table that increases in height with the grade of the street, and windows of varying configurations with brickwork enframements and stone sills. The arched main entrance has a historic wood arched transom, a slightly projecting stone enframement that features stylized floral decorative details, a decorative keystone, pilasters topped by rosettes, and a stone cornice. At the corners of the building are basket-weave pattern pilasters and dog-tooth headers, and at the first-story windows there are inset brick work spandrel panels. A continuous stone and brick cornice separates the first and second stories. Historic metal fire escapes are present from the second to fifth stories. The brickwork cornice features diamond details. At the corners, a stone belt course with cartouches supports the corner segmental arched pediments, which also feature arched brick work header window enframements, stone sills, brickwork pilasters, and brick embrasures.

Primary (West 139th Street, North) Facade: This facade is ten bays wide and except for not having an entrance, is designed identically to the Edgecombe Avenue facade.

Secondary Side (East) Facade: This brick facade is visible from base to roofline, with one-over-one segmental arched windows with stone sills from the first to the fifth stories.

Secondary Side (South) Facade: This brick facade is partially visible from the fifth story to the roofline.

#### **Alterations**

Primary (West) Facade: Windows replaced throughout; main entrance door replaced; non-historic light fixtures at main entrance; non-historic metal grilles at basement and first-story windows

Primary (North) Facade: Windows replaced; electrical conduits at eastern part of first-story facade; non-historic metal grilles at basement windows

Secondary Side (East) Facade: Windows replaced; electrical conduits northern part of first-story facade

#### **Site**

Secondary Side (East) Facade: Tall metal fence and gate at alleyway

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New Building Research Office of Metropolitan History; New York State Census (1925), New York State Archives; U.S. Census Records, 1930; U.S. Census Records, 1940.

# Edgecombe Avenue between West 139th and 140th Streets

Dorrance Brooks Square Historic District

## West Side of Edgecombe Avenue

### 101-103 Edgecombe Avenue

*See 580 St. Nicholas Avenue*

## East Side of Edgecombe Avenue

### 100 Edgecombe Avenue (aka 327 West 139th Street)

Borough of Manhattan Tax Map Block 2042, Lot 1

**Date(s):** 1897 (NB 253-1897)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brownstone; terra cotta; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 100 Edgecombe Avenue is one of seven row houses (100 to 110 Edgecombe Avenue) constructed in 1897 and designed by architect A. De Saldern for owner Claire E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style, with high stoops, modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

Primary (Edgecombe Avenue, West) Facade: No. 100 Edgecombe Avenue features a

buff brick, limestone and brownstone facade with terra-cotta details. The rowhouse is two bays wide and retains its historic high brownstone stoop and historic wood-and-glass double-leaf door and transom with a decorative brownstone enframing and flat lintel. Brick and stone quoins are present at the corners of the facade from the first to third stories. The paired one-over-one windows are framed with stone quoins and eared lintels at the first to third stories, with a wide decorative spandrel panel located below the third-story windows. The building's intact metal cornice features Renaissance Revival-style modillions and a wide frieze with stone banding.

Primary (West 139th Street, South) Facade: This brick facade has quoins at the first to third stories at the corners of the facade, with a tall stone water table with stone sill band running the width of the facade. The first story windows feature stone enframements with quoins and wide lintels and cornice. A stone sill band runs the width of the facade at the second story, featuring stone enframements with decorative spandrel panels, quoins, and eared lintels. The building's intact metal cornice features Renaissance Revival-style modillions and a wide frieze with stone banding.

### **Alterations**

Primary (West) Facade: Facade partially painted; stoop painted; windows replaced throughout; metal grille at first-story and basement windows and gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance

Primary (South) Facade: Brick and stone facade partially painted; windows replaced throughout; three-story brick addition with metal access door at basement facade; small window at first story

Secondary Rear (East) Facade: Three-story brick addition facade; one window with stone lintels and sills at first to third stories

### **Site**

Primary (West) Facade: Stone retaining wall with low curb and metal railings and gate; stone stairs topaved concrete areaway; stone planting boxes

Primary (South) Facade: Stone curb and retaining wall with metal railings and gate; metal stairs to pave

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (April 3, 1897), 577.



## 102 Edgecombe Avenue

Borough of Manhattan Tax Map Block 2042, Lot 101

**Date(s):** 1897 (NB 253-1897)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brownstone; terra cotta; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 102 Edgecombe Avenue is one of seven row houses (100 to 110 Edgecombe Avenue) constructed in 1897 and designed by architect A. De Saldern for owner Claire E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style, with high stoops, modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 102 Edgecombe Avenue features a buff brick, limestone and brownstone facade with terra-cotta details. The row house is two bays wide and retains its historic high curved brownstone stoop with basement and cellar window openings as well as its historic arched wood-and-glass double-leaf door and transom with a stone and terra-cotta enframing, pilasters, and decorative brackets. The first story consists of a stone base with incorporated wide lintels bands, with an arched window opening, a continuous stone sill band, and a decorative terra-cotta plaque. The second-story windows have stone and terra-cotta sill bands, eared stone lintels, and are topped with a denticulated cornice and decorative terra-cotta spandrel panels. The third-story windows feature eared lintels and a continuous sill cornice. The building retains its intact metal bracketed denticulated Renaissance Revival-style cornice and a wide frieze.

### Alterations

Facade partially resurfaced; stoop resurfaced; windows replaced at second and third stories; metal grilles at basement and cellar windows; gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances

### Site

Curved stone hip and shared retaining wall with metal fencing and gate; stone stairs to paved concrete areaway

### Sidewalk / Curb Materials

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (April 3, 1897), 577.

## 104 Edgecombe Avenue

Borough of Manhattan Tax Map Block 2042, Lot 7503

**Date(s):** 1897 (NB 253-1897)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brownstone; terra cotta; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 104 Edgecombe Avenue is one of seven row houses (100 to 110 Edgecombe Avenue) constructed in 1897 and designed by architect A. De Saldern for owner Claire E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style, with high stoops, modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 104 Edgecombe Avenue features a buff brick, limestone and brownstone facade with terra-cotta details. The row house is two bays wide and retains its historic high curved brownstone stoop with basement and cellar window openings as well as its historic arched wood-and-glass double-leaf door and transom with a stone and terra cotta enframing and decorative brackets. The first story consists of a stone base with an incorporated wide lintel band, with an arched window opening, a continuous stone sill band, and a decorative terra cotta plaque. The second-story windows have stone and terra-cotta sill bands, eared stone lintels, and are topped with a denticulated cornice and decorative terra-cotta spandrel panels. The third-story windows feature eared lintels and a continuous sill cornice. The building retains its intact metal bracketed denticulated Renaissance Revival-style cornice and a wide frieze.

### Alterations

Facade partially resurfaced; stoop resurfaced; windows replaced at second and third stories; metal grille at basement windows; gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; fire alarm at basement facade; cellar windows have stone infills

### Site

Curved stone hip and shared retaining wall with metal fencing; metal railing and stone stairs to paved concrete areaway

### Sidewalk / Curb Materials

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
“Buildings Projected,” *Real Estate Record and Builders’ Guide* (April 3, 1897), 577.

## 106 Edgecombe Avenue

Borough of Manhattan Tax Map Block 2042, Lot 7504

**Date(s):** 1897 (NB 253-1897)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brownstone; terra cotta; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

No. 106 Edgecombe Avenue is one of seven row houses (100 to 110 Edgecombe Avenue) constructed in 1897 and designed by architect A. De Saldern for owner Claire E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style, with high stoops, modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 106 Edgecombe Avenue features a buff brick, limestone and brownstone facade with terra-cotta details. The row house is two bays wide and retains its historic high curved brownstone stoop with basement and cellar window openings as well as its historic arched wood-and-glass double-leaf door and transom with a stone and terra-cotta enframing and decorative brackets. The first story consists of a stone base with an incorporated wide lintel band, with an arched window opening, a continuous stone sill band, and a decorative terra-cotta plaque. The second-story windows have stone and terra-cotta sill bands, eared stone lintels, and are topped with a denticulated cornice and decorative terra-cotta spandrel panels. The third-story windows feature eared lintels and a continuous sill cornice. The building retains its intact metal bracketed denticulated Renaissance Revival-style cornice and a wide frieze.

## Alterations

Facade partially resurfaced; stoop resurfaced; windows replaced throughout; metal grilles at basement windows replaced; gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic security camera at basement; cellar windows have stone infills

**Site**

Curved stone hip and retaining wall with metal fencing and gate; stone stairs to paved concrete areaway

**Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (April 3, 1897), 577.

**108 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2042, Lot 3

**Date(s):** 1897 (NB 253-1897)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brownstone; terra cotta; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 108 Edgecombe Avenue is one of seven row houses (100 to 110 Edgecombe Avenue) constructed in 1897 and designed by architect A. De Saldern for owner Claire E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. W. E. B. DuBois (1868 to 1963), Civil Rights activist, leader, Pan-Africanist, sociologist, historian, writer, poet, scholar, founder of the NAACP and editor of *The Crisis Magazine* resided at this address with his wife in the 1920s.

The houses in the row are all executed in the Renaissance Revival style, with high stoops, modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 108 Edgecombe Avenue features a buff brick, limestone and brownstone facade with terra-cotta details. The row house is two bays wide and retains its historic high curved brownstone stoop with basement and cellar window openings as well as its historic arched wood-and-glass double-leaf door and transom with a stone and terra-cotta enframing and decorative brackets. The first story consists of a stone base with an incorporated wide lintel band, with an arched window opening, a continuous stone sill band, and a decorative terra-cotta plaque. The second-story windows have stone and terra-cotta sill bands, eared stone lintels, and are topped with a denticulated cornice and

decorative terra-cotta spandrel panels. The third-story windows feature eared lintels and a continuous sill cornice. The building retains its intact metal bracketed denticulated Renaissance Revival-style cornice and a wide frieze.

### **Alterations**

Facade partially resurfaced; stoop resurfaced; main entrance door replaced; windows replaced throughout; metal grille at basement windows replaced; gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; cellar windows have stone infills

### **Site**

Curved stone hip and retaining wall with metal fencing and gate; stone stairs to paved concrete areaway

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (April 3, 1897), 577; New York State Census (1925), New York State Archives; New York City Directory, 1923.

## **110 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2042, Lot 7501

**Date(s):** 1897 (NB 253-1897)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s) / Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brownstone; terra cotta; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 110 Edgecombe Avenue is one of seven row houses (100 to 110 Edgecombe Avenue) constructed in 1897 and designed by architect A. De Saldern for owner Claire E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style, with high stoops, modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 110 Edgecombe Avenue features a buff brick, limestone and brownstone facade with terra-cotta details. The row house is two bays wide and retains its historic high brownstone stoop with basement and cellar window openings as well as its historic wood-and-glass double-leaf door and transom with a decorative enframing including quoins and a flat lintel band. Brick and stone quoins are present at the corners of facade and around the windows at the first to third stories. The paired windows on the first to third stories have stone lintels and sill bands, and there is a wide decorative spandrel panel below the third-story windows. The building's intact metal cornice features Renaissance Revival-style modillions and a wide frieze with stone banding.

### Alterations

Facade painted; stoop painted; main entrance door replaced; windows replaced throughout; metal grilles at first-story and basement windows and gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance; cellar windows removed, areaway raised and under stoop entrance was removed and reconfigured as a window

### Site

Curved stone curb and retaining wall; stone stairs to paved concrete areaway

### Sidewalk / Curb Materials

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (April 3, 1897), 577.

## 112 Edgecombe Avenue

Borough of Manhattan Tax Map Block 2042, Lot 29

**Date(s):** c. 1899-1911  
**Architect(s) / Builder(s):** Not determined  
**Original Owner(s)/ Developer(s):** Not determined  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 4 and basement  
**Material(s):** Limestone; brick; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

These two row houses (112 and 114 Edgecombe Avenue) were constructed between 1899 and 1911 by an undetermined architect and owner. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

112 Edgecombe Avenue is one of a pair of row houses (112 and 114 Edgecombe

Avenue) that feature many identical decorative elements. The houses are executed in the Renaissance Revival style, with stonestoops, modillioned denticulated cornices, and varying Renaissance ornamentation around windows and across the facades.

No. 112 Edgecombe Avenue features a two-story limestone base. The row house is two bays wide and it retains its historic stone stoop, historic wood-and-glass door, and historic one-over-one wood windows throughout. Stone egg-and-dart molding runs the width of the facade between the lower and the upper parts of the facade. The second story windows have stone enframements with bracketed lintels and sills and decorative friezes, and the third story windows have stone lintels and sills. The building's intact metal cornice features Renaissance Revival-style modillions and a wide frieze with stone banding.

#### **Alterations**

Non-historic metal security door at main entrance; metal grille at first-story window; glazing removed from one window at second and third stories; non-historic lighting and electrical conduit pipes at first-story and basement facades

#### **Site**

Stone stoop and retaining wall; stone stairs to paved concrete areaway

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43); George W. and Walter S. Bromley, *Atlas of the Borough of Manhattan*, City of New York (Philadelphia: G. W. Bromley, 1897 and 1911), v. 1, pl. 42.

### **114 Edgecombe Avenue**

Borough of Manhattan Tax Map Block 2042, Lot 28

**Date(s):** c. 1899-1911  
**Architect(s) / Builder(s):** Not determined  
**Original Owner(s)/ Developer(s):** Not determined  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 4 and basement  
**Material(s):** Limestone; brick; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

These two row houses (112 and 114 Edgecombe Avenue) were constructed between 1899 and 1911 by an un-determined architect and owner. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an

important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

114 Edgecombe Avenue is one of a pair of row houses (112 and 114 Edgecombe Avenue) that feature many identical decorative elements. The houses are executed in the Renaissance Revival style, with stonestoops, modillioned denticulated cornices, and varying Renaissance ornamentation around windows and across the facades.

No. 114 Edgecombe Avenue features a two-story limestone base. The row house is two bays wide and retains its historic stone stoop, historic wood-and-glass door, and historic one-over-one wood windows at the first and second stories. Stone egg-and-dart molding runs the width of the facade between the lower and the upper parts of the facade. The second-story windows have stone enframements with bracketed lintels and sills and decorative friezes, and the third-story windows have stone lintels and sills. The building's intact metal cornice features Renaissance Revival-style modillions and a wide frieze with stone banding.

#### **Alterations**

Glazing removed from all windows

#### **Site**

Stone retaining wall; historic iron fence, gate, and newel posts; stone stairs to paved concrete areaway

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
George W. and Walter S. Bromley, *Atlas of the Borough of Manhattan*, City of New York (Philadelphia: G. W. Bromley, 1897 and 1911), v. 1, pl. 42.

### **116 Edgecombe Avenue (aka 116-118 Edgecombe Avenue, 324-328 West 140th Street) (Mount Calvary Independent Methodist Church, former Lutheran Church of Atonement)**

Borough of Manhattan Tax Map Block 2042, Lot 27

**Date(s):** 1897 (NB 691-1897)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Lutheran Church of Atonement  
**Type:** Religious  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; copper turrets  
**Status:** Contributing



### **History, Significance and Notable Characteristics**

Mount Calvary Independent Methodist Church was designed in the Gothic Revival style by Henry Andersen and built in 1897-98 for the Evangelical Lutheran Church of the Atonement. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Mount Calvary Independent Methodist Church was organized around 1920 by a group of parishioners that left the Bethel A.M.E. Church. Initially, the new congregation rented a room on the second floor of the Lafayette Building, but within a few years they were able to purchase the present building. By the 1940s, the church had one of the largest African American congregations in Harlem. In 1946, Shirley Chisholm was hired as a teacher in the church's nursery school and taught there until 1953. Shirley Chisholm was later elected the first Black woman to the United States Congress and in 1972 the first Black candidate for president of the United States.

The church sits on a corner lot and features tripartite facades divided by stone buttresses, a central two-story section with gable roof topped by stone cross finials, and flanking projecting towers; the north tower has Roman numeral clocks at the second story on both the Edgecombe Avenue and West 140th Street facades. The church has a rusticated stone base and a brick upper facade, with wide stone banding across the width of the facade marking the transition. Both facades feature terra cotta decorative details and a central stained-glass rose window with flanking stained-glass tracery windows. The building also has two turrets, one featuring a slate and copper roof and one with an all-copper roof, both topped by cross finials.

**Primary (Edgecombe Avenue, West) Facade:** The central entrance on this facade features stone ogee-arched enframements with decorative acanthus leaves and stone finial, two historic wood double-leaf doors with decorative tracery details, flanking stone buttresses and secondary arched entrances with identical details and historic stained-glass transoms. The central historic stained-glass rose window has stone lancet-arch enframements, horse-shoe-arched stained-glass windows featuring quatrefoil stained-glass windows with stone quoins. Flanking stone buttresses and stained-glass tracery windows with stone enframements surround the central window. A stone blind arcade runs the width of the facade with the center angle topped by stone finial. The angled pediment at the third story features a blind arcade with terra-cotta cornice and is topped by a stone cross. The southern tower is four stories tall and features a secondary entrance with historic lancet-arched wood double-leaf door with identical decorative details and historic stained-glass transom as the main entrance. At the second story there are lancet windows with stone enframements and a stone blind arcade. The third story features a central terra-cotta decorative panel. The fourth story features historic stained-glass lancet windows and an angled pediment with turrets and a blind arcade with terra-cotta cornice, topped by a stone cross and a shingle gable roof.

**Primary (West 140th Street, North) Facade:** This facade features a rusticated base, historic arched stained-glass one-over-one windows with transom and stone enframements with decorative shield and quatrefoil details above, and a secondary entrance with paired stained-glass windows above. The second-story brick facade features a central historic stained-glass rose window with stone lancet-arch

enframements and horse-shoe-arched stained-glass windows featuring quatrefoil stained-glass windows with stone quoins. The window is flanked by stone buttresses capped by decorative stone finials and stained-glass tracery windows with quoin stone enframements. A stone blind arcade runs the width of the facade with the centerangle topped by stone finial. The angled pediment at the third story features a blind arcade with terra-cottacornice and topped by a stone cross. The western tower is three stories tall and features a secondary entrance with a historic lancet-arched wood double-leaf door and historic stained-glass transom, second- story lancet windows with stone enframements and stone-blind arcade. The third-story brick facade features a two-story shingle gable roof with terra-cotta decorative details topped by a stone cross finial.

Secondary Side (South) Facade: This parged brick facade is partially visible from the third story to the roof, with a brick chimney and shingle gable roof with terra-cotta coping stones and copper turret with decorative finial.

### **Alterations**

Primary (West) Facade: Non-historic metal and glass signage, non-historic lighting

Primary (North) Facade: Facade partially painted; non-historic metal security grilles at all first-story windows; non-historic metal roll security gate at secondary entrance; plastic netting on historic cast-iron fencing obscures areaway

The New York City Department of Buildings issued a permit for the full demolition of the church (permit No. 123267464-01-DM) on July 31, 2018, which was renewed and reissued on April 9, 2021.

### **Site**

Primary (West) Facade: Stone stairs lead to central entrance; concrete areaway with historic tall cast-iron fencing and newel posts with decorative cross finials

Primary (North) Facade: Stone stairs lead to recessed secondary entrance; concrete areaway

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," RealEstate Record and Builders Guide (September 4, 1897), 334.

# Frederick Douglass Boulevard between West 139th and 140th Streets

Dorrance Brooks Square Historic District

## West Side of Frederick Douglass Boulevard

### 2611 Frederick Douglass Boulevard (aka 2611-2623 Frederick Douglass Boulevard, 301 West 139th Street, 300 West 140th Street) (The Bradhurst at Strivers Row)

Borough of Manhattan Tax Map Block 2042, Lot 7502

**Date(s):** 1896 (NB 442-1896)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Matthew C. Kervan  
**Type:** Store and Flats  
**Style(s):** Renaissance Revival  
**Stories:** 5  
**Material(s):** Brick; brownstone; terra cotta; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 2611 Frederick Douglass Boulevard is comprised of seven buildings (2611 to 2623 Frederick Douglass Boulevard) constructed in 1896 and designed by the architectural firm of Neville & Bagge and constructed in 1896 for Matthew C. Kervan, which have been merged into a single tax lot, condominium units 1101-1153. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These seven buildings are executed in the Renaissance Revival style and are five stories in height. The shared stylized features include brick and brownstone facades with terra-cotta details, brick pilasters and quoins and varying window enframing details. A brownstone architrave and cornice sit above the storefronts, featuring a shell fan detail above first-story central entrance and cornice.

Primary (Frederick Douglass Boulevard, East) Facade: Across the facades of all seven buildings, the second through fifth stories are clad in brick with brownstone and terra-cotta, and brick pilasters and quoins horizontally divide the facade. The symmetrical window arrangements across the facade feature several types of window enframements with banding, string and sill courses. The terra-cotta window details and brownstone enframements alternate, featuring bracketed lintels and sills, round arched window lintels with ornately decorated tympanums, flat arched lintels with keystones, slightly projecting lintels, and eared lintels. Window enframements, and a brownstone cornice

with incorporated sill course. The building's intact metal bracketed denticulated cornice features an arched pediment featuring a fan shell detail.

Primary (West 139th Street, South) Facade: A tall brownstone water-table runs to the secondary entrance, and enframements that feature pilasters with ionic capitals support an architrave and cornice, and an arched entrance with the same stylized details at windows. The first-story window enframements feature egg-and-dart and bead-and-reel details and slightly projecting lintels. Two window bays feature smaller windows with ornately detailed spandrel panels, and one oval window with brownstone enframements features four keystones. The secondary entrance is recessed and features an arched brownstone enframement with the same decorative details as the windows. The second through fifth stories feature identical decorative elements as the Primary (Frederick Douglass Boulevard, East) Facade.

Primary (West 140th Street, North) Facade: A tall brownstone water-table runs to the secondary entrance, and enframements that feature pilasters with ionic capitals support an architrave and cornice, and an arched entrance with the same stylized details at windows. The first-story window enframements feature egg-and-dart and bead-and-reel details and slightly projecting lintels. Two window bays on the facade feature window openings with ornately detailed spandrel panels, and one oval window opening with brownstone enframements with four keystones. The secondary entrance is recessed and features an arched brownstone enframement with the same decorative details as the windows. The second through fifth stories feature identical decorative elements as the Primary (Frederick Douglass Boulevard, East) Facade.

Secondary Rear (West) Facade: This is a partially obscured brick facade with no window openings.

### **Alterations**

Primary (East) Facade: All first-story entrances and stone stoops to residential stories removed; central entrance added and designed to match updated storefronts; non-historic canvas awnings above all storefronts

Primary (South) Facade: Third window at first story spandrel panel removed and infilled with brick; stoop stairs removed; secondary entrance door replaced; storefronts updated; security lights and cameras at first-story facade; electric conduits and lights at basement facade

Primary (North) Facade: All first-story windows infilled, secondary entrance door replaced; storefronts updated; non-historic metal fire escape; non-historic light fixtures, security cameras, and electrical conduits above first story; non-historic awning above entrance and storefronts

Secondary Rear (West) Facade: Facade painted

### **Site**

Cast-iron fencing and gate surround stoop, secondary entrance on south facade, areaway and metal access stairs; tall metal fencing and gate at end of facade.

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal and stone curbs. NOTE: Sidewalk material is not regulated

in this historicdistrict.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 29, 1896), 544.

# St. Nicholas Avenue between West 137th and 138th Streets

Dorrance Brooks Square Historic District

## East Side of St. Nicholas Avenue

**526-550 St. Nicholas Avenue,**  
*See 59 Edgecombe Avenue*

# St. Nicholas Avenue between West 138th and 139th Streets

Dorrance Brooks Square Historic District

## East Side of St. Nicholas Avenue

### 560-568 St. Nicholas Avenue

*See 337 West 138th Street*

### 570 St. Nicholas Avenue

*See 31-45 Edgecombe Avenue, Dorrance Brooks Square*

### 574 St. Nicholas Avenue (aka 572-576 St. Nicholas Avenue, 81-91 Edgecombe Avenue, 336-340 West 139th Street)

Borough of Manhattan Tax Map Block 2048, Lot 16

**Date(s):** 1913 (NB 85-1913)  
**Architect(s) / Builder(s):** Sommerfeld & Steckler  
**Original Owner(s)/ Developer(s):** Solow Construction Company  
**Type:** Apartment building  
**Style(s):** Arts and Crafts  
**Stories:** 6 and basement  
**Material(s):** Brick; limestone  
  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 574 St. Nicholas Avenue was built in 1913 and designed by the architectural firm of Sommerfeld & Steckler for the Solow Construction Company. Multi-family apartment buildings in the historic district were developed in response to the expansion of transportation in the early 20th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. Robert Savon Pios, famed artist, illustrator, and muralist, resided at 574 St. Nicholas Avenue in the 1940s.

Primary (St. Nicholas Avenue, West) Facade: No. 574 St. Nicholas Avenue is six stories tall and was designed in the Arts and Craft style, with a Flemish bond brick facade and one-over-one windows of various sizes throughout. The building is H-shaped, with deep

light courts that are three bays deep and two bays wide from the base to the roofline. The building's main entrance is recessed within the light court facing St. Nicholas Avenue. The building has brickwork banding at base of the facade, and paired windows featuring soldier brick lintels and stone sills. At the second story, the windows are surrounded by brickwork framements with limestone bracketed balconettes with iron railings, a feature that is repeated at the sixth story. The second- through fifth-story windows feature soldier brick lintels, stone sills, and brickwork spandrel panels. Historic metal fire escapes run from the second to sixth stories. The building is topped by a brickwork parapet with stone coping.

Primary (Edgecombe Avenue, East) Facade: This facade is designed with similar window configuration and decorative elements as the St. Nicholas Avenue facade.

Primary (West 139th Street, North) Facade: This facade is designed with similar window configuration and decorative elements as the St. Nicholas Avenue facade.

Secondary Side (South) Facade: This is a partially parged brick facade with segmentally arched windows of various sizes with stone lintels. There are metal security grilles at the first-story windows.

### **Alterations**

Primary (West) Facade: Cornice removed; main entrance door and sidelights replaced; windows replaced throughout; non-historic light fixtures and signage; non-historic electrical conduits; metal construction scaffolding at first-story main entrance

Primary (East) Facade: Cornice removed; two reconfigured storefronts with below grade entrance and stone access steps; metal construction scaffolding at first-and-second stories; non-historic signage above storefronts; roll-down metal gate; stone cornice above storefronts covered with metal

Primary (North) Facade: Cornice removed; basement windows infilled with brick; windows replaced throughout; metal construction scaffolding at first-and-second stories

Secondary (South) Facade: Windows replaced

### **Site**

East facade areaways with diamond plate metal stairs and ramp, railings and tall metal gate; south facing alleyway that runs from Edgecombe Avenue to St. Nicholas Avenue with tall metal fencing and gate; two secondary entrances with shed roofs

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; Building Permit Search, Office for Metropolitan History; George W. Bromley, *Atlas of the Borough of Manhattan* (New York: 1930), plate 154, part of section 7.



# St. Nicholas Avenue between West 139th and 140th Streets

Dorrance Brooks Square Historic District

## East Side of St. Nicholas Avenue

### 580 St. Nicholas Avenue (aka 578-580 St. Nicholas Avenue, 101-103 Edgecombe Avenue, 337-341 West 139th Street)

Borough of Manhattan Tax Map Block 2048, Lot 21

**Date(s):** 1913 (NB 403-1913)  
**Architect(s) / Builder(s):** Robert T. Lyons  
**Original Owner(s)/ Developer(s):** Herbert Miller, Southerland Realty Company  
**Type:** Apartment building  
**Style(s):** Renaissance Revival  
**Stories:** 6 and basement  
**Material(s):** Brick; limestone  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 580 St. Nicholas Avenue was built in 1913 and designed by the architect Robert T. Lyons for the Herbert Miller, Southerland Realty Company. Multi-family apartment buildings in the historic district were developed in response to the expansion of transportation in the early 20th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

In their home at 580 St. Nicholas Avenue, friends Regina Anderson (the first black librarian for the New York Public Library), Luella Tucker and Ethel Ray Nance (secretary for the National Urban League, and contributor to Opportunity magazine), fostered the careers of notable Harlem Renaissance artists Countee Cullen, Langston Hughes and many others by hosting “the Harlem West Side Literary Salon,” or for those in the know, “580”. The women opened their home for community gatherings and cultural activities. The actress and singer Ethel Waters (1896 to 1977) also lived at this address in 1925.

Primary (St. Nicholas Avenue, West) Facade: No. 580 St. Nicholas Avenue is six stories tall and was designed in the Renaissance Revival style, with a brick facade and one-over-one windows of various sizes throughout. The building is shaped like a double H, with deep light courts at the north and south facades. The building has a one-story limestone and brickwork base, brickwork pilasters at all corners of the facade from the base to the fifth story, and decorative terra-cotta cartouches and soldier brick banding across the width of the facade. The main entrance facing St. Nicholas Avenue features a limestone surround with decorative molding, pilasters with decorative terra-cotta cartouches, and a stone lintel with a central scrolled bracket and decorative iron railings.

A historic metal fire escape is present from second to sixth stories. There are one-over-one windows throughout the facade with brick enframements and stone sills. The first-story windows feature header brick lintels and a stone sillcourse that runs the width of the facade. Raised brickwork panels and terra cotta decorative details are at the sixth story and just below the parapet.

Primary (Edgecombe Avenue, East) Facade: This facade is designed with similar window configuration and decorative details as the St. Nicholas Avenue facade. The central entrance features an arched brickwork surround with a keystone and bracketed stone lintel. Directly above there are tripartite windows with a segmental arched transom.

Primary (West 139th Street, South) Facade: This facade is designed with similar window configuration and decorative details as the St. Nicholas Avenue facade.

Secondary Side (North) Facade: This rear brick facade has windows of various sizes from the base to the roofline. There is a historic metal fire escape from the second floor to the roofline.

### **Alterations**

Primary (West) Facade: Cornice removed; windows replaced throughout; main entrance door replaced; non-historic light fixtures, electrical conduits and security cameras at main entrance; cell panel antenna at roof

Primary (East) Facade: Cornice removed; windows replaced throughout; non-historic light fixtures and electrical conduits at secondary entrance door replaced and sidelight infilled; two storefronts reconfigured; storefronts have roll-down metal gates; stone band above storefronts covered with metal

Primary (South) Facade: Cornice removed; windows replaced throughout; non-historic light fixtures and electrical conduits; HVA metal duct work first-story to roofline

Secondary Side (North) Facade: Cornice removed; windows replaced throughout

### **Site**

Two light court areaways with metal stairs and railings; tall metal fencing and gates; north facing alleyway that runs from Edgecombe Avenue to St. Nicholas Avenue with tall metal fencing and gate; south facing light court areaway at West 139th Street tall metal fencing and gate; south facing light court areaway at West 139th Street tall metal fencing and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New Building Research, Office of Metropolitan History; New York State Census, (1925); George W. Bromley Atlas of Manhattan, (Plate 154, Part of Section 7, 1930).

# West 135th Street between Frederick Douglass and Adam Clayton Powell Jr. Boulevards

Dorrance Brooks Square Historic District

## North Side of West 135th Street

### 201 West 135th Street (aka 2300 Adam Clayton Powell Jr. Boulevard)

Borough of Manhattan Tax Map Block 1941, Lot 29

**Date(s):** 1887 (NB 1046-1887)  
**Architect(s) / Builder(s):** Richard R. Davis & Son  
**Original Owner(s)/ Developer(s):** Howard D. Hamm  
**Type:** Store and Flats  
**Style(s):** Neo-Grec  
**Stories:** 5  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 201 West 135th Street was designed by Richard R. Davis & Son and constructed in 1887 for Howard D. Hamm as part of a row of five five-story brick and stone neo-Grec-style store and flats buildings, four of which remain (201 West 135th Street and 2302-2306 Adam Clayton Powell Jr. Boulevard). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. The building was home to the Big Apple Restaurant and Jazz Club in the 1930s.

Located on the west side of Adam Clayton Powell Jr. Boulevard between 135th and 136th Streets, the buildings in the row feature symmetrical facades articulated with pilasters on the second through fifth stories. The red brick facades are highly ornamented with neo-Grec and Queen Anne-style elements including stone lintels with incised ornaments, recessed brick panels, inset terra-cotta panels with varying floral motifs and molded stringcourses topped by pressed metal cornices with triangular profiles.

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: On this facade, the pilasters divide the facade into three bays. The triangular cornice profile atop the wider central bay with paired windows contributes to the facade's symmetry. The first story includes a historic ornated metal pier.

Primary (West 135th Street, South) Facade: The decorative features of the Adam Clayton Powell Jr. facade are carried onto the West 135th Street facade, where brick

pilasters divide the long expanse into 12 bays, with a central section containing a fire escape. The western bay of the first story contains portions of a historic storefront, installed between 1897 and 1911, including part of its Renaissance Revival-style metal cornice and entrance enframing with decorated piers and scroll brackets.

Secondary Side (West) Facade: This unadorned brick facade is partially visible from West 135th Street and feature an arched window on the second story.

### **Alterations**

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: Facade and cornice painted; storefronts replaced; storefront cornice likely removed; historic one-over-one sash windows appear to have been replaced; panel antennas on the roof

Primary (West 135th Street, South) Facade: Facade and cornice painted; historic storefront cornice likely partially removed at western bay and non-historic storefront infill added; other storefronts replaced; historic one-over-one sash windows appear to have been replaced; windows in second bay from the eastern side of facade infilled with brick; panel antennas on the roof

Secondary Side (West) Facade: Panel antennas on the roof; window likely replaced

### **Site**

Fenced garbage area on the West 135th Street facade

### **Sidewalk / Curb Materials**

Concrete sidewalk with concrete and metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 21, 1887), 722; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 40; "Wine and Dine at the Big Apple," *The New York Age*, (August 4, 1934), 4.

# West 136th Street between Edgecombe Avenue and Frederick Douglass Boulevard

Dorrance Brooks Square Historic District

## North Side of West 136th Street

### 305 West 136th Street

Borough of Manhattan Tax Map Block 1960, Lot 42

**Date(s):** 1886 (NB 1330-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

This Queen Anne-style row house with Romanesque Revival elements was built in 1886 as part of a consistent row of nine houses (305 to 319 West 136th Street) by William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide and feature brick facades; second-story oriel windows; brownstone sill and lintel courses; and rough-faced brownstone box stoops, basements, and first-story facades.

Facade decoration alternates between terra-cotta details and bracketed cornices, and brownstone details and pedimented cornices.

No. 305 West 136th Street features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature smooth brownstone coping that terminates in an angular scroll detail. The decorative iron basement window grille and under-stoop entrance gate appear to be historic. The basement and first story are faced in rough-faced brownstone; windows at these stories feature smooth brownstone sill courses, and openings sit beneath broader rough-faced brownstone lintel courses. The second and third stories are clad in red brick and feature projecting brownstone sill courses, and flush brownstone lintel courses. Second-story windows sit within a brownstone oriel with roundel- and foliate-patterned friezes at the base and a scrolled foliate frieze with a central grotesque at the crown. The building is

crowned with a denticulated, pedimented metal cornice with an abstract sunburst design, set beneath a pitched roof.

Secondary (East) Facade: This partially visible facade has no visible openings

### Alterations

Historic one-over-one sash windows replaced; doorbell at basement entrance; intercom and doorbell at main entrance; on December 30, 2020, the New York City Department of Buildings issued an Emergency Declaration (Dec # 15913) requiring the partial demolition of the leaning parapet at the front of the east wall, which was observed to be at risk of collapsing

### Site

Concrete areaway

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 31, 1886), 988; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 307 West 136th Street

Borough of Manhattan Tax Map Block 1960, Lot 41

**Date(s):** 1886 (NB 1330-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Queen Anne-style row house with Romanesque Revival elements was built in 1886 as part of a consistent row of nine houses (305 to 319 West 136th Street) by William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide and feature brick facades; second-story oriel windows; brownstone sill and lintel courses; and rough-faced brownstone box stoops, basements, and first-story facades. Facade decoration alternates between terra-cotta details and bracketed cornices, and brownstone details and pedimented cornices.

No. 307 West 136th Street features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature smooth brownstone coping that terminates in an angular scroll detail. The decorative iron basement window grille and under-stoop entrance gate appear to be historic. The basement and first story are faced in rough-faced brownstone; windows at these stories feature smooth brownstone sill courses, and openings sit beneath broader rough-faced brownstone lintel courses. The second and third stories are clad in red brick and feature projecting brownstone sill courses, and flush brownstone lintel courses. Second-story windows sit within a rounded oriel with a corbelled base and crown, each of which features a row of floriate terra-cotta bas-relief tiles. The building is crowned with a bracketed, denticulated, and paneled metal cornice set beneath a pitched roof.

### **Alterations**

Historic one-over-one sash windows replaced; first-story window grille installed; light fixture with conduit atbasement; street numbers on entrance doors; glazed portion of entrance doors expanded

### **Site**

Concrete areaway

### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 31, 1886), 988; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **309 West 136th Street**

Borough of Manhattan Tax Map Block 1960, Lot 40

**Date(s):** 1886 (NB 1330-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Queen Anne-style row house with Romanesque Revival elements was built in 1886 as part of a consistent row of nine houses (305 to 319 West 136th Street) by William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter

of the Harlem Renaissance from the early 1920s to the 1940s.

In 1927, 309 West 136th Street was listed in advertisements in the *New York Age* as a maternity hospital, "including physician." Its advertisement in the *Age* suggests that it was meant to serve the Black population of Harlem, which was denied access to certain medical services at the time. In c. 1929-30, 309 West 136th Street was home to outspoken Pullman porter George L. Ford, who was host to discussions at this address to organize and advocate for porters' retirement benefits. In 1935, Mrs. Mamie Reed, a resident of 309 West 136th Street and one of the first Black employees of the Taystee Bread Company, was essential to "the fight of four young women of Harlem against a policy of discrimination and segregation in their jobs with the Taystee Bread Company," which won an assurance of fair work for Black employees from an apologetic branch head.

Houses in the row are two bays wide and feature brick facades; second-story oriel windows; brownstone sill and lintel courses; and rough-faced brownstone box stoops, basements, and first-story facades.

Facade decoration alternates between terra-cotta details and bracketed cornices, and brownstone details and pedimented cornices.

No. 309 West 136th Street features a brownstone box stoop with rough-faced cheek walls that leads to the main entrance. The cheek walls feature smooth brownstone coping that terminates in an angular scroll detail. The decorative iron under-stoop entrance gate appears to be historic. The basement and first story are faced in rough-faced brownstone; windows at these stories feature smooth brownstone sill courses, and openings sit beneath broader rough-faced brownstone lintel courses. The second and third stories are clad in red brick and feature projecting brownstone sill courses, and flush brownstone lintel courses. Second-story windows sit within a brownstone oriel with roundel- and foliate-patterned friezes at the base and a scrolled foliate frieze with a central grotesque at the crown. The building is crowned with a pediment with an abstract sunburst design, set beneath a pitched roof.

#### **Alterations**

Facade painted; historic double-leaf entrance doors replaced and entrance partly infilled with non-historic door, doorframe, and transom with light fixtures; historic one-over-one sash windows replaced; decorative iron basement window grille replaced; first-story window grille installed; intercom and doorbell at main entrance; metal molded cornice and pediment frame removed

#### **Site**

Concrete areaway with non-historic areaway fence

#### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 31, 1886), 988; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; *New York Age*, March 5, 1927; James H. Hogans, "Things Seen, Heard and Done Among



Pullman Employees,” *New York Age*, April 20, 1929, 9; “Win Fight Against Prejudice in Baking Company’s Plant: 4 Women Win in Fight on Bias; Bread Company Rescinds Jim- Crow Orders After Threat of Boycott,” *New York Age*, June 22, 1935, 2

### 311 West 136th Street

Borough of Manhattan Tax Map Block 1960, Lot 39

**Date(s):** 1886 (NB 1330-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice; terra cotta  
**Status:** Contributing

#### History, Significance and Notable Characteristics

This Queen Anne-style row house with Romanesque Revival elements was built in 1886 as part of a consistent row of nine houses (305 to 319 West 136th Street) by William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide and feature brick facades; second-story oriel windows; brownstone sill and lintel courses; and rough-faced brownstone box stoops, basements, and first-story facades. Facade decoration alternates between terra-cotta details and bracketed cornices, and brownstone details and pedimented cornices.

No. 311 West 136th Street features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature smooth brownstone coping that terminates in an angular scroll detail. The decorative iron under-stoop entrance gate appears to be historic. The basement and first story are faced in rough-faced brownstone; windows at these stories feature smooth brownstone sill courses, and openings sit beneath broader rough-faced brownstone lintel courses. The second and third stories are clad in red brick and feature projecting brownstone sill courses, and flush brownstone lintel courses. Second-story windows sit within a rounded oriel with a corbelled base and crown, each of which features a row of floriate terra cotta bas-relief tiles. The building is crowned with a bracketed, denticulated, and paneled metal cornice set beneath a pitched roof.

#### Alterations

Historic one-over-one sash windows replaced; decorative iron basement window grille replaced; first-story window grille installed; light fixtures and intercom at main entrance; signage with street number at first story.

**Site**

Concrete areaway

**Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 31, 1886), 988; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

**313 West 136th Street**

Borough of Manhattan Tax Map Block 1960, Lot 38

**Date(s):** 1886 (NB 1330-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Queen Anne-style row house with Romanesque Revival elements was built in 1886 as part of a consistent row of nine houses (305 to 319 West 136th Street) by William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

In 1932, under the direction of Dr. Lionel A. Francis, the Universal Negro Improvement Association (UNIA) operated Universal Centre, a community center, at 313 West 136th Street, which also served as the organization's offices. In 1933-36, *Paucae Sed Fidelis* ("Few, But Faithful"), a Black social club, held events, among them a popular Harvest Festival, for "friends and followers" at this address. In 1941, a Black women's social club, the Seven Riding Spurs (later the Riding Spur Social and Athletic Club), began to operate at 313 West 136th Street, then the home of Corrine Williams Jones.

Houses in the row are two bays wide and feature brick facades; second-story oriel windows; brownstone sill and lintel courses; and rough-faced brownstone box stoops, basements, and first-story facades.

Facade decoration alternates between terra-cotta details and bracketed cornices, and brownstone details and pedimented cornices.

No. 313 West 136th Street features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature

smooth brownstone coping that terminates in an angular scroll detail. The basement and first story are faced in rough-faced brownstone; windows at these stories feature smooth brownstone sill courses, and openings sit beneath broader rough-faced brownstone lintel courses. The second and third stories are clad in red brick and feature projecting brownstone sill courses, and flush brownstone lintel courses. Second-story windows sit within a brownstone oriel with roundel- and fruit festoon-patterned friezes at the base and a scrolled foliate frieze with a central grotesque at the crown. The building is crowned with a denticulated, pedimented metal cornice with an abstract sunburst design, set beneath a pitched roof.

### Alterations

Stoop resurfaced; basement and first story painted; historic one-over-one sash windows replaced; decorative iron basement window grille and under-stoop gate replaced; first-story window grille installed; intercom, doorbell, and light fixture at main entrance; security camera and light fixture with conduit at basement

### Site

Concrete areaway with non-historic exhaust pipe

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 31, 1886), 988; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "U.N.I.A. Opens New Community Center," *New York Age*, December 17, 1932, 2; "Paucae Sed Fidelis," *New York Age*, June 2, 1934, 10; "Seven Riding Spurs," *New York Age*, December 20, 1941, 5; "Club Gives Wedding Party," *New York Age*, February 12, 1944, 5

## 315 West 136th Street

Borough of Manhattan Tax Map Block 1960, Lot 37

**Date(s):** 1886 (NB 1330-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Queen Anne-style row house with Romanesque Revival elements was built in 1886 as part of a consistent row of nine houses (305 to 319 West 136th Street) by William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in

response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

In 1929, 315 West 136th Street was home to the Eastern Unit Headquarters of the Republican Association of the 21st Assembly District. From c. 1930 through 1939, 315 West 136th Street was home to the Appomattox Republican Club, a Black Republican advocates' club with over 1,500 members. The club was host to events, receptions, and member celebrations as well as political discussions, including about American policies and economic status in Haiti. The club was an active advocate for tenants' rights issues and was a notable proponent of a measure to protect renters in the event of rent increases that became part of the Civil Practice Act in 1929.

Houses in the row are two bays wide and feature brick facades; second-story oriel windows; brownstone sill and lintel courses; and rough-faced brownstone box stoops, basements, and first-story facades. Facade decoration alternates between terra-cotta details and bracketed cornices, and brownstone details and pedimented cornices.

No. 315 West 136th Street features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature smooth brownstone coping that terminates in an angular scroll detail. The basement and first story are faced in rough-faced brownstone; windows at these stories feature smooth brownstone sill courses, and openings sit beneath broader rough-faced brownstone lintel courses. The second and third stories are clad in red brick and feature projecting brownstone sill courses, and flush brownstone lintel courses. Second-story windows sit within a rounded oriel with a corbelled base and crown, each of which features a row of floriate terra cotta bas-relief tiles. The building is crowned with a bracketed, denticulated, and paneled metal cornice set beneath a pitched roof.

#### **Alterations**

Brownstone stoop, basement, and first story resurfaced; historic one-over-one sash windows replaced; metal security gate and keypad installed at main entrance; decorative iron basement and first-story window grilles and under-stoop gate replaced; utility meter, conduit, and light fixture with conduit at basement, and drainage spout and panel on stoop cheek wall; light fixture at main entrance

#### **Site**

Concrete areaway with non-historic areaway fence

#### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 31, 1886), 988; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Leader Abraham Grenthal of 19th Assembly Endorses E. A. Johnson for Congress," *New York Age*, July 27, 1929, 1; "Marshall to Discuss U.S. Policy in Haiti," *New York Age*, January 11, 1930, 2; Cheryl Lynn Greenberg, *Or Does It Explode?: Black Harlem*

in the Great Depression (New York: Oxford University Press), 97; Shannon King, *Whose Harlem Is It Anyway? Community Politics and Grassroots Activism During the New Negro Era* (New York: New York University Press, 2017), 118

### **317 West 136th Street (Former Hill Sanitarium)**

Borough of Manhattan Tax Map Block 1960, Lot 36

**Date(s):** 1886 (NB 1330-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Queen Anne-style row house with Romanesque Revival elements was built in 1886 as part of a consistent row of nine houses (305 to 319 West 136th Street) by William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

From 1906 until c. 1929, 317 West 136th Street was home to the Hill Sanitarium, where Ubert Conrad Vincent and Frederick W. Seward, a nephew of William H. Seward, and Frederick W. Seward, Jr., were physicians.

Houses in the row are two bays wide and feature brick facades; second-story oriel windows; brownstone sill and lintel courses; and rough-faced brownstone box stoops, basements, and first-story facades. Facade decoration alternates between terra-cotta details and bracketed cornices, and brownstone details and pedimented cornices.

No. 317 West 136th Street features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature smooth brownstone coping that terminates in an angular scroll detail. The decorative iron under-stoop entrance gate appears to be historic. The basement and first story are faced in rough-faced brownstone; windows at these stories feature smooth brownstone sill courses, and openings sit beneath broader rough-faced brownstone lintel courses. The second and third stories are clad in red brick and feature projecting brownstone sill courses, and flush brownstone lintel courses. Second-story windows sit within a brownstone oriel with roundel- and fruit festoon-patterned friezes at the base and a scrolled foliate frieze with a central grotesque at the crown. The building is crowned with a denticulated, pedimented metal cornice with an abstract sunburst design, set beneath a pitched roof.

### Alterations

Brownstone stoop painted; light fixtures at main entrance; utility meters and light fixture with conduit at basement; historic one-over-one sash windows replaced; metal security gate installed at main entrance; decorative iron basement window grille replaced; first-story window grille installed

### Site

Concrete areaway with non-historic areaway fence

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 31, 1886), 988; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Suffragettes Have Sweet Revenge," *New-York Tribune*, November 4, 1908, 10; "Dr. John R. Hawkins Is Improving and Will Soon Be Able to Return Home," *New York Age*, January 12, 1929, 1

### 319 West 136th Street

Borough of Manhattan Tax Map Block 1960, Lot 35

**Date(s):** 1886 (NB 1330-1886)  
**Architect(s) / Builder(s):** William J. Merritt & Co.  
**Original Owner(s) / Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Queen Anne-style row house with Romanesque Revival elements was built in 1886 as part of a consistent row of nine houses (305 to 319 West 136th Street) by William J. Merritt & Co. for the developer Dore Lyon. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide and feature brick facades; second-story oriel windows; brownstone sill and lintel courses; and rough-faced brownstone box stoops, basements, and first-story facades. Facade decoration alternates between terra-cotta details and bracketed cornices, and brownstone details and pedimented cornices.

No. 319 West 136th Street features a brownstone box stoop with rough-faced cheek walls that leads to a double-leaf wood door at the main entrance. The cheek walls feature

smooth brownstone coping that terminates in an angular scroll detail. The decorative iron basement window grille and under-stoop entrance gate appear to be historic. The basement and first story are faced in rough-faced brownstone; windows at these stories feature smooth brownstone sill courses, and openings sit beneath broader rough-faced brownstone lintel courses. The second and third stories are clad in red brick and feature projecting brownstone sill courses, and flush brownstone lintel courses. Second-story windows sit within a rounded oriel with a corbelled base and crown, each of which features a row of floriate terra cotta bas-relief tiles. The building is crowned with a bracketed, denticulated, and paneled metal cornice set beneath a pitched roof.

Secondary Side (West) Facade: This partially visible facade has no visible openings.

### Alterations

Brownstone stoop, basement, and first story painted; historic one-over-one sash windows replaced; first-story window grille installed; utility meter, conduit, and light fixture with conduit at basement; light fixture at main entrance

Secondary Side (West) Facade: Facade painted and/or parged

### Site

Concrete areaway

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 31, 1886), 988; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 321 West 136th Street

Borough of Manhattan Tax Map Block 1960, Lot 34

**Date(s):** 1887; 1907 Garage (NB 970-1887; 67-1887; 520-1907)  
**Architect(s) / Builder(s):** William H. Boylan (1887); Harry W. Bell (1907)  
**Original Owner(s)/ Developer(s):** Dore Lyon (1887)  
**Type:** Vacant lot and structure  
**Style(s):** Utilitarian  
**Stories:** 2  
**Material(s):** Red brick  
**Status:** Contributing

### History, Significance and Notable Characteristics

This property contained a narrow two-story-and-basement house built in 1887 (NB 970-1887) and, behind it, a two-story garage structure built in 1907 at the rear of the lot that replaced a one-story brownstone office also built in 1887 (NB 67-1887). From 1934 to 1941 the rear building was the home of the Harlem Artists' Guild, a collective of visual

artists founded in 1934 by Augusta Savage. Guild members included historian Arturo Schomberg (1874 to 1938) and painters Charles Alston (1907 to 1977) and Aaron Douglas(1899 to 1979). By 1937, membership had grown to about 90 individuals.

### **Alterations**

The New York City Department of Buildings issued a demolition permit (122664973-01-DM; 122664964- DM) authorizing the full demolition of the two-story and basement masonry building and rear building on February 21, 2019. The house was subsequently demolished, and the former garage structure that housed the Harlem Artists' Guild remains at the rear of the lot. It retains its brick facades with brownstone lintels and sills. The second-story windows have been removed and the roof appears not to be extant.

### **Site**

N/A

### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 14, 1887), 684;  
"Buildings Projected," *Real Estate Record and Builders' Guide* (January 29, 1887), 153;  
"Projected Buildings," *Real Estate Record and Builders' Guide* (July 6, 1906), 36; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; The New York Public Library African American Desk Reference (New York: The Stonesong Press Inc. and The New York Public Library, John Wiley & Sons, Inc. 1999), 441; Laetitia Wolff & David Saunders, AIGA, Design Journeys, <https://www.aiga.org/design-journeys-robert-savon-pious>.

### **323 West 136th Street**

*See 26 Edgecombe Avenue*



# West 136th Street between Frederick Douglass and Adam Clayton Powell Jr. Boulevards

Dorrance Brooks Square Historic District

## North Side of West 136th Street

### 201 West 136th Street (aka 2320 Adam Clayton Powell Jr. Boulevard)

Borough of Manhattan Tax Map Block 1942, Lot 29

**Date(s):** 1897 (NB 537-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** R. Todd  
**Type:** Store and Flats  
**Style(s):** Renaissance Revival  
**Stories:** 5  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 201 West 136th Street was designed by Neville & Bagge and constructed in 1897 for R. Todd as part of a row of seven five-story brick and stone Renaissance Revival-style store and flats buildings (201 West 136th Street, 2322-2330 Adam Clayton Powell Jr. Boulevard and 200 West 137th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. In 1925, the building was home to Ferdinand Q. Morton, a politician and attorney who was the first Black member of the New York Municipal Civil Service Commission and affiliated with Tammany Hall who ran for New York State Assembly in 1935.

The facades of 201 West 136th Street are organized in three sections horizontally, divided by continuous stringcourses running below the third and fifth stories. The building's Renaissance Revival-style elements include molded stone enframements on second-story windows, stone lintels on third and fourth-story windows, arched windows with keystones and brick pilasters on the fifth-story windows, brick quoins and a modillioned metal cornice with dentils and a paneled frieze.

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: This three-bay facade historically featured storefronts at the first story.

Primary (West 136th Street, South) Facade: The building entrance enframement features egg-and-dart and palmette motifs and includes a low stoop with iron railings. The cellar

has entrances.

Secondary Side (West) Facade: This unadorned brick facade is partially visible from West 136th Street and features arched windows with stone sills.

### Alterations

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: Historic sash windows replaced; storefronts replaced; stringcourse below fifth story is replaced or covered

Primary (West 136th Street, South) Facade: Historic sash windows replaced; two easternmost windows on the first-story likely infilled; metal grills on the window east of main entrance; the window on the east of main entrance likely transformed into a door; stoop steps likely altered; iron stoop railing missing a newel; awnings added

Secondary Side (West) Facade: Facade resurfaced and windows likely replaced

### Site

Fenced off areaway on the West 136th Street facade

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (June 19, 1897), 1074; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 42; 1925 New York City Directories; 1924 New York City record.

## 203 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 27

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s) / Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 203 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block

occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. The office of Dr. William Ewart Davis, who was a physician, educator and reverend, and Dr. Hyacinth Davis, who was the first black woman to intern at Harlem Hospital, were located at this address in 1918.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

**Primary (West 136th Street) Facade:** This Queen Anne-style asymmetric facade features a slightly projecting bay on the second and third stories that is also expressed in the roof, and arched window openings on the first, second and third stories. The second and third stories are decorated with elongated rough-faced bricks, and a checkered brickwork spandrel below the third-story bay window. The Renaissance-inspired cornice is ornamented with festoons and a wreath, and the building is topped with a steeply pitched slate roof. The building likely retains its metal security grilles on basement windows.

**Secondary Side (East) Facade:** This unadorned brick facade is partially visible from West 136th Street and does not feature any architectural elements

### **Alterations**

Facade resurfaced; cornice painted; historic stoop removed; pedimented door enframements removed; main entrance on the first-story converted into an arched window opening; historic one-over-one sash windows replaced; security grilles at first-story windows; carved panels below first-story window removed; metal gridded platform on first-story facade; ironwork on cellar windows likely replaced with perforated panel and wire mesh; house number, light fixture, doorbell and mailbox on the basement facade; perforated panels under basement windows; roofing material likely replaced

**Secondary Side (East) Facade:** A window on the first-story likely infilled

### **Site**

Tile areaway with non-historic fence and gate; planting bed

### **Sidewalk / Curb Materials**

Concrete sidewalk with concrete curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42; Year: 1930; Census Place: Manhattan, New York, New York, Page: 20A, Enumeration District: 0984; FHL microfilm: 2341311, United States of America, Bureau of the Census; Fifteenth Census of the United States, 1930, Washington, D.C.: National Archives and Records Administration, 1930, T626, 2,667 rolls; "Three Talented Daughters of Prominent Harlem Family," *The Pittsburgh Courier*, (January 27, 1934), 2.

## 205 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 126

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 205 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 205 West 136th Street features a stone facade, arched first and third-story windows, and an entrance surround with door hood and pillars with medieval-inspired incised foliate motifs. Renaissance-inspired elements include eared lintels on the second-story windows with foliate, mascarons and cartouche motifs, and a metal cornice with floriated ornaments topped with a steeply pitched roof. The house likely retains its historic wood and glass double-leaf door, one-over-one sash windows at basement through third stories, metal security grilles at the basement windows, metal security gate at under-stoop entrance, and iron stoop railings.

### Alterations

Facade resurfaced; cornice painted; metal security grilles at first-story windows; metal security gate at the main entrance; light fixture at the first story; cellar windows and ironwork likely replaced; doorbell at under-stoop entrance; remote utility meter and spigot on stoop wall; roofing material likely replaced

### Site

Areaway with pavestone and likely historic fence and railing

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S.

Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

### **207 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 26

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 207 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 207 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade with a slightly projecting bay and elongated rough-faced bricks on second and third stories. The entrance surround includes a foliated door hood and pillars. Basement windows are embellished with a vertical foliated panel, first-story windows feature fluted enframements and foliated spandrels with mascarons, and second-story windows have molded lintels and a bracketed sill course at the projecting bay. The facade is topped with a metal cornice with garlands and a steep gable roof. The house likely retains its historic wood and glass double-leaf door, metal security grilles at the basement windows, and metal security gate at under-stoop entrance.

#### **Alterations**

Facade coated or painted; stoop wall resurfaced; cornice painted; historic one-over-one sash windows replaced; metal security grilles at first-story windows; cellar windows likely replaced and ironwork removed; remote utility meter below basement window; light fixtures at under-stoop entrance and main entrance; intercom at main entrance; roofing likely replaced

#### **Site**

Tile areaway with non-historic fence and railing

## Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan*

## 209 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 25

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

No. 209 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 209 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade organization with a slightly projecting bay above the first story with a molded sill course, and a combination of arched and square-headed windows. The first story features rough-faced stone, a segmental-arched window opening and a pedimented entrance surround with foliate ornament. The facade is topped with a Renaissance-inspired cornice with festoon and foliate ornaments topped with a steep gable roof.

## Alterations

Facade coated; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows likely replaced; metal security gate at under-stoop entrance likely altered; metal security grilles at first-story window; window on stoop wall; iron stoop railings; carved panels below first-story

windows removed; cellar windows likely infilled; light fixtures at basement facade; mailbox, siamese connection on stoop wall; security camera and light fixtures at main entrance; roofing replaced

#### **Site**

Concrete areaway; iron railings removed; non-historic retaining wall; non-historic fence and gate.

#### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

### **211 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 124

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 211 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 211 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade organization with a slightly projecting bay and elongated rough-faced bricks on second and third stories, arched window openings, pedimented entrance surround, rusticated brownstone basement and first-story facade, Renaissance-inspired foliated

cornice with garlands, and a steep gable roof. The house likely retains its historic metal grilles on basement windows.

### **Alterations**

Facade resurfaced; cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; motifs on the entrance door pediment removed; ornamented panels below first-story windows removed; metal security gate at under-stoop entrance removed; stoop wall resurfaced; iron stoop railings; light fixture and remote utility meter on basement facade; intercoms at main and under-stoop entrances; cellar windows likely replaced with perforated panels and wire mesh; light fixture above main entrance; roofing material likely replaced

### **Site**

Concrete areaway with non-historic fence and railing

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## **213 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 24

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s) / Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 213 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs,



12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 213 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade with a slightly projecting bay and elongated rough-faced bricks on second and third stories and an entrance surround with pillars and door hood with medieval-inspired incised foliate motifs. First-story windows feature fluted enframements and foliated spandrels, and second-story windows have molded lintels and a bracketed sillcourse at the projecting bay. The facade is topped with a metal cornice with garlands and a steep gable roof.

#### **Alterations**

Portions of facade coated; cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows and metal security gate at under-stoop entrance likely replaced; metal security grilles at first-story windows; ironrailing on stoop; cellar windows infilled; light fixture at under-stoop entrance and main entrance; intercom at main entrance; remote utility meter on stoop wall; roofing replaced

#### **Site**

Concrete areaway with non-historic fence and railing

#### **Sidewalk / Curb Materials**

Concrete sidewalk with concrete curb

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

#### **215 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 23

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 215 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-

265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 215 West 136th Street features a stone facade, arched first and third-story windows, an entrance surround with door hood and pillars with medieval-inspired incised foliate motifs and Renaissance-inspired elements including eared lintels on the second-story windows with foliate, mascarons and cartouche motifs, and a metal cornice with foliate ornaments topped with a steeply pitched roof. The building appears to retain its historic iron stoop railing.

#### **Alterations**

Facade coated or painted; cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows removed; mesh panels below basement windows; semi-arched under-stoop entrance altered and metal security gate at under-stoop entrance replaced; ornamented lintels on second-story windows damaged and partially missing; ironwork on cellar windows likely replaced; mailbox, light fixture and doorbell at under-stoop entrance; house number on basement facade; light fixtures and doorbell at main entrance; roofing likely replaced

#### **Site**

Concrete areaway; likely historic iron fence and railing

#### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

### **217 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 122

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house

**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 217 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 217 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade organization with a slightly projecting bay on the second and third stories that is also expressed in the roof, arched window openings on the first, second and third stories, and a pedimented entrance surround with foliate ornament. The first story is ornamented with the foliated panels below the first-story windows, the second and third stories are decorated with elongated rough-faced bricks, and a checkered brickwork spandrel below the third-story bay window. The Renaissance-inspired cornice is ornamented with festoons and wreath, and the building is topped with a steeply pitched slate roof.

### **Alterations**

Facade resurfaced; cornice painted; additional partial story; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows likely replaced; metal security grilles at first-story window; stoop replaced; metal security gate at under-stoop entrance replaced; iron stoop railings; cellar windows likely infilled with ventilation louver;; light fixture above the under-stoop entrance and at main entrance; intercom at main entrance; roofing replaced

### **Site**

Concrete areaway with non-historic fence and railings

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

**219 West 136th Street (aka 219-223 West 136th Street) (Beulah Wesleyan Methodist Church)**

Borough of Manhattan Tax Map Block 1942, Lot 21

**Date(s):** 1889, altered 1965-1968 (NB 1504-1891; ALT 156-1965)  
**Architect(s) / Builder(s):** Thomas Van Brunt (NB); Leon L. Dunkley/James Mehlman Construction  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt (NB); Beulah Wesleyan Methodist Church (ALT)  
**Type:** Religious  
**Style(s):** Modern  
**Stories:** 3 and basement  
**Material(s):** Brick; stucco  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 219 West 136th Street is a modern church building, designed by Leon L. Dunkley for Beulah Wesleyan Methodist Church between 1965 and 1968. The building was converted from three row houses, designed and developed by Thomas Van Brunt in 1891 (formerly 219-223 West 136th Street). Construction of this block originally occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. 219 West 136th Street is home to Beulah Wesleyan Church, which was founded in 1913. The church initially purchased two row houses 221 and 223 West 136th Street in 1926. The third row house was purchased in 1968, during a renovation that produced the modern facade designed by architect Leon L. Dunkley.

No. 219 West 136th Street has a modern, asymmetric facade divided by an off-center mass featuring a vertical ribbon window set within a stucco surround and brick piers and topped with a cross. The ground and first stories are recessed below brick-and stucco second and third stories with articulated vertical brick courses and narrow recessed window bays. The western portion of the recess includes a U-turn staircase with metal railings, and full-height windows on the first-story facade. The eastern part of the recessed facade features a basement entrance and horizontal ribbon window, a full-height window and a two-leaf cascade window on the first story, and an entrance to the off-center mass. The church retains most of its gold-colored wired glass windows.

**Alterations**

Facade painted; third-story windows are likely replaced

**Site**

Partially sunken concrete areaway with metal fence

**Sidewalk / Curb Materials**

Concrete sidewalk with concrete and stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the*

*Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42; “3 Brownstones in Harlem Are Built for a Church” *The New York Times*, January 21, 1968; “LaGuardia to Speak at White Rose Home 40th Anniversary,” *The New York Age*, (February 27, 1933).

## **225 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 20

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 225 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 225 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of smooth and rough-cut stone, a projecting corbeled bay flanked by round columns with foliate ornaments topped with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The bay corbel and first-story panels include Byzantine-inspired incised foliate motifs. The first story arched main entrance and window openings have voussoirs and foliated keystones. Second story windows are segmentally arched with rough-faced voussoirs, and third floor windows have molded enframements and a continuous molded sill course.

### **Alterations**

Basement facade resurfaced; entablature and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; stoop replaced; western window on the basement facade converted into a door; metal security grilles at basement window replaced; cellar windows likely infilled; light fixture on basement facade; light fixtures and intercom at main entrance; roofing material likely replaced

### **Site**

Tile areaway with non-historic iron fence and railing

## Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## 227 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 19

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

No. 227 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 227 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of smooth and rough-cut stone, a projecting corbeled bay flanked by round columns with foliate ornaments topped with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The bay corbel and first-story panels include Byzantine-inspired incised foliate motifs. The first story arched main entrance and window have foliated keystones. Second story windows are segmentally arched with rough-faced voussoirs, and third floor windows have molded enframements and a continuous molded sill course. The house appears to retain its historic wood and glass double-leaf door, wood window frames on the first, second and third stories, transom with stained glass of the first-story window, metal security grilles at the basement windows and metal security gate at under-stoop entrance.

### Alterations

Facade coated or painted; entablature and cornice painted; historic one-over-one sash windows replaced; iron stooprailings; light fixture above the under-stoop entrance; cellar windows likely infilled and ironwork replaced; doorbell and remote utility meter at basement facade; light fixtures and intercom at main entrance; roofing material likely replaced

### Site

Concrete areaway with non-historic iron railing

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

### 229 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 118

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 229 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 229 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of smooth and rough-cut stone, a projecting corbeled bay flanked by round columns with ornaments topped with a pyramidal roof and foliated entablature rising above the building's modillioned cornice. The bay corbel and first-story panels

include foliate motifs. The first story arched window openings have voussoirs and foliated keystones. Second story windows are segmentally arched with rough-faced voussoirs, and third floor windows have molded enframements and a continuous molded sill course.

### Alterations

Facade coated; keystones, corbel, decorative panels, entablature and cornice painted; stoop removed; main entrance converted into a window; historic one-over-one sash windows replaced; western window on the basement facade converted into the main entrance; metal security grilles at basement windows removed; cellar windows likely infilled; light fixture above the door; intercom at door; pipe running through the facade; entablature partially covered; roofing material likely replaced

### Site

Concrete areaway with non-historic fence and railing; historic retaining wall removed

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## 231 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 18

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 231 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.



The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 231 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of smooth and rough-cut stone, a projecting corbeled bay flanked by round columns with foliate ornaments topped with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The bay corbel and first-story panels include foliate motifs. The first story arched main entrance and window have foliated keystones. Second story windows are segmentally arched with rough-faced voussoirs, and third floor windows have molded enframements and a continuous molded sill course. The house appears to retain its historic window frame and the stained-glass transom above the first story window.

### Alterations

Facade, entablature and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows and metal security gate at under-stoop entrance likely replaced; metal security grilles at first-story window; cellar windows likely infilled with louver;; light fixture above under-stoop entrance; fire alarm, metal plate and doorbell on basement facade; remote utility meter and siamese connection on the stoop wall; intercomand light fixture at main entrance; pipe running through the facade; roofing material likely replaced

### Site

Concrete areaway with iron railing

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

### 233 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 17

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 233 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 233 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of smooth and rough-cut stone, a projecting corbeled bay flanked by round columns with foliate ornaments topped with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The bay corbel and first-story panels include foliate motifs. The first story arched main entrance and window have voussoirs and foliated keystones. Second story windows are segmentally arched with rough-faced voussoirs, and third floor windows have molded enframements and a continuous molded sill course. The house appears to retain middle part of its historic window frame and the stained-glass transom above the first story window, metal security grilles at the basement windows and metal security gate at under-stoop entrance.

### **Alterations**

Facade, entablature and cornice painted; historic wood and glass double-leaf door likely replaced; historic one-over-one sash windows replaced; cellar window openings likely altered; remote utility meter below basement windows; light fixtures on basement facade and at main entrance; security camera on the first-story facade; pipe running through the facade; window on the roof; roofing material likely replaced

### **Site**

Areaway with mosaic stone pavement; non-historic fence, gate and railing; planting bed; historic retaining wall removed

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## 235 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 116

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 235 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 235 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of smooth and rough-cut stone, a projecting corbeled bay flanked by round columns with foliate ornaments topped with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The bay corbel and first-story panels include foliate motifs. The first story arched main entrance and window have foliated keystones. Second story windows are segmentally arched with rough-faced voussoirs, and third floor windows have molded enframements and a continuous molded sill course. The house appears to retain its historic stained-glass transom above the first story window.

### Alterations

Facade coated or painted; entablature and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows likely replaced; metal security grilles at basement windows and metal security gate at under-stoop entrance likely altered; ironwork on cellar windows likely replaced; metal security grilles on first-story window; metal window guards on second and third-story windows; iron stoop railing; light fixtures on basement facade and at main entrance; intercom at main entrance; security cameras above the under-stoop and main entrance; pipe running through the facade; roofing material likely replaced

### Site

Tile areaway with non-historic fence, gate and railing; historic retaining wall removed

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New

York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

### 237 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 16

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s) / Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 237 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 237 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of smooth and rough-cut stone, a projecting corbeled bay flanked by round columns with foliate ornaments topped with a modillioned cornice. The bay corbel and first-story panels include foliate motifs. The first story arched main entrance and window have voussours and foliated keystones. Second story windows are segmentally arched with rough-faced voussours, and third floor windows have molded enframements and a continuous molded sill course. The house appears to retain its historic wood and glass double-leaf door and the stained-glass transom on the first story window.

#### Alterations

Facade coated or painted; stoop wall resurfaced; entablature and cornice painted; historic one-over-one sash windows replaced; metal security grilles at basement windows likely altered; segmental-arched under-stoop entrance altered; metal security grilles on first-story window; iron stoop railing; cellar windows likely infilled; light fixtures on basement facade; fire alarm and metal plates on stoop wall; intercom at main entrance; ventilation outlet below basement window; fire alarm, siamese connection, metal panels, remote utility meter and a spigot on stoop wall; light fixtures and intercom at main

entrance; house number on the door; pipe running through the facade; roof appears to be altered; metal sheet covering the entablature and the cornice.

**Site**

Concrete areaway with non-historic wall, fence, gate, and railing

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

**239 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 15

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s) / Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 239 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. From the 1920s to the 1940s, the building was home to the building served as the headquarters of the International Brotherhood of Sleeping Car Porters, the first Black labor union in the United States.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 239 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade organization with a slightly projecting bay on the second and third stories that is

also expressed in the roof, arched window openings on the first, second and third stories, and a pedimented entrance surround with lion ornament. The first story is ornamented with the foliated panels below the first-story windows. The second and third stories are decorated with elongated rough-faced bricks, and a checkered brickwork spandrel below the third-story bay window. The Renaissance-inspired cornice is ornamented with festoons and wreath, and the building is topped with a steeply pitched slate roof. The building appears to retain its historic wood and glass double-leaf door, wood window frames, metal security grilles at the basement and cellar windows and metal security gate at the under-stoop entrance.

### Alterations

Facade resurfaced; cornice painted; stoop wall resurfaced; historic one-over-one sash windows replaced; iron stoop railings; lion motif on the main entrance pediment partially missing; festoon motifs on the cornice partially missing; iron railing on the stoop; doorbell and remote utility meter at basement facade; light fixtures at main entrance; roofing material likely replaced

### Site

Concrete areaway with non-historic fence and railing

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42. "Sleeping Car Porters Get \$17, 800 Dollar Home" *New Amsterdam News*, (November 28, 1928), 14.

## 241 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 114

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 241 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-

265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 241 West 136th Street features a stone facade with rustication on the first story, arched first and third-story window openings, an entrance surround with door hood and pillars with foliate motifs, Renaissance-inspired elements including eared lintels on the second-story windows with foliate and cartouche motifs, and a metal cornice with floriate ornaments topped with a steeply pitched roof. The house appears to retain its historic metal security grilles at the basement windows.

### **Alterations**

Facade resurfaced; cornice painted; historic double-leaf wood and glass door replaced before c.1940; historic one-over-one sash windows replaced; awning at under-stoop entrance and main entrance; metal security gate at under-stoop entrance likely replaced; stoop painted; iron railings and gate on the stoop; door hood, pillars and second-story window lintels painted; light fixture on basement facade; roofing material likely replaced

### **Site**

Concrete areaway with non-historic fence and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## **243 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 14

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 243 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 243 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade with a slightly projecting bay and elongated rough-faced bricks on second and third stories. Basement windows are embellished with a vertical panel, first-story windows feature fluted enframements and foliated spandrels with palmette and mascarons, and second-story windows have molded lintels and a bracketed sill course at the projecting bay. The facade is topped with a metal cornice with garlands and a steep gable roof. The house appears to retain its metal security grilles at the basement windows and westernmost cellar window.

**Alterations**

Facade coated or painted; cornice painted; the hood and enframements of main entrance removed; historic wood and glass double-leaf door and historic one-over-one sash windows likely replaced; metal security gate at under-stoop entrance replaced; eastern cellar window likely infilled; light fixture and remote utility meter at basement facade; light fixture at main entrance; roofing material likely replaced

**Site**

Likely concrete areaway with non-historic railing

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.



## 245 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 13

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 245 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. The building was home to Dabney N. Montgomery, who was a member of Tuskegee Airmen and his wife Amelia from 1973 to 2016.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 245 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade organization with a slightly projecting bay above the first story with a molded sill course, and a combination of arched and square-headed windows. The first story features rough-faced stone, a segmental-arched window opening with foliated spandrels below and a pedimented entrance surround with floriate ornament. The facade is topped with a Renaissance-inspired cornice with festoon and foliate ornaments topped with a steep gable roof. The building appears to retain its historic wood and glass double-leaf door and metal security grilles at the basement windows.

### Alterations

Facade coated or painted; cornice painted; historic one-over-one sash windows replaced; metal security gate at under-stoop entrance replaced; metal security grilles at first-story window; iron stoop railings; ironwork on cellar windows likely altered; light fixtures, doorbell and remote utility meter at basement facade; light fixture at first-story facade.

### Site

Concrete areaway with non-historic fence and railing

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New

York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42; "Harlem street co-named after Tuskegee Airman Dabney Montgomery," *The New York Amsterdam News*, (April 22, 2018), accessed 12/15/2020.

## 247 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 112

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 247 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 247 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade organization with a slightly projecting bay and elongated rough-faced bricks on second and third stories, arched window openings, pedimented entrance surround with mascarón motif, brownstone basement and first-story facade, foliated spandrels below first-story windows, Renaissance-inspired foliated cornice with garlands, and a steep gable roof. The house likely retains its metal security grilles at the basement windows.

### Alterations

Facade coated or painted; cornice painted; historic wood and glass double-leaf door replaced; historic one-over-onesash windows replaced; metal security gate at under-stoop entrance replaced; iron stoop railings; metal security grilles at first-story windows; light fixtures on the basement facade and at main entrance; cellar windows likely infilled and metal mesh panel implemented; remote utility meter below basement windows; house number in between the panels below first-story windows; skylights on the roof; roofing material likely replaced.

**Site**

Concrete areaway with non-historic fence and railing

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

**249 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 12

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 249 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 249 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade with a slightly projecting bay and elongated rough-faced bricks on second and third stories. First-story windows feature fluted enframements and foliated spandrels, and second-story windows have molded lintels and a bracketed sill course at the projecting bay. The facade is topped with a metal cornice with garlands and a steep gable roof.

### Alterations

Basement and first-story facade coated or painted; upper facades painted; cornice painted; hood and enframements of main entrance removed; historic wood and glass double-leaf door and one-over-one sash windows replaced; metal security grilles at basement window and metal security gate at under-stoop entrance replaced; metal security grilles at first-story windows; stoop wall altered; eastern cellar window likely infilled and ironwork on the western cellar window likely replaced; light fixtures at main entrance; roofing material likely replaced

### Site

Concrete areaway with non-historic retaining wall

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

### 251 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 11

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 251 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 251 West 136th Street features a stone facade with rustication on the first story, arched first and third-story window openings, an entrance surround with door hood and pillars with foliate motifs, Renaissance- inspired elements including eared lintels on the second-story windows with foliate and cartouche motifs, and a metal cornice with floriate ornaments topped with a steeply pitched roof. The house likely retains its historic metal security grilles at the basement and cellar windows.

### Alterations

Facade resurfaced; cornice painted; historic wood and glass double-leaf door and historic one-over-one sash windows replaced; metal security gate at under-stoop entrance removed; iron stoop railings; ornamented panels below first-story windows removed; missing motifs on second-story window lintels; light fixtures above under-stoop entrance and at main entrance; remote utility meter under basement windows; roofing material likely replaced

### Site

Concrete areaway with non-historic fence and railing

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## 253 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 110

**Date(s):** 1891 (NB 1384-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 253 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European

immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 253 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade organization with a slightly projecting bay on the second and third stories that is also expressed in the roof, arched window openings on the first, second and third stories, and a pedimented entrance surround with fleur-de-lis motif. The first story is ornamented with the foliated panels below the first-story windows. The second and third stories are decorated with elongated rough-faced bricks, and a checkered brickwork spandrel below the third-story bay window. The Renaissance-inspired cornice is ornamented with festoons and wreath, and the building is topped with a steeply pitched slate roof.

#### **Alterations**

Basement facade resurfaced; upper facades coated or painted; cornice painted; historic wood and glass double-leafdoor and historic one-over-one sash windows replaced; basement windows converted to one single window; under-stoop door replaced; stoop resurfaced; missing parts in main entrance pediment motifs; cellar window openings likely altered; light fixtures above under-stoop entrance and main entrance

#### **Site**

Concrete areaway; historic retaining wall replaced

#### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 600; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

### **255 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 10

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 255 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 255 West 136th Street is a Queen Anne-style house featuring an asymmetrical facade organization with a slightly projecting bay above the first story with a molded sill course, and a combination of arched and square-headed windows. The first story features rough-faced stone, a segmental-arched window opening with foliated spandrels below and a pedimented entrance surround with a mascaroon. The facade is topped with a Renaissance-inspired cornice with festoon and foliate ornaments topped with a steep gable roof.

### **Alterations**

Facade coated or painted; cornice painted; historic wood and glass double-leaf door and historic one-over-one sash windows replaced; metal security grilles at basement windows replaced; metal security gate at under-stoop entrance likely replaced; metal security grilles at first-story window; iron stoop railings; cellar windows likely infilled and altered; light fixture, intercom and remote utility meter at basement facade; mailboxes on stoop wall; light fixture above the main entrance; intercom at main entrance; fire escape replaced; roofing material likely replaced.

### **Site**

Concrete areaway with non-historic railing, fence and gate.

### **Sidewalk / Curb Materials**

Concrete sidewalk with concrete curb

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (November 7, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

### **257 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 9

**Date(s):** 1891 (NB 1504-1891)

**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 257 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 257 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of brick and smooth and rough-cut stone, a projecting corbeled bay flanked by round columnstopping with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The first story arched main entrance and window have voussoirs and ornamented keystones.

Second story windows are segmentally arched, and third floor windows have molded enframements and a continuous molded sill course. The house appears to retain its stained-glass transom above the first-story window and metal security grilles at the basement windows.

### **Alterations**

Basement and first-story facade coated or painted; upper facade painted; entablature and cornice painted; historic wood and glass double-leaf door likely replaced; historic one-over-one sash windows replaced; metal security gate at under-stoop entrance likely replaced; metal security grilles on first-story window; iron stoop railing; stoop threads altered; ventilation louver below basement window; remote utility meter on the stoop wall; western cellar window likely infilled; eastern cellar window opening likely altered and a spigot and a louver implemented; light fixtures above under-stoop entrance and at main entrance; pipe running through the facade; roofing material likely replaced

### **Site**

Concrete areaway with non-historic railing

### **Sidewalk / Curb Materials**

Concrete sidewalk with concrete curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real*



*Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## 259 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 108

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s) / Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

No. 259 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 259 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of brick and smooth and rough-cut stone, a projecting corbeled bay flanked by round columnstopping with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The first story arched main entrance and window have voussoirs and ornamented keystones.

Second story windows are segmentally arched, and third floor windows have molded enframements and a continuous molded sill course. The house appears to retain its historic stained-glass transom above the first-story window and metal security grilles at the basement windows.

### Alterations

Basement and first-story facade coated or painted; upper facade painted; entablature and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security gate at under-stoop entrance likely replaced; metal security grilles on main entrance; iron stoop railing; cellar window openings likely altered and infilled with glass brick; light fixtures on basement facade and at main entrance; mailbox on stoop wall; pipe running through the facade; roofing material likely replaced

**Site**

Tile areaway with non-historic railing

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

**261 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 8

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 261 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

No. 261 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of brick and smooth and rough-cut stone, a projecting corbeled bay flanked by round column stopped with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The first story arched main entrance and window have voussoirs and ornamented keystones.

Second story windows are segmentally arched, and third floor windows have molded enframements and a continuous molded sill course. The house appears to retain its historic stained-glass transom above the first-story window and metal security grilles at

the basement windows.

### **Alterations**

Basement and first-story facade coated or painted; upper facade painted; entablature and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security gate at under- stoop entrance likely replaced; metal security grilles on first-story window; iron stoop railings; cellar window openings likely altered and ventilation louvers implemented; remote utility meter below basement windows; light fixtures above under-stoop entrance and above the main entrance; pipe running through the facade; roofing material likely replaced

### **Site**

Concrete areaway with non-historic fence and railing

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## **263 West 136th Street**

Borough of Manhattan Tax Map Block 1942, Lot 7

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s)/ Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 263 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with

paneled and foliated entablatures.

No. 263 West 136th Street is a Queen Anne-style house featuring an asymmetric facade with a combination of brick and smooth and rough-cut stone, a projecting corbeled bay flanked by round columnstopping with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The first story arched main entrance and window have voussoirs and ornamented keystones.

Second story windows are segmentally arched, and third floor windows have molded enframements and a continuous molded sill course. The house appears to retain its historic stained-glass transom above the first-story window and metal security grilles at the basement windows.

### Alterations

Basement and first-story facade coated or painted; upper facade painted; entablature and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security gate at under-stoop entrance likely replaced; metal security grilles on first-story window; iron stoop railings; cellar window openings likely altered and ventilation louvers implemented; remote utility meter below basement windows; light fixtures above under-stoop entrance and above the main entrance; pipe running through the facade; roofing material likely replaced

### Site

Concrete areaway with non-historic fence and railing

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## 265 West 136th Street

Borough of Manhattan Tax Map Block 1942, Lot 106

**Date(s):** 1891 (NB 1504-1891)  
**Architect(s) / Builder(s):** Thomas Van Brunt  
**Original Owner(s) / Developer(s):** Thomas Van Brunt  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 265 West 136th Street was designed and developed by Thomas Van Brunt in 1891, one of 32 three-story and basement, brick and stone Queen Anne-style row houses (203-265 West 136th Street) along the north side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings in the row have stone stoops and steeply pitched slate or tile gable roofs, 12 houses (225-237 and 257-265 West 136th Street) also feature pyramidal roofs with paneled and foliated entablatures.

**Primary (West 136th Street, South) Facade:** This Queen Anne-style asymmetric facade features a combination of brick and smooth and rough-cut stone, a projecting corbeled bay flanked by round column stopped with a pyramidal roof and foliated and paneled entablature rising above the building's modillioned cornice. The first story arched main entrance and window have voussoirs and ornamented keystones.

Second story windows are segmentally arched, and third floor windows have molded enframements and a continuous molded sill course.

**Secondary Side (West) Facade:** This unadorned brick facade is partially visible from West 136th Street and does not feature any architectural elements.

### **Alterations**

**Primary (West 136th Street, South) Facade:** Basement and first-story facade resurfaced; upper facade painted; entablature and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows and metal security gate at under-stoop entrance likely replaced; stoop wall profile altered; iron stoop railings; stoop threads replaced; cellar windows likely altered and ironwork removed; light fixtures and intercom at main entrance; pipe running through the facade; roofing material likely replaced

**Secondary Side (West) Facade:** Facade likely re-surfaced

### **Site**

Concrete areaway with non-historic fence, gate and railing

### **Sidewalk / Curb Materials**

Concrete sidewalk with concrete curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 5, 1891), 742; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 42.

## South Side of West 136th Street

### 200 West 136th Street (aka 2312 Adam Clayton Powell Jr. Boulevard, 200A West 136th Street)

Borough of Manhattan Tax Map Block 1941, Lot 36

**Date(s):** 1889 (NB 177-1889)  
**Architect(s) / Builder(s):** F. Carles Merry  
**Original Owner(s)/ Developer(s):** Austin J. Roberts  
**Type:** Flats Building  
**Style(s):** Romanesque Revival  
**Stories:** 5  
**Material(s):** Brick; stone; terracotta; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 200 West 136th Street was designed by F. Carles Merry and constructed in 1889 for Austin J. Roberts as part of a row of three five-story brick, stone and terracotta Romanesque Revival flats building (2308-2310 Adam Clayton Powell Jr. Boulevard and 200 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. In 1924, the building was home to Ferdinand Q. Morton, a politician and attorney who was the first Black member of the New York Municipal Civil Service Commission and affiliated with Tammany Hall who ran for New York State Assembly in 1935.

The red-brick and brownstone building features a curved corner and continuous projecting metal cornice and string courses at the third and fifth stories. Brick pilasters with foliated capitals support pseudo-three centered arches with stone voussoirs and separate the bays on the third and fourth stories. Romanesque Revival-style elements include rusticated stone first-story facade on 136th Street, which turns the corner to extend above storefronts on Adam Clayton Powell Jr. Boulevard, rough-faced stone enframements on the second and fifth-story windows, stone lintels with voussoirs on third-story windows and rough-faced stone lintels on fourth-story windows. The storefronts were likely added before the 1940s.

**Primary (Adam Clayton Powell Jr. Boulevard, East) Facade:** The narrow avenue facade has one bay with two windows and joins the West 136th Street facade with a curved corner.

**Primary (West 136th Street, North) Facade:** This facade is organized into five bays on the second through fifth stories. At the first floor, it retains its stone entrance enframement, small square windows with stone lintels, and storefront openings with historic iron columns. A single-story storefront was added to the west of the facade

between 1921 and 1925. This facade features entrances on cellar story.

Secondary Side (West) Facade: This unadorned brick facade is partially visible from West 136th Street and features arched window openings.

Secondary Rear (South) Facade: This unadorned brick facade is partially visible from West 135th Street and features arched window openings.

### **Alterations**

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: Facade painted; storefront replaced; historic one-over-one sash windows appear to have been replaced; light fixture and cable raceway on first-story facade.

Primary (West 136th Street, North) Facade: Facade painted; historic one-over-one sash windows appear to have been replaced; historic building entrance door replaced; center bay paired windows replaced with glass brick; historic first-floor windows on the east of main entrance replaced; store fronts on the west of entrance infilled and altered; the single-story entrance altered and awning added; light fixtures at main entrance and on first-story facade; cable raceway on first-story facade; louvers and light fixtures on cellar facade.

Secondary Side (West) Facade: Facade likely re-surfaced and windows likely replaced.

Secondary Rear (South) Facade: Facade resurfaced, windows infilled.

### **Site**

Concrete areaway with likely non-historic fence and gate on the West 136th Street facade.

### **Sidewalk / Curb Materials**

Concrete sidewalk with concrete curb.

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (February 16, 1889), 231; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1897), pl. 40; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 40; George W. and Walter S. Bromley, *Atlas of the Borough of the Manhattan City of New York* (Philadelphia: G.W. Bromley and Co., 1921), pl. 151; George W. and Walter S. Bromley, *Atlas of the Borough of the Manhattan City of New York* (Philadelphia: G.W. Bromley and Co., 1925), pl. 151; Irma and Paul Milstein Division of United States History, Local History and Genealogy, The New York Public Library. "Manhattan: 136th Street (West) - 7th Avenue" New York Public Library Digital Collections. Accessed July 16, 2020; 1925 New York City Directories; 1924 New York City Record.

**204 West 136th Street (aka 202-206 West 136th Street) (New York Urban League Building)**

Borough of Manhattan Tax Map Block 1941, Lot 38

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne with Alterations  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 204 West 136th Street is composed of three row houses that were merged. These houses were originally designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as part of a row of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. 204 West 136th Street has been home to the New York Urban League for more than 100 years. The National Urban League, active since 1910 was founded to improve urban conditions for African Americans in New York; the New York Urban League was formed as a local organization and purchased 202-204 West 136th Street in 1917. In 1925 the Urban League acquired 206 West 136th Street and renovated the buildings, which re-opened in 1926.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

Primary (West 136th Street, North) Facade: No. 204 West 136 Street's narrow facade features angled oriels on the second story, round-arched door and window openings on the first and third stories, rough-faced stone rustication at the basement, rough-faced stone banding on the first-story facades, continuous stringcourses below the oriels and third-story windows, and a pedimented cornice. Changes associated with the New York Urban League's use of the buildings include the creation of a central entrance within the combined buildings with a projecting one-story masonry vestibule with a glass-block window and a retaining wall, the addition of a flagpole, basement facade coating and first-story facade cladding. The building appears to retain its historic one-over-one sash windows.

Secondary Side (East) Facade: This unadorned brick facade is partially visible from West 136th Street and does not feature any architectural elements.

**Alterations**

Primary (West 136th Street, North) Facade: Basement and first story facade, oriel, and cornice painted; easternmost entrance closed; westernmost entrance door replaced; one-



story entrance vestibule attached to facade by New York Urban League; metal security grilles at basement windows altered; cellar windows likely infilled; wire-mesh on first-story and oriel windows; metal plates under first-story windows; flag pole on the first-story facade; light fixture on first story facade

Secondary Side (East) Facade: Facade resurfaced

#### Site

Concrete areaway; iron railings removed; brick retaining wall added by New York Urban League

#### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district

#### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40; Abram Hill, Writers' Program "History of the New York Urban League," United States Work Projects Administration (New York, 1936.), New York Public Library Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division; Aberjhani and Sandra L. West, *Encyclopedia of The Harlem Renaissance*, (New York: Checkmark Books, 2003), 229- 230.

### 208 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 40

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 208 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell

Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 208 West 136th Street's facade features a rough-faced stone stoop, rough-faced stone rustication at the basement, rough-faced stone door and window enframements at the first-story, rough-faced stone quoins on the second and third stories, carved foliate panels below the first-story windows, continuous stringcourses between the first and second stories and below the second and third-story windows, flush stone lintels on the second and third-story windows, and a cornice with a paneled frieze.

### Alterations

Facade painted or coated; cornice painted; historic double-leaf door and transom replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows replaced; metal security gate at under-stoop entrance likely altered; stoop risers replaced and iron railings added; cellar windows likely infilled; mailboxes by under-stoop entrance; cornice pediment removed; light fixtures at basement and first-story facades; house numbers above basement windows and main entrance

### Site

Tile areaway with non-historic fence and gate; planting bed

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 210 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 140

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 210 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriel. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 210 West 136th Street's facade includes an angled oriel on the second story, rough-faced stone box stoop, rough-faced stone rustication at the basement, rough-faced stone window and door enframements at the first and third stories, carved foliate panels below the first-story windows, continuous stringcourses below the oriel, third-story windows, and between the first and second stories, and a cornice with arched pediment and stylized dentils. The building appears to retain its historic wood and glass double-leaf door with transom and metal security grilles on basement windows.

### **Alterations**

Facade coated or painted; oriel and cornice painted; historic one-over-one sash windows replaced; oriel windows replaced; metal security gate at under-stoop entrance likely altered; opening on the stoop wall infilled; cellar windows likely infilled with louvers;; light fixtures and intercom on basement facade; light fixture and security camera on the first story facade; intercom at main entrance

### **Site**

Concrete areaway with non-historic fence and gate; planting bed

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## **212 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 41

**Date(s):** 1889 (NB 771-1889)

**Architect(s) / Builder(s):** F. G. Butcher



**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 212 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriel. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 212 West 136th Street's facade includes an angled oriel on the second story, rough-faced stone box stoop, rough-faced stone window and door enframements at the first and third stories, carved panels below the first-story windows, continuous stringcourses below the oriel, third-story windows, and between the first and second stories, and a cornice with arched pediment and stylized dentils. The building appears to retain its historic wood and glass double-leaf door and metal security grilles on the basement window

**Alterations**

Basement facade, oriel and cornice painted; entry door transom and one-over-one sash windows likely replaced; metal security gate at under-stoop entrance likely replaced; cellar windows likely altered; opening on stoop wall at sidewalk infilled; remote utility meter on the stoop wall; light fixtures above the under-stoop entrance and on first-story facade; intercom at main entrance

**Site**

Concrete areaway with non-historic fence and gate; planting bed

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 214 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 42

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

No. 214 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 214 West 136th Street's facade includes an angled oriel on the second story, stone box stoop, rustication at the basement facade, rough-faced stone window and door enframements at the first and third stories, carved foliate panels below the first-story windows, continuous stringcourses below the oriel, third-story windows, and between the first and second stories, and a cornice with arched pediment and stylized dentils. The building appears to retain its historic door transom.

### Alterations

Basement and first-story facade, oriel and cornice painted; elements of cornice missing; historic wood and glass double-leaf door and one-over-one sash windows replaced; metal security grilles on the basement windows and metal security gate at under-stoop entrance likely replaced; metal security grilles on first-story windows; cellar windows likely infilled with louvers; remote utility meter under basement window; opening on the stoop wall infilled; iron stoop railings; light fixture and doorbell at basement facade; light fixture and intercom at main entrance; security camera on first-story facade; security camera cable running on basement through the first-story facade

### Site

Concrete areaway with non-historic fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 216 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 142

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

## History, Significance and Notable Characteristics

No. 216 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 216 West 136th Street's facade features a stone stoop, rough-faced stone rustication at the basement and stoop, rough-faced stone door and window enframements at the first-story, rough-faced stone quoins on the second and third stories, carved foliate panels below the first-story windows, continuous stringcourses between the first and second stories and below the second and third-story windows, flush stone lintels on the second and third-story windows, and a pedimented cornice with a paneled frieze.

## Alterations

Basement and first-story facade and cornice painted; stoop resurfaced; historic wood and glass double-leaf door replaced with paneled wood double-leaf door; historic one-over-one sash windows replaced; metal security grilles on the basement windows and metal security gate at under-stoop entrance likely replaced; metal security grilles on the first-story windows; cellar windows likely partially infilled with ventilation louvers; remote utility meter and spigot under basement windows; light fixtures above the under-stoop

entrance and by both sides of mainentrance; intercom at under-stoop entrance; intercom and doorbell at main entrance

#### **Site**

Concrete areaway with non-historic fence and gate

#### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

### **218 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 43

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 218 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 218 West 136th Street's facade includes an angled oriel on the second story, stone box stoop, rustication at the basement, first story and stoop, arched entrance and first-story window with rough-faced stone voussoirs, smooth stone window enframements on third-story windows, carved foliate panels below the first-story windows, continuous stringcourses below the oriel and third-story windows, and a pedimented cornice with a paneled frieze. The house likely retains its historic metal security grilles at the basement

windows.

### Alterations

Basement, first story facade and stoop wall resurfaced; brick facade, oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced, including arched transom at first floor; historic metal security gate at under-stoop entrance likely altered; metal security grilles at first-story window; cellar windows likely infilled with louver; opening on stoop wall likely infilled and metal grilles likely altered; iron stoop railings; awning at main entrance; light fixture on basement and first story facade; security camera and intercom at first story facade

### Site

Concrete areaway with non-historic fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 220 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 44

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s) / Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

No. 220 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell



Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 220 West 136th Street's facade includes an angled oriel on the second story, rough-faced stone box stoop, rough-faced stone rustication at the basement, arched entrance and first-story window with rough-faced stone voussoirs, smooth stone window enframements on third-story windows, carved foliate panels below the first-story windows, continuous stringcourses below the oriel and third-story windows, and a pedimented cornice with a paneled frieze. The building retains its historic arched stained-glass transom above the first story window and historic metal security grilles at the basement windows

#### **Alterations**

Facade coated; oriel and cornice painted; stoop wall resurfaced; historic wood and glass double-leaf door and one-over-one sash windows replaced; and metal security gate at under-stoop entrance likely replaced; opening on the stoop wall closed; cellar windows likely infilled with louver; remote utility meter under basement window; light fixture above under-stoop entrance and at main entrance

#### **Site**

Concrete areaway; iron handrail

#### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

### **222 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 144

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s) / Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 222 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriel. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 222 West 136th Street's facade includes angled oriel on the second story, smooth stone window enframements on third-story windows, continuous stringcourses below the oriel and third-story windows, and a pedimented cornice with a paneled frieze. The house also features two arches with rough-faced stone voussoirs on the first story.

### **Alterations**

Basement and first-story facade painted; oriel and cornice painted; historic box stoop removed; main entrance on first-story converted to a window; door added at basement facade; transoms infilled at first-story arched opening; metal security grilles at basement windows likely altered; carved panels below the first-story window removed or resurfaced; cellar window likely infilled with louver; remote utility meter under basement windows; light fixtures on basement facade; metal security guards at first-story facade

### **Site**

Non-historic concrete areaway; diamond-plate-covered steps down to basement entry; brick and concrete retaining wall; iron railings, fence and trash enclosure

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

### **224 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 45

**Date(s):** 1889 (NB 771-1889)

**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 224 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 224 West 136th Street's facade features a rough-faced stone stoop with iron railings, rough-faced stone rustication at the basement, rough-faced stone door and window enframements at the first-story, rough-faced stone quoins on the second and third stories, carved foliate panels below the first-story windows, continuous stringcourses between the first and second stories and below the third-story windows, flush stone lintels on the second and third-story windows, and a pedimented cornice with a paneled frieze.

### **Alterations**

Facade, stoop wall and cornice painted; historic wood and glass double-leaf door and historic one-over-one sash windows replaced; metal security grilles on the basement windows likely replaced; metal security gate at under-stoop entrance likely altered; metal security grilles on the first-story windows; ironwork on cellar windows likely replaced; stoop stairs replaced; light fixture and housenumber above basement story windows; intercom and remote utility meter at under-stoop entrance

### **Site**

Tile areaway with non-historic fence and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 226 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 46

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

No. 226 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 226 West 136th Street's facade includes an angled oriel on the second story, rough-faced rustication at the basement, rough-faced stone banding and round arches on the first-story facade, round-arched window openings on the third story, continuous stringcourses below the oriel and third-story windows, and a cornice with arched pediment.

### Alterations

Basement and first story facade, oriel and cornice painted; historic box stoop removed; main entrance on first-story converted into a window; arched first-story door and window openings altered; entrance door added at basement facade; historic one-over-one sash windows replaced; carved panels below the first-story window removed or resurfaced; historic security grille on eastern basement window likely removed; cellar windows likely infilled with louvers; remote utility meter below the basement windows; light fixtures, security camera and house number above the entrance; intercom at entrance

### Site

Concrete areaway; non-historic retaining wall and fence

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected,"



*Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 228 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 146

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

No. 228 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 228 West 136th Street's facade includes an angled oriel on the second story, stone box stoop, rough-faced rustication at the basement, rough-faced stone banding on the first-story facade, round-arched door and window openings on the first and third stories, Renaissance revival-style carved panels below the first-story windows, continuous stringcourses below the oriel and third-story windows, and a cornice with arched pediment.

### Alterations

Facade painted; oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; basement windows replaced by single large glass-block window; stoop wall resurfaced; stoop risers and treads replaced or resurfaced; metal security gate at under-stoop entrance likely replaced; iron stoop railings; ironwork on cellar windows likely replaced with a metal mesh; light fixtures on basement facade and by the main entrance; doorbell by the under-stoop entrance; intercom and remote utility meter on basement facade; house number between the carved panels

**Site**

Concrete areaway; front retaining wall altered; non-historic fence and gate

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

**230 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 47

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 230 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. 230 West 136th Street was home to the famed novelist, essayist and poet Richard Nathaniel Wright in 1938.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 230 West 136th Street's facade includes an angled oriel on the second story, stone box stoop and rustication at the basement, rough-faced stone banding on the first-story facades, round-arched door and window openings on the first and third stories, continuous stringcourses below the oriel and third-story windows, carved foliate panels below the first-story windows, and cornice with arched pediment. The house appears to retain its historic security grilles at the first-story, basement and cellar windows and metal security gate at under-stoop entrance.

**Alterations**

Basement, first story and stoop wall resurfaced; facade, oriel and cornice painted; historic wood and glass double-leaf door likely replaced; historic one-over-one sash windows replaced; light fixtures above under-stoop entrance and first-story facade; doorbell at main entrance; house number between carved panels; remote utility meter on stoop wall

**Site**

Concrete areaway; planting bed

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40; "Wins Story Contest," *New York Age*, (February 19, 1938), 1.

**232 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 48

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 232 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 232 West 136th Street's facade features rough-faced stone rustication at the basement, rough-faced stone door and window enframements at the first-story, rough-faced stone quoins on the second and third stories, carved foliate panels below the first-story windows, continuous stringcourses between the first and second stories and below the second and third-story windows, flush stone lintels on the second and third-story windows, and a pedimented cornice with a paneled frieze.

#### **Alterations**

Facade and cornice painted; historic stoop removed; main entrance on the first story converted into a window; historic one-over-one sash windows replaced; entrance door added at basement; metal security grilles on basement windows likely replaced; cellar windows likely infilled with louvers; remote utility meter below basement windows; light fixtures and house number above entrance

#### **Site**

Tile areaway with non-historic retaining wall, fence and gate

#### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

### **234 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 148

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 234 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area



later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and. Basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 234 West 136th Street's facade includes an angled oriel on the second story, stone box stoop, arched entrance and first-story window transoms with geometric pointed lintels, carved foliate panels below the first-story windows, continuous stringcourses below the oriel, third-story windows and first-story transoms, and a pedimented cornice. The building appears to retain its transoms with stained glass on the first story windows.

### **Alterations**

Basement, first-story facade and stoop wall resurfaced; oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows and metal security gate at under-stoop entrance likely replaced; metal security grilles at first-story windows; cellar windows likely infilled with louvers; remote utility meter and spigot below the basement windows; opening on the stoop wall infilled and siamese connection installed; iron stoop railings; light fixtures on the basement and first-story facade; intercomat main entrance; house number between carved foliate panels; cable running through the building

### **Site**

Concrete areaway with non-historic fence and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## **236 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 49

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement

**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 236 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 236 West 136th Street's facade includes an angled oriel on the second story, rough-faced stone box stoop, rough-faced stone rustication at the basement, arched entrance and first-story window transoms with geometric pointed lintels, carved foliate panels below the first-story windows, continuous stringcourses below the oriel, third-story windows and first-story transoms, and a pedimented cornice. The building appears to retain its transoms with stained glass on the first-story windows and the main entrance transom.

**Alterations**

Facade, stoop wall, oriel and cornice painted; historic wood and glass double-leaf door likely altered; historic one-over-one sash windows replaced; awnings at under-stoop entrance, main entrance, oriel and third-story windows; iron stoop railings; stoop steps coated or painted; metal security gate at under-stoop entrance likely altered; metal security grilles at basement windows removed; metal security grilles at first-story windows; carved foliate panels painted; shutters added at oriel and third-story windows; metal window guards at oriel and third-story; light fixtures, intercom, and metal plate on the basement facade; cellar windows likely infilled; metal utility meter and perforated ventilation plate below basement windows; house number between carved foliate panels; light fixtures and metal ornament at main entrance

**Site**

Concrete areaway with non-historic fence and gate

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 238 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 50

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 238 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 238 West 136th Street's facade includes an angled oriel on the second story, rough-faced stone box stoop, rough-faced stone rustication at the basement, arched entrance and first-story window transoms with geometric pointed lintels, carved foliate panels below the first-story windows, continuous stringcourses below the oriel, third-story windows and first-story transoms, and a pedimented cornice. The building appears to retain its historic transoms with stained glass on the first-story windows.

### Alterations

Facade, stoop wall, oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; shutters added; metal security gate at under-stoop entrance likely altered; metal security grilles at basement windows replaced; metal security grilles at first-story windows; opening on stoop wall appears to be altered since c.1940 tax photograph; iron stoop railings; cellar windows likely infilled with louvers; remote utility meter below the basement windows; carved panels under first-story windows painted; light fixtures above under-stoop entrance and at main entrance; doorbells at main and under-stoop entrance; house number between carved foliate panels; metal plate on stoop wall

### Site

Concrete and tile areaway with non-historic fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 240 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 150

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

No. 240 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriel. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 240 West 136th Street's facade includes an angled oriel on the second story, stone box stoop, rough-faced stone rustication at the basement, arched entrance and first-story window transoms with geometric pointed lintels, carved foliate panels below the first-story windows, continuous stringcourses below the oriel, third-story windows and first-story transoms, and a pedimented cornice.

## Alterations

Facade and stoop wall resurfaced; oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows and metal security gate at under-stoop entrance likely altered; opening on the stoop wall infilled; iron stoop railings; cellar windows likely infilled; remote utility meter below basement windows; light fixtures above under-stoop entrance and at main entrance; intercom at under-stoop entrance and main entrance; house number by main entrance

**Site**

Concrete areaway with non-historic fence and gate

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

**242 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 51

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 242 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 242 West 136th Street's facade includes an angled oriel on the second story, box stoop, rough-faced stone rustication at the basement, rough-faced stone banding on the first-story facade, round-arched door and window openings on the first and third stories, carved foliate panels below the first-story windows, continuous stringcourses below the oriel and third-story windows, and a pedimented cornice.

### Alterations

Facade and portions of stoop coated or painted; oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows likely removed and replaced; metal security gate at under-stoop entrance likely altered; decorative rivet heads on the top profile of oriel removed and solid panels added over top sash; cellar windows likely infilled with louver; light fixtures on basement facade and at main entrance; fire alarm between carved foliate panels; doorbell and house number at main entrance

### Site

Concrete areaway with non-historic fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

### 244 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 52

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 244 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone

stoops and second-story oriels The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 244 West 136th Street's facade includes an angled oriel on the second story, box stoop, rough-faced stone rustication at the basement, rough-faced stone banding on the first-story facade, round-arched door and window openings on the first and third stories, medieval-style inspired carved foliate panels below the first-story windows, continuous stringcourses below the oriel and third-story windows, and a pedimented cornice. The building appears to retain its metal security gate at under-stoop entrance and metal security grilles at the basement windows

### Alterations

Facade coated or painted; oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; solid panels added above top sash at oriel; metal security grilles at first-story windows; stoop wall resurfaced; sidewalk-facing stoop wall resurfaced and opening infilled; stoop railings; light fixtures on basement facade and at main entrance; cellar windows likely infilled; spigot and utility pipes below basement windows; doorbell at main entrance

### Site

Concrete areaway with non-historic fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 246 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 53

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 246 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E.

C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 246 West 136th Street's facade includes an angled oriel on the second story, rough-faced stone box stoop, rough-faced stone rustication at the basement, rough-faced stone bandings on the first-story facade, round-arched door and window openings on the first and third stories, Renaissance revival-style carved foliate panels below the first-story windows, continuous stringcourses below the oriel and third-story windows, and a pedimented cornice. The building appears to retain its metal security grilles at the basement windows and metal security gate at under-stoop entrance.

#### **Alterations**

Facade coated or painted; oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; opening on stoop wall infilled and under-stoop gate likely replaced; iron stoop railing; cellar window openings likely infilled with louvers; light fixtures on basement facade and above main entrance; intercom at under-stoop entrance; house number between carved panels; doorbell at main entrance

#### **Site**

Concrete areaway with non-historic fence and gate

#### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

### **248 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 153

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s) / Developer(s):** E. C. Butcher



**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 248 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 248 West 136th Street's facade features a stone stoop, rough-faced rustication at the basement, rough-faced stone door and window enframements at the first-story, rough-faced stone quoins on the second and third stories, carved foliate panels below the first-story windows, continuous stringcourses between the first and second stories and below the second and third-story windows, flush stone lintels on the second and third-story windows, and a pedimented cornice with a paneled frieze. The building appears to retain its metal security grilles on the basement windows and metal security gate under-stoop entrance.

### **Alterations**

Facade and cornice painted; stoop resurfaced; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles on the first-story windows; cellar windows and ironwork likely replaced; remote utility meter at under-stoop entrance; iron stoop railings likely altered; light fixtures, security camera and intercom at main entrance

### **Site**

Terracotta areaway with non-historic fence and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 250 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 54

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 250 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 250 West 136th Street's facade includes an angled oriel on the second story, rough-faced stone box stoop, rough-faced stone rustication at the basement, rough-faced stone window and door enframements at the first and third stories, carved foliate panels below the first-story windows, continuous stringcourses below the oriel, third-story windows, and between the first and second stories, and a cornice with arched pediment and stylized dentils.

### Alterations

facade, oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles on basement windows likely replaced and metal security gate at under-stoop entrance likely replaced; metal security grilles on first-story windows; cellar windows likely infilled with ventilation louver; remote utility meter under basement window; stoop wall appears resurfaced in places; stoop opening infilled; light fixtures at basement facade and at main entrance; intercom by main entrance door

### Site

Concrete areaway with non-historic fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 252 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 55

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

No. 252 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriel. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 252 West 136th Street's facade includes an angled oriel on the second story, stone box stoop, rough-faced stone rustication at the basement, rough-faced stone window and door enframements at the first and third stories, carved foliate panels below the first-story windows, continuous stringcourses below the oriel, third-story windows, and between the first and second stories, and a cornice with arched pediment and stylized dentils.

## Alterations

Facade, oriel and cornice painted; stoop wall resurfaced; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; awnings at main and under-stoop entrance; metal security grilles on the basement windows and metal security gate at under-stoop entrance likely replaced; metal security grilles on first-story windows; opening on stoop wall infilled; stoop steps replaced; carved panels under first-story windows painted; cellar windows likely infilled and altered with ventilation louver; remote utility meter below basement windows; light fixtures above main entrance;

intercoms by under-stoop entrance and main entrance

**Site**

Concrete areaway with non-historic fence and gate

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

**254 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 155

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 254 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 254 West 136th Street's facade includes an angled oriel on the second story, stone box stoop, rough-faced stone rustication at the basement, rough-faced stone window and door enframements at the first and third stories, carved foliate panels below the first-story windows, continuous stringcourses below the oriel, third-story windows, and between the first and second stories, and a cornice with arched pediment and stylized dentils. The

building appears to retain its historic double-leaf entry door, metal security grilles at the basement windows and metal security gate at under-stoop entrance.

### Alterations

Oriel and cornice painted; stoop wall resurfaced; opening infilled and steps replaced; historic door likely replaced or altered; historic one-over-one sash windows replaced; metal security grilles at first-story windows; awnings and intercoms at under-stoop entrance and main entrance; iron stoop railings; cellar window openings likely replaced with ventilation louvers; light fixtures at basement facade and by main entrance; security camera at basement facade;; house number at main entrance

### Site

Concrete areaway with non-historic fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 256 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 56

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 256 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row

houses with brick facades above stonebasements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 256 West 136th Street's facade includes a rough-faced stone stoop, rough-faced stone rustication at the basement, rough-faced stone door and window enframements at the first-story, rough-faced stone quoins on the second and third stories, Renaissance revival-style carved panels below the first-story windows, continuous stringcourses between the first and second stories and below the second and third-story windows, flush stone lintels on the second and third-story windows, and a pedimented cornice with apaneled frieze. The building appears to retain its metal security grilles on the basement windows.

### **Alterations**

Basement, first-story facade and stoop painted or resurfaced; cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sashwindows replaced; metal security gate at under-stoop entrance likely altered; opening on stoop wall infilled; cellar windows likely infilled; opening and remote utility meter below basement window; light fixtures at basement facade and at main entrance; security camera and intercom by main entrance

### **Site**

Concrete areaway

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## **258 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 156

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 258 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 258 West 136th Street's facade includes an angled oriel on the second story, stone box stoop, rough-faced stone rustication at the basement, arched entrance and first-story window with rough-faced stone voussoirs, smooth stone window enframements on third-story windows, carved foliate panels below the first-story windows, continuous stringcourses below the oriel and third-story windows and a pedimented cornice with a paneled frieze. The building appears to retain its historic stained-glass transom above the first-story window.

### **Alterations**

Basement facade coated; stoop wall resurfaced; oriel and cornice painted; historic wood and glass double-leaf door replaced and metal security gate added; historic one-over-one sash windows replaced; metal security grilles at basement windows and metal security gate at under-stoop entrance likely altered; metal security grilles at the first-story windows; metal railing along the stoop; metal window guards at the oriel and third-story; cellar windows likely covered with panels; light fixture and intercom at main entrance; security camera on the first-story facade

### **Site**

Concrete areaway with non-historic fence and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## 260 West 136th Street

Borough of Manhattan Tax Map Block 1941, Lot 57

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 260 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriel. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 260 West 136th Street's facade includes an angled oriel on the second story, rough-faced stone box stoop, rough-faced stone rustication at the basement, arched entrance and first-story window with rough-faced stone voussoirs, smooth stone window enframements on third-story windows, carved foliate panels below the first-story windows, continuous stringcourses below the oriel and third-story windows, and a pedimented cornice with a paneled frieze. The building appears to retain its historic transom with stained glass at the first-story window.

### Alterations

Facade coated or painted; oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows and metal security gate at under-stoop entrance likely altered; cellar windows likely infilled with ventilation louver; remote utility meter under basement window; light fixture and intercoms on basement and first-story facades; doorbell and house number at main entrance

### Site

Concrete areaway; iron railing

### Sidewalk / Curb Materials

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New



York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## **262 West 136th Street (Former White Rose Mission Building)**

Borough of Manhattan Tax Map Block 1941, Lot 58

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 262 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. No. 262 West 136th Street was home to the White Rose Mission between 1918 and 1984. The White Rose Mission, also known as the White Rose Home for Colored Working Girls and the White Rose Industrial Association, was a settlement house established in 1896 to aid young African American women who had recently arrived in New York City.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 262 West 136th Street's facade includes an angled oriel on the second story, rough-faced stone box stoop, rough-faced stone rustication at the basement, arched entrance and first-story window with rough-faced stone voussoirs, smooth stone window enframements on third-story windows, carved foliate panels below the first-story windows, continuous stringcourses below the oriel and third-story windows, and a pedimented cornice with a paneled frieze.

### **Alterations**

Basement and first-story facade, stoop, oriel and cornice painted; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows and metal security gate at under-stoop entrance likely altered; metal security gate at main entrance; cellar windows likely replaced with ventilation louvers; remote utility meter under basement windows; light fixtures and

intercoms on the basement and first story facade; doorbells at under-stoop and main entrances; house number at main entrance; security cameras on main entrance door and first-story window.

#### **Site**

Concrete areaway with non-historic fence and gate

#### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40; "The White Rose Mission's 34 the Anniversary Tea," *The New York Age*, February 28, 1931, 2.

### **264 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 59

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 264 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 264 West 136 Street's facade features angled oriel on the second story, rough-faced stone box stoop, rough-faced stone rustication at the basement, rough-faced stone

banding on the first-story facades, roundarched door and window openings on the first and third stories, carved foliate panels below the first story windows, continuous stringcourses below the oriels and third-story windows, and a cornice with arched pediment. The building appears to retain its historic wood and glass double-leaf door, arched transoms with stained glass on the first story windows, metal security grilles at the basement windows and western cellar window.

### **Alterations**

Oriel and cornice painted; historic one-over-one sash windows replaced; metal security gate at the under- stoop entrance likely replaced; metal security grilles at first-story windows; historic wood and glass double-leaf door painted; historic light fixture on the stoop removed; iron railings; sidewalk-facing stoop wall opening altered; light fixture above basement windows and above main entrance; easterncellar window likely infilled; remote utility meter below basement window; doorbell by main entrance; house number at main entrance

### **Site**

Concrete areaway with non-historic fence and gate; planting bed

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

## **266 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 159

**Date(s):** 1889 (NB 771-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 266 West 136th Street was designed by F. G. Butcher and built in 1889-1890 for E. C. Butcher, as one of 33 Queen Anne-style row houses (202-266 West 136th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to

the 1940s.

The buildings along the south side of West 136th Street between Adam Clayton Powell Jr. Boulevard and Frederick Douglass Boulevard are three-story and basement row houses with brick facades above stone basements and first stories, most with stone stoops and second-story oriels. The Queen Anne-style houses include rough-faced stone elements and carved panels below first-story windows.

No. 266 West 136 Street's facade features angled oriels on the second story, stone stoop, rough-faced stone rustication at the basement, rough-faced stone banding on the first-story facade, round-arched door and window openings on the first and third stories, carved foliate panels below the first story windows, continuous stringcourses below the oriels and third-story windows and a cornice with arched pediment. The building retains its historic arched transoms with stained glass on the first-story windows.

### **Alterations**

Facade painted or coated; oriel and cornice painted; stoop wall resurfaced; historic wood and glass double-leaf door replaced; historic one-over-one sash windows replaced; metal security grilles at basement windows and metal security gate at the under-stoop entrance likely replaced; iron grilles on the cellar windows likely replaced; stoop railings replaced; light fixture above the basement windows and at main entrance; security cameras on basement and the first-story facades and at main entrance; intercom and house number at main entrance; remote utility meter on the stoop wall

### **Site**

Concrete areaway with non-historic fence and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan*

## **268 West 136th Street**

Borough of Manhattan Tax Map Block 1941, Lot 60

**Date(s):** 1889 (NB 1959-1889)  
**Architect(s) / Builder(s):** F. G. Butcher  
**Original Owner(s)/ Developer(s):** E. C. Butcher  
**Type:** Flats Building  
**Style(s):** Neo-Grec  
**Stories:** 4  
**Material(s):** Brown stone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 268 West 136th Street was designed by F. G. Butcher and built in 1889 for E. C. Butcher, adjacent to the 33 Queen Anne-style row houses (202-266 West 136th Street) also built by F. G. Butcher for E. C. Butcher in 1889. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Primary (West 136th Street, North) Facade: Clad in brownstone, the narrow facade is ornamented with classical elements including a stone door enframingent with a molded lintel and Corinthian pilasters, a low stone stoop with iron railings, stone window enframingents with molded lintels, and a paneled metal cornice with brackets. It likely retains its historic wood and glass double-leaf door. The decorative metal fire escape is visible in the ca. 1940 tax photograph. A window is visible on the cellar facade.

Secondary Side (West) Facade: This unadorned brick facade is partially visible from West 136th Street and features windows with stone lintels and sills and a fire escape.

**Alterations**

Primary (West 136th Street, North) Facade: Facade resurfaced; historic one-over-one sash windows replaced; stoop railings likely altered; light fixtures at main entrance; metal security grille on cellar window and metal security gate at under-stoop entrance likely replaced.

Secondary Side (West) Facade: Facade resurfaced

**Site**

Concrete areaway with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete sidewalk with stone curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 7, 1889), 1656; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1891), pl. 40.

# West 137th Street between St. Nicholas and Edgecombe Avenues

Dorrance Brooks Square Historic District

## South Side of West 137th street

### 336 West 137th Street

*See 31-45 Edgecombe Avenue, Dorrance Brooks Square*

# West 137th Street between Edgecombe Avenue and Frederick Douglass Boulevard

Dorrance Brooks Square Historic District

## North Side of West 137th Street

### 307 West 137th Street

Borough of Manhattan Tax Map Block 2041, Lot 12

**Date(s):** 1895 (NB 356-1895)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine W. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

#### History, Significance and Notable Characteristics

As built in 1895, this Renaissance Revival-style row house was part of a row of ten houses (303 to 321 West 137th Street) by architect Andrew Spence for developer Catharine W. Carlin, who constructed them as a speculative investment. A consistent row of eight of those houses (307 to 321 West 137th Street) remain extant. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Pairs of houses in the row alternate between rough-faced brownstone or banded brick and brownstone basement facades; brownstone lintels or brownstone surrounds at the main entrances; dogtooth band course and spandrel panel details; and flush or banded brick third-story facades. The buildings are crowned with pressed metal modillioned cornices with foliate and egg-and-dart moldings.

No. 307 West 137th Street is three bays wide and features a rough-faced, coursed brownstone basement facade, brownstone sill and lintel courses at the basement windows, brownstone spandrel panels with brownstone keyed surrounds at each bay between the basement and first-story windows, and a high brownstone stoop and iron handrails with scrollwork details. The decorative iron under-stoop entrance gate appears to be historic. The brownstone entrance surround has a denticulated, molded lintel resting on foliate brackets and fluted, incised pilasters flanking the entrance opening, and a paneled wood-and-glass double-leaf main entrance door and transom light. The first

story features splayed brownstone lintels, a projecting, molded brownstone band course at the first-story window and door headers. There is also a low-relief brownstone band course at the second-story window headers, running-bond brick at the second and third stories, dogtooth band courses offset by projecting stretcher brick band courses at the second and third stories, dogtooth spandrel panels with projecting stretcher brick borders at each bay between the second- and third-story windows, projecting brownstone sills at the second and third stories, and hooded brownstone lintels with incised details at the second and third stories.

### Alterations

Facade painted; stoop resurfaced; iron stoop newel posts removed; historic one-over-one sash windows replaced; lower basement opening sealed; decorative basement window grilles replaced; first-story window grilles installed; splayed brownstone first-story lintels shaved; utility meter and electronic doorbell at basement; light fixture above under-stoop entrance; kick plates at main entrance door; light fixtures at main entrance

### Site

Sunken concrete areaway with non-historic metal fence on brownstone curb

### Sidewalk / Curb Materials

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 9, 1895), 386; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 309 West 137th Street

Borough of Manhattan Tax Map Block 2041, Lot 11

**Date(s):** 1895 (NB 356-1895)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine W. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

As built in 1895, this Renaissance Revival-style row house was part of a row of ten houses (303 to 321 West 137th Street) by architect Andrew Spence for developer Catharine W. Carlin, who constructed them as a speculative investment. A consistent row of eight of those houses (307 to 321 West 137th Street) remain extant. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.



Pairs of houses in the row alternate between rough-faced brownstone or banded brick and brownstonebasement facades; brownstone lintels or brownstone surrounds at the main entrances; dogtooth band course and spandrel panel details; and flush or banded brick third-story facades. The buildings are crowned with pressed metal modillioned cornices with floriate and egg-and-dart moldings.

No. 309 West 137th Street is three bays wide and features a rough-faced, coursed brownstone basement facade, brownstone sill and lintel courses at the basement windows, brownstone spandrel panels with brownstone keyed surrounds at each bay between the basement and first-story windows, and a high brownstone stoop and iron handrails with scrollwork details. The brownstone entrance surround has a denticulated, molded lintel resting on foliate brackets and fluted, incised pilasters flanking the entrance opening, and a paneled wood-and-glass double-leaf main entrance door and transom light. The first story features splayed brownstone lintels, a projecting, molded brownstone band course at the first-story window and door headers. There is also a low-relief brownstone band course at the second-story window headers, running-bond brick at the second and third stories, dogtooth band courses offset by projecting stretcher brick band courses at the second and third stories, dogtooth spandrel panels with projecting stretcher brick borders at each bay between the second- and third-story windows, projecting brownstone sills at the second and third stories, and hooded brownstone lintels with incised details at the second and third stories.

#### **Alterations**

Facade and stoop painted; iron stoop newel posts removed; basement entrance from areaway; historic one-over-one sash windows replaced; lower basement window openings sealed; decorative iron basement window grilles and under-stoop entrance replaced; splayed brownstone first-story lintels shaved; light fixtures at main entrance

#### **Site**

Sunken concrete areaway with non-historic metal fence; non-historic fence at center of areaway

#### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 9, 1895), 386; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **311 West 137th Street**

Borough of Manhattan Tax Map Block 2041, Lot 10

**Date(s):** 1895 (NB 356-1895)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine W. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival

**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

As built in 1895, this Renaissance Revival-style row house was part of a row of ten houses (303 to 321 West 137th Street) by architect Andrew Spence for developer Catharine W. Carlin, who constructed them as a speculative investment. A consistent row of eight of those houses (307 to 321 West 137th Street) remain extant. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Pairs of houses in the row alternate between rough-faced brownstone or banded brick and brownstone basement facades; brownstone lintels or brownstone surrounds at the main entrances; dogtooth band course and spandrel panel details; and flush or banded brick third-story facades. The buildings are crowned with pressed metal modillioned cornices with floriate and egg-and-dart moldings.

No. 311 West 137th Street is three bays wide and features a red brick basement facade with rough-faced brownstone banding, brownstone sill and lintel courses at the basement windows, rough-faced coursed brownstone between the basement and first-story windows, and a high brownstone stoop and iron handrails with scrollwork details. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. The brownstone entrance hood features a denticulated, molded lintel resting on foliate brackets. Running-bond brick second- and third-story facades feature projecting running-bond brickbanding at the third story, flush brownstone lintels with scalloped lower edges at the first-story windows, a projecting, molded brownstone band course at the first-story window and door headers, a low-relief brownstone band course at the second-story window headers. There are also dogtooth band courses offset by projecting stretcher brick band courses at the second story and between the second and third stories, dogtooth spandrel panels with projecting stretcher brick borders at each bay below the second-story windows, projecting brownstone sills at the second and third stories, and hooded brownstone lintels with incised details at the second and third stories. The house retains its historic basement window grilles and areaway fence.

### **Alterations**

Brownstone painted; stoop resurfaced; iron stoop newel posts removed; historic one-over-one sash windows replaced; paneled wood-and-glass double-leaf main entrance door replaced; light fixture at basement

### **Site**

Sunken concrete areaway with metal fence on brownstone curb

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

## References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 9, 1895), 386;  
New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **313 West 137th Street (Former Ethiopian School of Research History (later Charles C. Seifert Library))**

Borough of Manhattan Tax Map Block 2041, Lot 9

**Date(s):** 1895 (NB 356-1895)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine W. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

As built in 1895, this Renaissance Revival-style row house was part of a row of ten houses (303 to 321 West 137th Street) by architect Andrew Spence for developer Catharine W. Carlin, who constructed them as a speculative investment. A consistent row of eight of those houses (307 to 321 West 137th Street) remain extant. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

By 1930, after a fruitful career as a carpenter and contractor in Harlem, the self-taught, Barbados-born historian and educator Charles C. Seifert (1871-1949) was a resident of 313 West 137th Street. Seifert ran the United Ethiopian Builders’ Association here in 1930, then began to share his vast collection of African art and artifacts and rare historical texts at this address as the Ethiopian School of Research History by 1931. Known throughout Harlem as “Professor Seifert” and for his close association with Arthur A. Schomburg, Seifert made it his mission to educate African Americans in African heritage and culture out of his belief that “a race without the knowledge of its history is like the tree without roots.” Seifert’s collection was, one article notes, “as extensive in the books, pamphlets and materials it contains as the original Schomburg Collection.” Seifert’s tutelage and visits to Seifert’s collection were influential to activist and Universal Negro Improvement Association founder Marcus Garvey, who took up a brief residence in Seifert’s home to access his books and expertise, and artists Jacob Lawrence, Romare Bearden, Earl Sweating, and Robert Savion Pious; Pious and Sweating are known to have made works in a basement art studio that Seifert set up at this address. Seifert hosted notable lectures at this address, including ones by Howard University professor William Leo Hansberry and anthropologists Alexander Goldenweiser and Franz Boas, and gave annual lectures at the Young Men's Christian Association Building, 135th Street Branch (a designated New York City Landmark), which drew hundreds of attendees. The Ethiopian School of Research History became the

Charles C. Seifert Library in 1939, and Seifert's residence became a separate address by 1940. The Charles C. Seifert Library was moved to 203 West 138th Street by 1950, after Seifert's death. Pairs of houses in the row alternate between rough-faced brownstone or banded brick and brownstonebasement facades; brownstone lintels or brownstone surrounds at the main entrances; dogtooth band course and spandrel panel details; and flush or banded brick third-story facades. The buildings are crowned with pressed metal modillioned cornices with floriate and egg-and-dart moldings.

No. 313 West 137th Street is three bays wide and features a red brick basement facade with rough-faced brownstone banding, brownstone sill and lintel courses at the basement windows, rough-faced coursed brownstone between the basement and first-story windows, and a high brownstone stoop and iron handrails with scrollwork details. The double-leaf main-entrance door is historic. The brownstone entrancehood features a denticulated, molded lintel resting on foliate brackets. Running-bond brick second- and third-story facades feature projecting running-bond brick banding at the third story, flush brownstone lintelwith scalloped lower edges at the first-story windows, a projecting, molded brownstone band course at thefirst-story window and door headers, a low-relief brownstone band course at the second-story window headers. There are also dogtooth band courses offset by projecting stretcher brick band courses at the second story and between the second and third stories, dogtooth spandrel panels with projecting stretcher brick borders at each bay below the second-story windows, projecting brownstone sills at the second and third stories, and hooded brownstone lintels with incised details at the second and third stories. The house retains its historic basement window grilles, understoop gate, areaway fence, and one iron stoop newel post.

#### **Alterations**

Brownstone painted below first-story windows; iron stoop newel post removed; historic one-over-one sashwindows replaced; light fixture at main entrance.

#### **Site**

Sunken concrete areaway with metal fence on brownstone curb.

#### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historicdistrict.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 9, 1895), 386; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; Patricia Hills, "History Must Restore What Slavery Took Away," in Eddie Chambers, ed., *The Routledge Companion to African American Art History*; Robert A. Hill, ed., *The Marcus Garvey and Universal Negro Improvement Association Papers, Vol. I* (Berkeleyand Los Angeles, California: University of California Press, 1983), 226-227; Jack Salzman, David Lionel Smith, and Cornel West, *Encyclopedia of African American Culture and History, Volume 1* (New York: Macmillan Library Reference, 1996), 403; "Howard Professor to Talk on African" *New York Age*, October 7, 1950, 7.

#### **315 West 137th Street**

Borough of Manhattan Tax Map Block 2041, Lot 8

**Date(s):** 1895 (NB 356-1895)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine W. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

As built in 1895, this Renaissance Revival-style row house was part of a row of ten houses (303 to 321 West 137th Street) by architect Andrew Spence for developer Catharine W. Carlin, who constructed them as a speculative investment. Eight of those houses (307 to 321 West 137th Street) remain extant.

Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Pairs of houses in the row alternate between rough-faced brownstone or banded brick and brownstone basement facades; brownstone lintels or brownstone surrounds at the main entrances; dogtooth band course and spandrel panel details; and flush or banded brick third-story facades. The buildings are crowned with pressed metal modillioned cornices with floriate and egg-and-dart moldings.

No. 315 West 137th Street is three bays wide and features a rough-faced, coursed brownstone basement facade, brownstone sill and lintel courses at the basement windows, and brownstone spandrel panels with brownstone keyed surrounds at each bay between the basement and first-story windows. The first story features splayed brownstone lintels, and a projecting, molded brownstone band course at the first-story window headers. There is also a low-relief brownstone band course at the second-story window headers, running-bond brick at the second and third stories, dogtooth band courses offset by projecting stretcher brick band courses at the second and third stories, dogtooth spandrel panels with projecting stretcher brick borders at each bay between the second- and third-story windows, projecting brownstone sills at the second and third stories, and hooded brownstone lintels with incised details at the second and third stories.

### **Alterations**

Stoop removed, former main-entrance opening converted to window opening, and main entrance relocated to basement between c. 1940 and c. 1985; facade painted; historic one-over-one sash windows replaced; splayed brownstone first-story lintels shaved; light fixtures and conduits at entrance; utility meter at basement; decorative iron basement window grilles replaced except at upper window of rightmost bay

### **Site**

Sunken concrete areaway with non-historic masonry areaway wall

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

## References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 9, 1895), 386;  
New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
New York City Department of Finance Photograph (c. 1983-88), Municipal Archives

## 317 West 137th Street

Borough of Manhattan Tax Map Block 2041, Lot 7501

**Date(s):** 1895 (NB 356-1895)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine W. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

## History, Significance and Notable Characteristics

As built in 1895, this Renaissance Revival-style row house was part of a row of ten houses (303 to 321 West 137th Street) by architect Andrew Spence for developer Catharine W. Carlin, who constructed them as a speculative investment. Eight of those houses (307 to 321 West 137th Street) remain extant.

Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Pairs of houses in the row alternate between rough-faced brownstone or banded brick and brownstone basement facades; brownstone lintels or brownstone surrounds at the main entrances; dogtooth band course and spandrel panel details; and flush or banded brick third-story facades. The buildings are crowned with pressed metal modillioned cornices with foliate and egg-and-dart moldings.

No. 317 West 137th Street is three bays wide and features a rough-faced, coursed brownstone basement facade, brownstone sill and lintel courses at the basement windows, brownstone spandrel panels with brownstone keyed surrounds at each bay between the basement and first-story windows, and a high brownstone stoop and iron handrails with scrollwork details. The brownstone entrance surround has a denticulated, molded lintel resting on foliate brackets and fluted, incised pilasters flanking the entrance opening. The first story features splayed brownstone lintels, a projecting, molded brownstone band course at the first-story window and door headers. There is also a low-relief brownstone band course at the second-story window headers, running-bond brick at the second and third stories, dogtooth band courses offset by projecting stretcher brick band courses at the second and third stories, dogtooth spandrel panels with projecting stretcher brick borders at each bay between the second- and third-story windows, projecting brownstone sills at the second and third stories, and hooded

brownstone lintels with incised details at the second and third stories. The decorative iron basement window grilles appear to be historic.

### **Alterations**

Basement facade painted; stoop resurfaced; iron stoop newel posts replaced with plain posts; under-stoop entrance gate replaced; lower basement window openings sealed; historic one-over-one sash windows replaced; splayed brownstone first-story lintels shaved; paneled wood-and-glass double-leaf main entrance door replaced with single-leaf door, transom light reduced, and opening partly infilled; light fixtures and intercom at main entrance.

### **Site**

Sunken concrete areaway with historic metal fence on brownstone curb.

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 9, 1895), 386; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

## **319 West 137th Street**

Borough of Manhattan Tax Map Block 2041, Lot 6

**Date(s):** 1895 (NB 356-1895)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine W. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

As built in 1895, this Renaissance Revival-style row house was part of a row of ten houses (303 to 321 West 137th Street) by architect Andrew Spence for developer Catharine W. Carlin, who constructed them as a speculative investment. A consistent row of eight of those houses (307 to 321 West 137th Street) remain extant. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Pairs of houses in the row alternate between rough-faced brownstone or banded brick and brownstone basement facades; brownstone lintels or brownstone surrounds at the main entrances; dogtooth band course and spandrel panel details; and flush or banded brick third-story facades. The buildings are crowned with pressed metal modillioned cornices

with floriate and egg-and-dart moldings.

No. 319 West 137th Street is three bays wide and features a red brick basement facade with rough-faced brownstone banding, brownstone sill and lintel courses at the basement windows, rough-faced coursed brownstone between the basement and first-story windows, and a high stoop. The brownstone entrance hood features a denticulated, molded lintel resting on foliate brackets. Running-bond brick second- and third-story facades feature projecting running-bond brick banding at the third story, flush brownstone lintels with scalloped lower edges at the first-story windows, a projecting, molded brownstone band course at the first-story window and door headers, a low-relief brownstone band course at the second-story window headers. There are also dogtooth band courses offset by projecting stretcher brick band courses at the second story and between the second and third stories, dogtooth spandrel panels with projecting stretcher brick borders at each bay below the second-story windows, projecting brownstone sills at the second and third stories, and hooded brownstone lintels with incised details at the second and third stories.

### **Alterations**

Facade painted; stoop resurfaced in brick and stucco; iron stoop railing and newel posts replaced; historic one-over-one sash windows replaced; lower basement window openings sealed; decorative iron basement window grilles and under-stoop entrance gate replaced; first-story window grilles installed; paneled wood- and-glass double-leaf main entrance door replaced with double-leaf metal-and-glass door; utility meter, meters with conduits, light fixture, mailbox, doorbell, alarm, and security camera at basement; light fixture, mailbox, doorbell, and decorative metal transom grille at main entrance

### **Site**

Sunken areaway with non-historic brick pavers and non-historic metal fence on masonry curb

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 9, 1895), 386; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **321 West 137th Street**

Borough of Manhattan Tax Map Block 2041, Lot 5

**Date(s):** 1895 (NB 356-1895)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine W. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal



**Status:** Contributing

### **History, Significance and Notable Characteristics**

As built in 1895, this Renaissance Revival-style row house was part of a row of ten houses (303 to 321 West 137th Street) by architect Andrew Spence for developer Catharine W. Carlin, who constructed them as a speculative investment. A consistent row of eight of those houses (307 to 321 West 137th Street) remain extant. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Pairs of houses in the row alternate between rough-faced brownstone or banded brick and brownstone basement facades; brownstone lintels or brownstone surrounds at the main entrances; dogtooth band course and spandrel panel details; and flush or banded brick third-story facades. The buildings are crowned with pressed metal modillioned cornices with floriate and egg-and-dart moldings.

No. 321 West 137th is three bays wide and features a red brick basement facade with rough-faced brownstone banding, brownstone sill and lintel courses at the basement windows, rough-faced coursed brownstone between the basement and first-story windows, and a high brownstone stoop. The brownstone entrance hood features a denticulated, molded lintel resting on foliate brackets. Running-bond brick second- and third-story facades feature projecting running-bond brick banding at the third story, flush brownstone lintels with scalloped lower edges at the first-story windows, a projecting, molded brownstone band course at the first-story window and door headers, a low-relief brownstone band course at the second-story window headers. There are also dogtooth band courses offset by projecting stretcher brick band courses at the second story and between the second and third stories, dogtooth spandrel panels with projecting stretcher brick borders at each bay below the second-story windows, projecting brownstone sills at the second and third stories, and hooded brownstone lintels with incised details at the second and third stories.

### **Alterations**

Brownstone painted; stoop newel posts removed and historic iron railing apparently reconfigured; historic one-over-one sash windows replaced; decorative iron basement window grilles and under-stoop entrance gate replaced; first-story window grilles installed; paneled wood-and-glass double-leaf main entrance door replaced with single-leaf wood-and-glass door within wide frame; utility meter, light fixture, doorbell, and alarm at basement; light fixture, and doorbell at main entrance

### **Site**

Sunken areaway with non-historic brick pavers and iron fence on brownstone curb

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 9, 1895), 386;

### 323 West 137th Street

Borough of Manhattan Tax Map Block 2041, Lot 104

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

#### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

No. 323 West 137th Street is four stories tall with a basement and features a rusticated limestone first-story facade and running-bond red Roman brick second-, third-, and fourth-story facades. A low, smooth limestone stoop, cheek walls, and newel posts lead to the first-story entrance, which contains a historic door. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic. The entrance surround features lambs tongue and bead-and-reel moldings. The first-story window opening rests on a projecting, molded limestone sill and foliate brackets. Second-story windows rest above a projecting, molded limestone sill course and feature limestone Gibbs surrounds and stepped limestone lintels with foliate keystones. Third-story windows rest above projecting, molded limestone sills and below splayed, stepped, flush limestone lintels. The fourth story features limestone banding; windows sit above a projecting, molded limestone sill course and below a limestone lintel course. The building is crowned with a projecting pressed metal modillion cornice with decorative frieze panels and denticulated molding.

#### Alterations

Basement and first story painted; historic one-over-one sash windows replaced; security camera, utility meters, and conduits at first story and basement; light fixtures at main entrance

#### Site

Sunken areaway with historic stone knee wall

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### 325 West 137th Street

Borough of Manhattan Tax Map Block 2041, Lot 4

**Date(s):** 1897 (NB 12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

No. 325 West 137th Street is four stories tall with a basement and features a rusticated limestone first-story facade and running-bond red Roman brick second-, third-, and fourth-story facades. The decorative iron under-stoop entrance gate appears to be historic. A low, smooth limestone stoop, cheek walls, and newel posts lead to the first-story entrance, which contains a historic door. The entrance surround features lambs tongue and bead-and-reel moldings. The first-story window opening rests on a projecting, molded limestone sill and foliate brackets. Second-story windows rest above a projecting, molded limestone sill course and feature limestone Gibbs surrounds and stepped limestone lintels with foliate keystones. Third-story windows rest above projecting, molded limestone sills and below splayed, stepped, flush limestone lintels. The fourth story features limestone banding; windows sit above a projecting, molded limestone sill course and below a limestone lintel course. The building is crowned with a projecting pressed metal modillion cornice with decorative frieze panels and denticulated molding.

### Alterations

Basement and first story painted; decorative iron basement window grilles replaced; historic one-over-onesash windows replaced; light fixtures, utility meters, and conduits at first story

**Site**

Sunken areaway with historic limestone knee wall and non-historic metal fence and gate

**Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

**327-329 West 137th Street**

*See 48 Edgecombe Avenue*

**South Side of West 137th Street****302 West 137th Street**

Borough of Manhattan Tax Map Block 1960, Lot 52

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302 to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

No. 302 West 137th Street is two bays wide and features a full-height projecting angled bay. Like the rest of the row at 304 through 322 West 137th Street, it features rough-faced, coursed brownstone basement and first-story facades; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed

surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and paneled, pressed metal cornices with a lambs tongue-molded course. Its cornice additionally features rosettes in the frieze. Its facade features decorative brick panels above the second and third stories. The decorative iron basement window grilles and exterior entrance door appear to be historic.

### Alterations

Stoop apparently removed, main entrance relocated to basement, and former main-entrance opening converted to window opening before c. 1940; hood over basement entrance removed after c. 1940; rooftop addition; facade painted; historic one-over-one sash windows replaced; metal address numbers, security camera, and flagpole armature at first story

Secondary Side (East) Facade: Facade painted

### Site

Sunken areaway with pre-1940 newel posts, rough-faced brownstone wall, and non-historic iron fence and gate

### Sidewalk / Curb Materials

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (October 9, 1886), 1254; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 304 West 137th Street

Borough of Manhattan Tax Map Block 1960, Lot 53

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302 to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row feature rough-faced, coursed brownstone basement and first-story

facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lambs tongue-molded detail.

No. 304 West 137th Street is two bays wide. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets. The decorative iron basement window grilles and under-stoopentrance gate appear to be historic.

#### **Alterations**

Facade painted; stoop steps resurfaced; stoop railings; main entrance door replaced with double-leaf wood-and-glass doors; historic one-over-one sash windows replaced; metal guards on stoop coping; lightfixtures at main entrance

#### **Site**

Concrete areaway with historic rough-faced brownstone knee wall with non-historic iron fence

#### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historicdistrict.

#### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (October 9, 1886), 1254; New York CityDepartment of Taxes Photograph (c. 1938-43), Municipal Archives

### **306 West 137th Street**

Borough of Manhattan Tax Map Block 1960, Lot 54

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row feature rough-faced, coursed brownstone basement and first-story facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lambs tongue-molded detail.

No. 306 West 137th Street is two bays wide. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets.

### **Alterations**

Stoop wall resurfaced; main entrance door replaced with double-leaf wood-and glass doors with transomlight; historic double-hung one-over-one windows replaced; decorative iron basement window grilles and under-stoop entrance gate replaced; light fixtures at main entrance

### **Site**

Concrete areaway with historic rough-faced brownstone knee wall

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (October 9, 1886), 1254; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **308 West 137th Street**

Borough of Manhattan Tax Map Block 1960, Lot 7501

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302 to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row feature rough-faced, coursed brownstone basement and first-story facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lambs tongue-molded detail.

No. 308 West 137th Street is two bays wide. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets.

### Alterations

Facade and stoop painted; stoop steps resurfaced; main entrance door replaced with double-leaf wood-and-glass door and entrance opening partially infilled; historic double-hung one-over-one windows replaced; metal window grille at first story; utility meter at basement; light fixtures and intercom at main entrance; light fixture at first story

### Site

Concrete areaway

### Sidewalk / Curb Materials

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (October 9, 1886), 1254; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 310 West 137th Street

Borough of Manhattan Tax Map Block 1960, Lot 56

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302 to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.



Houses in the row feature rough-faced, coursed brownstone basement and first-story facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lambs tongue-molded detail.

No. 310 West 137th Street is two bays wide. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets. The decorative iron basement window grille and under-stoopentrance gate appear to be historic.

#### **Alterations**

Stoop painted, and facade partially painted; stoop steps refaced with brick and stone; main entrance doorreplaced with double-leaf wood-and glass door; historic double-hung one-over-one windows replaced; utility meters at basement; light fixture and intercom at main entrance

#### **Site**

Concrete areaway with historic rough-faced brownstone knee wall

#### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historicdistrict.

#### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (October 9, 1886), 1254; New York CityDepartment of Taxes Photograph (c. 1938-43), Municipal Archives

### **312 West 137th Street**

Borough of Manhattan Tax Map Block 1960, Lot 57

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row feature rough-faced, coursed brownstone basement and first-story facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lamb's tongue-molded detail.

No. 312 West 137th Street is two bays wide. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets. The decorative iron basement window grille and under-stoop entrance gate appear to be historic.

### **Alterations**

Stoop painted; facade partially painted; stone treads added to stoop steps; double-leaf metal security gate at main entrance; historic double-hung one-over-one windows replaced; metal window grille installed at first story; doorbell and light fixture with conduit at basement; doorbell and metal address numbers main entrance

### **Site**

Concrete areaway with historic rough-faced brownstone knee wall

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (October 9, 1886), 1254; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **314 West 137th Street**

Borough of Manhattan Tax Map Block 1960, Lot 58

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s) / Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302 to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row feature rough-faced, coursed brownstone basement and first-story facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lamb's tongue-molded detail.

No. 314 West 137th Street is two bays wide. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets. The decorative iron basement window grille and under-stoop entrance gate appear to be historic.

### **Alterations**

Facade and stoop painted; historic double-hung one-over-one windows replaced; metal window grille installed at first story; metal security bars, metal address numbers, metal kick plate, buzzer, intercom, and light fixtures at main entrance; light fixture with conduit at basement

### **Site**

Concrete areaway with historic rough-faced brownstone knee wall

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (October 9, 1886), 1254; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

## **316 West 137th Street**

Borough of Manhattan Tax Map Block 1960, Lot 59

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s) / Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302 to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row feature rough-faced, coursed brownstone basement and first-story facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lambs tongue-molded detail.

No. 316 West 137th Street is two bays wide and retains its historic double-leaf main entrance door. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets. The decorative iron under-stoop entrance gate appears to be historic.

### **Alterations**

Facade painted; stone treads added to stoop steps; historic double-hung one-over-one windows replaced; basement window opening enlarged and converted to secondary entrance with non-historic metal-and-glass door and side light; metal-and-glass awning at basement; metal window grille at first story; light fixture at basement entrance; metal security bars, metal address numbers, metal kick plate, buzzer, intercom, and light fixtures at main entrance

### **Site**

Concrete areaway with historic rough-faced brownstone knee wall

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (October 9, 1886), 1254; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

## **318 West 137th Street**

Borough of Manhattan Tax Map Block 1960, Lot 60

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302 to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of

transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row feature rough-faced, coursed brownstone basement and first-story facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lambs tongue-molded detail.

No. 318 West 137th Street is two bays wide and retains its historic wooden double-leaf main entrance door. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets.

### **Alterations**

Facade painted; stoop resurfaced and rosettes added to walls; historic double-hung one-over-one windows replaced; light fixture and railing at basement under-stoop entrance; iron basement window grilles and under-stoop entrance gate replaced; intercom, utility meter, and light fixtures at basement; metal address numbers, metal kick plates, mail slot, intercom, and light fixtures at main entrance

### **Site**

Concrete areaway with historic rough-faced brownstone knee wall

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (October 9, 1886), 1254; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **320 West 137th Street**

Borough of Manhattan Tax Map Block 1960, Lot 61

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Romanesque Revival-style row house was built in 1886 as part of a consistent row

of 11 houses (302 to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row feature rough-faced, coursed brownstone basement and first-story facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lamb's tongue-molded detail.

No. 320 West 137th Street is two bays wide and retains its historic wood double-leaf main entrance door. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets. The decorative iron basement window grille and under-stoop entrance gate appear to be historic.

#### **Alterations**

Stoop and facade painted; stoop steps resurfaced; historic double-hung one-over-one windows replaced; first-story window grille installed; pipe with conduit, utility meter, and light fixture at basement; light fixtures at main entrance

#### **Site**

Concrete areaway with historic (resurfaced) brownstone knee wall

#### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (October 9, 1886), 1254; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **322 West 137th Street**

Borough of Manhattan Tax Map Block 1960, Lot 62

**Date(s):** 1886 (NB 1713-1886)  
**Architect(s) / Builder(s):** Dore Lyon  
**Original Owner(s)/ Developer(s):** Dore Lyon  
**Type:** Row house  
**Style(s):** Romanesque Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; red brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Romanesque Revival-style row house was built in 1886 as part of a consistent row of 11 houses (302 to 322 West 137th Street) by the developer Dore Lyon as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row feature rough-faced, coursed brownstone basement and first-story facades; box stoops with rough-faced, random-coursed cheek walls and smooth brownstone coping that terminates in an angular scroll at the outer wall; brick second- and third-story facades; a projecting second-story brownstone sill course; brownstone keyed surrounds at second- and third-story windows; projecting brownstone sills at third-story windows; and bracketed, paneled, pressed metal cornices with lambs tongue-molded detail.

No. 322 West 137th Street is two bays wide. Like 306 to 322 West 137th Street, it features a paneled, pressed metal cornice with fluted brackets.

Secondary Side (West) Facade: This painted facade appears to retain its historic coping.

### **Alterations**

Stoop removed and replaced with masonry entrance to basement and metal staircase to first story between c. 1940 and c. 1985; facade partially painted; historic wooden double-leaf main entrance door replaced and entrance opening partly infilled; historic double-hung one-over-one windows replaced; decorative iron basement window grilles replaced; light fixtures at basement entrance; light fixtures and number plate at main entrance

Secondary Side (West) Facade: Parged; two openings where through-wall air conditioning unit and mechanical exhaust vent installed

### **Site**

Non-historic masonry and metal areaway fence

### **Sidewalk / Curb Materials**

Concrete with concrete curb and metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (October 9, 1886), 1254; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives

### **324-328 West 137th Street**

*See 46 Edgecombe Avenue*

# West 137th Street between Frederick Douglass and Adam Clayton Powell Jr. Boulevards

Dorrance Brooks Square Historic District

## North Side of West 137th Street

### 201 West 137th Street

*See 2340-2344 Adam Clayton Powell Jr. Boulevard*

### 203 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 27

**Date(s):** 1901 (NB 185-1901)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1901 as part of a consistent row of eight row houses (203 to 217 West 137th Street) designed by John Hauser and developed by William H. Picken. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eight brownstone-clad row houses are three stories in height with raised basements. They are configured with curved stoops with stone newels and railings, entrances on the left with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched doorframes, flat facades typically with bowed bays above the first story, molded stringcourses and decorative panels, and modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.



No. 203 West 137th Street acts as a bookend for the row of houses, utilizing the same vocabulary of decorative elements but occupying a different footprint, with a full-height square projecting bay mirroring an earlier building designed by Hauser across the street. The fenestration differs from the other houses as well in both dimensions and configuration, with a single column of wide windows occupying the projecting bay, a single narrower column of windows aligned above the front door, and a single column of windows on the return wall of the projecting bay. Its stoop and newels are consistent with the neighboring row houses, and its square door enframing decorated with egg-and-acanthus relief is topped with a segmental arched pediment extending to just beneath the second-story sill course. Historic metal security grilles exist at the basement windows.

### **Alterations**

Facade coated; historic one-over-one sash windows replaced; single windows on projecting bay replaced with double windows; metal security grilles at first-story windows; light fixtures flanking entrance; intercom at entrance; security camera above entrance; metal handrail atop stone stoop railing; light fixtures flanking under-stoop entrance; illuminated house number above basement windows; intercom adjacent to under-stoop entrance

### **Site**

Concrete areaway with historic brownstone wall with non-historic metal fence, gate and handrail

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 16, 1901), 302.

## **205 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 126

**Date(s):** 1901 (NB 185-1901)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1901 as part of a consistent row of eight row houses (203 to 217 West 137th Street) designed by John Hauser and developed



by William H. Picken. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eight brownstone-clad row houses are three stories in height with raised basements. They are configured with stone stoops with curved railings and carved stone newels, entrances on the left with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat facades typically with bowed bays above the first story, molded stringcourses and decorative panels, and modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 205 West 137th Street features a brownstone facade dominated by a central two-story bowed bay with decorative carved corbel atop a flat first story and basement. The first story and arched entrance enframing are embellished with foliated stone relief ornament, and second- and third-story windows feature denticulated sill courses. Historic metal security grilles are present at the basement and cellar windows, and at the under-stoop entrance.

#### **Alterations**

Basement facade coated; historic one-over-one sash windows replaced; metal security grilles at first-story windows; light fixtures flanking entrance; intercom at entrance; security camera above entrance; metal handrail atop stone stoop railing; intercom at under-stoop entrance

#### **Site**

Concrete areaway with historic brownstone wall with non-historic iron fence, gate and handrail

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 16, 1901), 302.

### **207 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 26

**Date(s):** 1901 (NB 185-1901)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival

**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1901 as part of a consistent row of eight row houses (203 to 217 West 137th Street) designed by John Hauser and developed by William H. Picken. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eight brownstone-clad row houses are three stories in height with raised basements. They are configured with stone stoops with curved railings and carved stone newels, entrances on the left with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat facades typically with bowed bays above the first story, molded stringcourses and decorative panels, and modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 207 West 137th Street features a brownstone facade dominated by a central two-story bowed bay with decorative carved corbel atop a flat first story and basement. The first story and square door enframing are decorated with egg-and-acanthus relief ornament, and second- and third-story windows feature denticulated sill courses. Historic metal security grilles are present at the basement and cellar windows and at the under-stoop entrance.

### **Alterations**

Facade and stoop painted; historic one-over-one sash windows replaced; entrance door replaced; light fixtures flanking and adjacent to entrance; intercom at entrance; metal handrail atop stone stoop railing

### **Site**

Concrete areaway with historic brownstone wall; non-historic metal handrail

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 16, 1901), 302.

## 209 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 25

**Date(s):** 1901 (NB 185-1901)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1901 as part of a consistent row of eight row houses (203 to 217 West 137th Street) designed by John Hauser and developed by William H. Picken. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eight brownstone-clad row houses are three stories in height with raised basements. They are configured with stone stoops with curved railings and carved stone newels, entrances on the left with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat facades typically with bowed bays above the first story, molded stringcourses and decorative panels, and modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 209 West 137th Street features a brownstone facade dominated by a central two-story bowed bay with decorative carved corbel atop a flat first story and basement. The first story and arched entrance enframing are embellished with foliated stone relief ornament, and second- and third-story windows feature denticulated sill courses. Historic metal security grilles are present at the basement and cellar windows and at the under-stoop entrance.

### Alterations

Facade coated; historic one-over-one sash windows replaced; metal security grilles at first-story windows; historic entrance doors replaced; light fixtures flanking entrance; intercom at entrance; metal handrails attached to stone stoop railings; metal security grilles at first-story windows; security camera above entrance; light fixture above under-stoop entrance; intercom at under-stoop entrance

### Site

Concrete areaway with historic brownstone wall with non-historic iron fence, gate, and handrail

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives;  
“Projected Buildings,” *Real Estate Record and Builders’ Guide* (February 16, 1901), 302.

## 211 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 124

**Date(s):** 1901 (NB 185-1901)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1901 as part of a consistent row of eight row houses (203 to 217 West 137th Street) designed by John Hauser and developed by William H. Picken. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eight brownstone-clad row houses are three stories in height with raised basements. They are configured with stone stoops with curved railings and carved stone newels, entrances on the left with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat facades typically with bowed bays above the first story, molded stringcourses and decorative panels, and modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 211 West 137th Street features a brownstone facade dominated by a central two-story bowed bay with decorative carved corbel atop a flat first story and basement. The first story and square door enframingent are embellished with foliated stone relief ornament, and second- and third-story windows feature denticulated sill courses. Historic metal security grilles are present at the basement and cellar windows and at the under-stoop entrance.

### Alterations

Facade coated; historic one-over-one sash windows replaced; plaque mounted beside entrance; light fixtures at entrance; light fixture at under-stoop entrance

### Site

Concrete areaway with historic brownstone wall with non-historic iron handrail

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives;  
“Projected Buildings,” *Real Estate Record and Builders’ Guide* (February 16, 1901), 302.

### **213 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 24

**Date(s):** 1901 (NB 185-1901)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1901 as part of a consistent row of eight row houses (203 to 217 West 137th Street) designed by John Hauser and developed by William H. Picken. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eight brownstone-clad row houses are three stories in height with raised basements. They are configured with stone stoops with curved railings and carved stone newels, entrances on the left with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat facades typically with bowed bays above the first story, molded stringcourses and decorative panels, and modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 213 West 137th Street features a brownstone facade dominated by a central two-story bowed bay with decorative carved corbel atop a flat first story and basement. The first story and arched entrance enframing are embellished with foliated stone relief ornament, and second- and third-story windows feature denticulated sill courses. Historic metal security grilles are present at the cellar and basement windows.

### **Alterations**

Facade coated; historic one-over-one sash windows replaced; historic outer entrance doors modified with new kickplates and hardware; historic inner entrance doors modified with carved panels; security camera above entrance; intercom at entrance; light fixture at under-stoop entrance; intercom at under-stoop entrance

**Site**

Concrete areaway with historic brownstone wall

**Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 16, 1901), 302.

**215 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 23

**Date(s):** 1901 (NB 185-1901)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1901 as part of a consistent row of eight row houses(203 to 217 West 137th Street) designed by John Hauser and developed by William H. Picken. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eight brownstone-clad row houses are three stories in height with raised basements. They are configured with stone stoops with curved railings and carved stone newels, entrances on the left with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat facades typically with bowed bays above the first story, molded stringcourses and decorative panels, and modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 215 West 137th Street features a brownstone facade dominated by a central two-story bowed bay with decorative carved corbel atop a flat first story and basement. The first story and square door enframement are decorated with egg-and-acanthus relief ornament, and second- and third-story windows feature denticulated sill courses. Historic

metal security grilles are present at the basement windows.

### **Alterations**

Facade coated; historic one-over-one sash windows replaced; cellar windows infilled; light fixtures flanking entrance

### **Site**

Concrete areaway with historic brownstone wall, garage in the rear courtyard

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 16, 1901), 302.

## **217 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 22

**Date(s):** 1901 (NB 185-1901)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1901 as part of a consistent row of eight row houses (203 to 217 West 137th Street) designed by John Hauser and developed by William H. Picken. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The eight brownstone-clad row houses are three stories in height with raised basements. They are configured with stone stoops with curved railings and carved stone newels, entrances on the left with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat facades typically with bowed bays above the first story, molded string-courses and decorative panels, and modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 217 West 137th Street features a brownstone facade dominated by a central two-



story bowed bay with decorative carved corbel atop a flat first story and basement. The first story and arched entrance enframing are embellished with foliated stone relief ornament, and second- and third-story windows feature denticulated sill courses. Historic metal security grilles are present at the under-stoop entrance.

#### **Alterations**

Facade coated; iron handrail installed atop historic brownstone stoop railing; historic one-over-one sash windows replaced; light fixtures flanking entrance; intercom at entrance; metal security grilles on basement windows replaced; light fixture above under-stoop entrance; intercom at under-stoop entrance

#### **Site**

Concrete areaway with historic brownstone wall with non-historic iron fence and handrail

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 16, 1901), 302.

### **219 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 121

**Date(s):** 1902 (NB 276-1902)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s) / Developer(s):** Picken and Lilly  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1902 as part of a consistent row of seven row houses (219 to 231 West 137th Street) designed by John Hauser and developed by Picken and Lilly. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone railings, entrances on the left, some with historic double-glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames topped by bracketed flat pediments, flat

first-story facades with alternating bowed or flat upper stories, and topped by modillioned cornices. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 219 West 137th Street features a flat facade with a prominent triangular pedimented lintel above the center second-story window. The facade is embellished with bands and panels of foliated ornament. The first-story windows and door are topped with projecting bracketed flat pediments. Other decorative elements include bands of carved egg-and-acanthus ornamentation. Historic metal security grilles are present at the basement and cellar windows and at the under-stoop entrance.

#### **Alterations**

Front doors replaced; iron handrails attached to historic brownstone stoop railings; historic one-over-one sash windows replaced; light fixture at entrance; intercom at entrance; permanent through-the-window HVAC; light fixture at under-stoop entrance

#### **Site**

Concrete areaway with historic brownstone wall with non-historic iron handrail

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

### **221 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 21

**Date(s):** 1902 (NB 276-1902)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s) / Developer(s):** Picken and Lilly  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1902 as part of a consistent row of seven row houses (219 to 231 West 137th Street) designed by John Hauser and developed by Picken and Lilly. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone railings, entrances on the left, some with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched doorframes topped by bracketed flat pediments, flat first-story facades with alternating bowed or flat upper stories, and topped by modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 221 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. The entrance is topped with a bracketed flat pediment. Pilasters flank the upper-story windows. Other decorative elements include recessed panels below the second-story windows, bands of carved egg-and-acanthus ornamentation surrounding the first-story windows and fleur-de-lis between the second and third stories. Historic metal security grilles are present at the basement windows and at the under-stoop entrance.

### **Alterations**

Facade coated; historic one-over-one sash windows replaced; cellar windows infilled; light fixtures flanking entrance; door replaced; mailbox at stoop

### **Site**

Concrete areaway with historic brownstone wall

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## **223 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 20

**Date(s):** 1902 (NB 276-1902)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Picken and Lilly  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1902 as part of a consistent row of seven row houses (219 to 231 West 137th Street) designed by John Hauser and developed by Picken and Lilly. Construction of this block occurred in response to the

expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s. This building was home to author, educator, historian, and pioneer of Pan-African studies, Dr. John Henrick Clarke. This street was later named John Henrick Clarke Place in his honor.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone railings, entrances on the left, some with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched doorframes topped by bracketed flat pediments, flat first-story facades with alternating bowed or flat upper stories, and topped by modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 223 West 137th Street features a flat facade with a prominent segmental arched pediment lintel above the center second-story window. Bands of foliated ornament are a repeated motif across the facade. The first-story windows and main entrance are topped with bracketed flat pediments. Other decorative elements include bands of carved egg-and-acanthus ornamentation and a foliated plaque between first-story windows. Historic metal security grilles are present at the basement windows and at the under-stoop entrance.

At the time of designation, the building was vacant, and the windows were covered with plywood.

#### **Alterations**

Facade coated; historic one-over-one sash windows removed, and openings covered with plywood; cellar windows infilled; iron handrails installed atop historic stone stoop railing; security grilles on first-story windows; doorbells at entrance; light fixture at under-stoop entrance; doorbell at under-stoop entrance

#### **Site**

Concrete areaway with historic brownstone wall with non-historic iron fence and handrail

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

### **225 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 19

**Date(s):** 1902 (NB 276-1902)

**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Picken and Lilly  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1902 as part of a consistent row of seven row houses (219 to 231 West 137th Street) designed by John Hauser and developed by Picken and Lilly. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone railings, entrances on the left, some with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched doorframes topped by bracketed flat pediments, flat first-story facades with alternating bowed or flat upper stories, and topped by modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 225 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. The main entrance is topped with a bracketed flat pediment. Pilasters flank the upper-story windows. Other decorative elements include inset panels below the second-story windows, bands of carved egg-and-acanthus ornamentation surrounding the first-story windows and fleur-de-lis between the second and third stories. Historic metal security grilles are present at the under-stoop entrance and at the basement and cellar windows.

### **Alterations**

Facade coated; historic one-over-one sash windows replaced; security grilles on first-story windows; light fixture above entrance; number plaque at entrance; intercom at entrance; light fixture above under-stoop entrance; number plaque at under-stoop entrance

### **Site**

Concrete areaway with historic brownstone wall

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## 227 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 118

**Date(s):** 1902 (NB 276-1902)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Picken and Lilly  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1902 as part of a consistent row of seven row houses (219 to 231 West 137th Street) designed by John Hauser and developed by Picken and Lilly. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone railings, entrances on the left, some with historic double-leaf glazed doors and transoms within square or arched door frames topped by modillioned flat pediments, flat first-story facades with alternating bowed or flat upper stories, and topped by bracketed cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 227 West 137th Street features a flat facade with a prominent triangular pedimented lintel above the center second-story window. A band of foliated ornament sits between the first and second stories. The first-story windows and door are topped with bracketed flat pediments. Other decorative elements include bands of carved egg-and-acanthus ornamentation. Historic metal security grilles are present at the cellar and basement windows.

### Alterations

Facade painted; entrance door replaced; iron handrail installed atop historic brownstone stoop railing; historic one-over-one sash windows replaced; metal security grilles at first story; light fixture above entrance; doorbells at entrance; number plaque at entrance; light fixtures on basement facade; intercom at under-stoop entrance; mailboxes on stoop

### Site

Concrete areaway with historic brownstone wall with non-historic iron fence, gate, and handrail; garage in the rear courtyard

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## 229 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 18

**Date(s):** 1902 (NB 276-1902)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Picken and Lilly  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1902 as part of a consistent row of seven row houses (219 to 231 West 137th Street) designed by John Hauser and developed by Picken and Lilly. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone railings, entrances on the left, some with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched doorframes topped by bracketed flat pediments, flat first-story facades with alternating bowed or flat upper stories, and topped by modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 229 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. The entrance is topped with a bracketed flat pediment. Pilasters flank the upper-story windows. Other decorative elements include inset panels below the second-story windows, bands of carved egg-and-acanthus ornamentation surrounding the first-story windows and fleur-de-lis between the second and third stories. Historic metal security grilles are present at the basement windows.

## Alterations

Facade coated; historic one-over-one sash windows replaced; cellar windows infilled; light fixtures flanking entrance; security grilles installed on main entrance doors; intercom at entrance; light fixture above under-stoop entrance; metal security door installed at under-stoop entrance

**Site**

Concrete areaway with historic brownstone wall

**Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

**231 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 17

**Date(s):** 1902 (NB 276-1902)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Picken and Lilly  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1902 as part of a consistent row of seven row houses (219 to 231 West 137th Street) designed by John Hauser and developed by Picken and Lilly. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone railings, entrances on the left, some with historic double-leaf glazed outer exterior doors with solid wood inner exterior doors and transoms within square or arched doorframes topped by bracketed flat pediments, flat first-story facades with alternating bowed or flat upper stories, and topped by modillioned cornices at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 231 West 137th Street features a flat facade with a segmental arched pediment lintel above the center second-story window. Foliated ornament is a repeated motif across the facade. The first-story windows and main entrance are topped with bracketed flat pediments. Other decorative elements include bands of carved egg-and-acanthus ornamentation and a foliated plaque between first-story windows.

**Alterations**

Facade coated; historic one-over-one sash windows replaced; cellar windows infilled;



entrance doors replaced; light fixtures flanking entrance; intercom at entrance; under-stoop gate replaced with metal door; light fixture above under-stoop entrance; metal security grilles on basement windows

**Site**

Concrete areaway with historic brownstone wall

**Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

**233 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 16

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 233 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the

second story, and splayed or hoodlintels with keystones on upper stories. Other decorative elements include stone banding at the second story. A metal security grille is present at the cellar window and appears to be historic.

### **Alterations**

First-story facade painted; historic one-over-one sash windows replaced; entrance door replaced; light fixtures flanking entrance; intercom at entrance; cornices removed; light fixture at cellar stairs

### **Site**

Concrete areaway and cellar stairway with non-historic iron fence, gate and handrail

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## **235 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 7505

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice  
  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a

courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 235 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hoodlintels with keystones on upper stories. Other decorative elements include stone banding at the second story. A metal security grille is present at the cellar window and appears to be historic.

#### **Alterations**

First-story facade coated; historic one-over-one sash windows replaced; entrance door replaced; light fixture above entrance; intercom at entrance; dryer vents at each story; standpipe spans areaway

#### **Site**

Concrete areaway and cellar stairway with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

### **237 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 15

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s) / Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice

**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building.

The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 237 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story. A metal security grille is present at the cellar window and appears to be historic.

#### **Alterations**

First-story facade painted; historic one-over-one sash windows replaced; metal security grille at first-story window; light fixtures flanking entrance; security camera above entrance; iron railings replaced; upper cornice removed

#### **Site**

Concrete areaway and cellar stairway with non-historic iron fence, gate, and handrail

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

### **239 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 7504

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice  
  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into

Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 239 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story.

#### **Alterations**

First-story facade coated; brick repointed with visible mortar lines; historic one-over-one sash windows replaced; security grilles at first-story window; entrance door replaced; light fixtures flanking entrance; upper cornice removed; cellar window infilled with glass block; standpipe spans areaway

#### **Site**

Concrete areaway with non-historic iron railing, fence, gate, and handrail

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

### **241 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 13

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 241 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story.

### Alterations

Facade painted; historic one-over-one sash windows replaced; security grilles at first story windows; entrance door replaced; light fixtures flanking entrance; iron handrail added; cellar window infilled; standpipe spans areaway

### Site

Concrete areaway with non-historic iron railing, fence, gate, and handrail

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

### 243 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 7502

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5

**Material(s):** Brick and stone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 243 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story. A metal security grille is present at the cellar window and appears to be historic.

**Alterations**

Facade coated; historic one-over-one sash windows replaced; security grilles at first-story windows; light fixtures flanking entrance; intercom at entrance; cornices removed; metal security grille at cellar window

**Site**

Concrete areaway with and non-historic iron railing, fence, and gate

**Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

**245 West 137th Street**

Borough of Manhattan Tax Map Block 2023, Lot 12

**Date(s):** 1902 (NB 277-1902)

**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice

**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 245 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story. A metal security grille is present at the cellar window and appears to be historic.

### **Alterations**

First-story facade coated; brick repointed; historic one-over-one sash windows replaced; security grilles at first-story windows; light fixtures flanking entrance; hardware from dismantled light fixtures flanking entrance; intercom at entrance; security camera on facade; cornices removed; metal security grille at cellar window replaced; light fixture at cellar stairs

### **Site**

Concrete areaway with non-historic iron railing, fence, and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.



## 247 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 11

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 247 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story. A metal security grille is present at the cellar window and appears to be historic.

### Alterations

First-story facade coated; historic one-over-one sash windows replaced; security grilles at first story; light fixtures flanking main entrance; cornices removed

### Site

Concrete areaway with non-historic iron fence and gate; areaway altered with a raised brick and concrete enclosure

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## 249 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 110

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 249 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story.

### Alterations

First story and stone decoration painted; historic one-over-one sash windows replaced with casement windows; security grilles at first-story windows; light fixtures flanking entrance; cornices removed; metal security grille at cellar window replaced

### Site

Concrete areaway with historic iron railing, fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## 251 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 7501

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 251 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story. A metal security grille is present at the cellar window and appears to be historic.

### Alterations

First-story facade painted; historic one-over-one sash windows replaced; security grilles at first-story windows; light fixtures flanking entrance; intercom at entrance; cornices removed

### Site

Concrete areaway with historic and non-historic iron railing, fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## 253 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 9

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 253 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story.

### Alterations

First-story facade coated; stone stairs replaced with wood stairs; historic one-over-one sash windows replaced; security grilles at first-story windows; entrance door removed and replaced with plywood; light fixtures flanking entrance; cornices removed; doorbell at entrance; cellar window infilled

### Site

Concrete areaway with non-historic iron railing, fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## 255 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 8

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 255 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story. A metal security grille is present at the cellar window and appears to be historic.

### Alterations

Facade partially coated; historic one-over-one sash windows replaced; security grilles at first- and second-story windows; light fixtures flanking entrance; intercom at entrance; cornices removed

### Site

Concrete areaway with non-historic iron railing, fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## 257 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 107

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 257 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story.

### Alterations

First-story facade coated; historic one-over-one sash windows replaced; security grilles at first-story windows; light fixtures flanking entrance; intercom at entrance; cornices removed; metal security grille at cellar window replaced

### Site

Concrete areaway with non-historic iron railing, fence, gate and handrail

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## 259 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 7

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 259 West 137th Street features a flat facade with a rusticated stone first story. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story.

### Alterations

First-story facade painted; main entry doors replaced; historic one-over-one sash windows replaced; security grilles at first-story windows; light fixtures flanking main entrance; cornices removed; metal security grille at cellar window replaced

### Site

Concrete areaway with non-historic iron railing, fence, and gate

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## 261 West 137th Street

Borough of Manhattan Tax Map Block 2023, Lot 6

**Date(s):** 1902 (NB 277-1902)  
**Architect(s) / Builder(s):** Henry Andersen  
**Original Owner(s)/ Developer(s):** Geraldine Broadbelt  
**Type:** Row house  
**Style(s):** Renaissance Revival with Beaux Arts elements  
**Stories:** 5  
**Material(s):** Brick and stone; metal cornice  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house with Beaux Arts elements was built in 1902 as part of a consistent row of 15 row houses (233 to 261 West 137th Street) designed by Henry Andersen and developed by Geraldine Broadbelt. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The 15 brick-clad row houses are five stories in height with cellars. They are configured with low stoops with iron railings, and entrances paired with their neighboring building. The square door frames are topped by lintels incorporating brackets, keystones, and carved ornament or lintels with incised geometric decoration supported by Ionic columns and contain double-leaf doors with transoms. Two buildings in the row (235 and 241 West 137th Street) retain their historic modillioned double cornices above the fourth story and at the roofline. Their rear yards have historically formed the south side of a courtyard and driveway shared by houses on the north side of West 137th Street and the south side of West 138th Street within the St. Nicholas Historic District.

No. 261 West 137th Street acts as a bookend for the row of houses, occupying a different footprint from the others, with a full-height square projecting bay and a rusticated stone first story. There is a single column of windows on the return wall of the projecting bay. The lintels vary with each story, including rounded lintels adorned with carved relief at the second story, and splayed or hood lintels with keystones on upper stories. Other decorative elements include stone banding at the second story. A historic metal security grille is in place at the cellar window.

Secondary Side (West) Facade: This facade is an unadorned parged brick wall.

### Alterations

Historic one-over-one sash windows replaced; security grilles at first-story windows; light fixture above entrance; security camera above entrance; cornices removed; metal security grille at cellar window replaced

### Site

Concrete areaway with non-historic iron railing, fence and gate

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb





NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (May 10, 1902), 876.

## South Side of West 137th Street

### 200 West 137th Street (aka 2332 Adam Clayton Powell Jr. Boulevard)

Borough of Manhattan Tax Map Block 1942, Lot 36

**Date(s):** 1897 (NB 537-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** R. Todd  
**Type:** Store and Flats  
**Style(s):** Renaissance Revival  
**Stories:** 5  
**Material(s):** Brick; stone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 200 West 137th Street was designed by Neville & Bagge and constructed in 1897 for R. Todd as part of a row of seven five-story brick and stone Renaissance Revival-style store and flats buildings on the east side of Adam Clayton Powell Jr. Boulevard between West 136th and 137th Streets. (201 West 136th Street, 2322-2330 Adam Clayton Powell Jr. Boulevard and 200 West 137th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The facades of 200 West 137th Street are organized in three sections horizontally, divided by continuous string courses running below the third and fifth stories, and beneath second-story windows on the side street facade. The building's Renaissance Revival-style elements include molded stone enframements on second-story windows, stone lintels on third and fourth-story windows, arched windows with keystones and brick pilasters on the fifth story, brick quoins, and a modillioned metal cornice with dentils and a paneled frieze.

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: The first story retains Gothic Revival-style architectural elements of a chapel opened in 1925, including arched enframements of a former entrance and windows, which have since been infilled, and two statues within the former door enframement.

Primary (West 137th Street, North) Facade: The building entrance enframement features egg-and-dart and palmette motifs. West of the entrance, cellar windows are visible within a sunken areaway.

Secondary Side (West) Facade: This unadorned brick facade is partially visible from West 137th Street and includes pointed arch window openings at the first story and square-headed windows with brick lintels and simple stone sills above.

### Alterations

Primary (Adam Clayton Powell Jr. Boulevard, East) Facade: Windows replaced; entrances infilled; two Gothic Revival-style double windows replaced with two single windows; security and life safety features added including siamese connection, metal plates, building number, cable raceway, security cameras and lighting fixtures on first-story facade

Primary (West 136th Street, South) Facade: Windows replaced; stoop replaced with a ramp and metal stairs; windows east of main entrance altered; three windows west of main entrance replaced with four new windows; security cameras and lighting fixtures added on first-story facade

Secondary Side (West) Facade: First-story pointed arch window openings infilled

### Site

Primary (West 137th Street, North) Facade: Fenced areaway on the West 137th Street facade; historic fence; historic gate between the building and 202 West 137th Street is altered.

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Taxes Photograph (c. 1983-88); "Buildings Projected," *Real Estate Record and Builders' Guide* (June 19, 1897), 1074; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 42.

## 202 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 38

**Date(s):** 1897-1898 (NB 486-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice

**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1897 as part of a consistent row of seven row houses (202 to 214 West 137th Street) designed by John Hauser and developed by Charles E. Picken. James Picken simultaneously developed three additional houses (216 to 220 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 202 West 137th Street acts as a bookend for the row of houses, originally utilizing the same vocabulary of decorative elements as its peers but occupying an entirely different footprint. It features a brownstone primary facade with a squared projecting bay that extends almost to the lot line. The fenestration differs from the other houses as well in both dimensions and configuration, with a single column of wide windows occupying the projecting bay, a single narrower column of windows aligned above the front door, and a single column of windows on the return wall of the projecting bay. Its door enframing, stoop, and newels are consistent with the neighboring row houses. A square enframing decorated with egg-and-acanthus relief surrounds the door. Historic metal security grilles are present at the basement windows.

Secondary Side (East) Facade: This facade is an unadorned brick wall.

### **Alterations**

Primary (North) Facade: resurfaced; all surface ornamentation and relief has been removed from the facade except the door enframing; historic one-over-one sash windows replaced; security camera at entrance; doorbell at entrance; light above entrance; entrance door hardware replaced; security gate at under-stoop entrance; light above basement window; doorbell at under-stoop entrance

### **Site**

Concrete areaway with historic brownstone wall with non-historic iron fence and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Proposed," *Real Estate Record and Builders' Guide* (May 29, 1897), 940.

## 204 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 138

**Date(s):** 1897-1898 (NB 486-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1897 as part of a consistent row of seven row houses (202 to 214 West 137th Street) designed by John Hauser and developed by Charles E. Picken. James Picken simultaneously developed three additional houses (216 to 220 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. Ethel Waters, a Harlem Renaissance musician and actress, lived at this address in the 1930s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 204 West 137th Street features a brownstone and limestone facade dominated by a two-story bowed bay atop a flat first-story facade. Bands and plaques of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include a rounded door frame. Historic metal security grilles are present at the basement and cellar windows, and the under-stoop entrance.

### Alterations

Historic one-over-one sash windows replaced; light fixtures flanking front entrance; metal security grilles at first-story windows; metal handrails added to historic stone stoop railings; light fixture at under-stoop entrance; doorbell at under-stoop entrance

### Site

Concrete areaway with historic brownstone wall with non-historic iron fence and iron gate

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 29, 1897), 940.

## 206 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 39

**Date(s):** 1897-1898 (NB 486-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1897 as part of a consistent row of seven row houses (202 to 214 West 137th Street) designed by John Hauser and developed by Charles Picken. James Picken simultaneously developed three additional houses (216 to 220 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and the influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

206 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentation around the door frame and dentils below the second-story windowsills. Historic metal security grilles are present at the basement windows.

## Alterations

Facade painted; stone relief on newel removed; historic one-over-one sash windows replaced; light fixture at entrance; entrance door hardware replaced; light fixture at under-stoop entrance

## Site

Concrete areaway with historic brownstone wall with non-historic iron fence, and iron gate

## Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives;  
“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 29, 1897), 940.

## 208 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 40

**Date(s):** 1897-1898 (NB 486-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1897 as part of a consistent row of seven row houses (202 to 214 West 137th Street) designed by John Hauser and developed by Charles E. Picken. James Picken simultaneously developed three additional houses (216 to 220 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 208 West 137th Street features a flat facade clad in brownstone with banded molding dividing the stories. The arched main entrance is set within a surround featuring pilasters, carved ornamentation, and a modillioned cornice. Simple pilasters flank the first- and second-story windows.

## Alterations

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; light fixtures at the entrance; historic one-over-one sash windows replaced with casement windows at basement; cellar windows infilled; historic metal security grilles

removed from basement windows

**Site**

Concrete areaway with historic brownstone wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 29, 1897), 940.

**210 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 140

**Date(s):** 1897-1898 (NB 486-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1897 as part of a consistent row of seven row houses(202-214 West 137th Street) designed by John Hauser and developed by Charles E. Picken. James Picken simultaneously developed three additional houses (216 to 220 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 210 West 137th Street features a limestone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentation around the door frame and dentils below the second-

story windowsills. Historic metal security grilles are present at the basement windows.

### **Alterations**

Facade coated; basement and stoop painted; historic one-over-one sash windows replaced; cellar windows infilled; light fixtures at entrance; intercom and doorbell at entrance; light fixture at under-stoop entrance; intercom and doorbell at under-stoop entrance

### **Site**

Concrete areaway with historic brownstone wall; historic window grille replaced

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 29, 1897), 940.

## **212 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 41

**Date(s):** 1897-1898 (NB 486-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1897 as part of a consistent row of seven row houses (202 to 214 West 137th Street) designed by John Hauser and developed by Charles E. Picken. James Picken simultaneously developed three additional houses (216 to 220 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed



facades with band courses above the first story, and modillioned cornices at the roofline.

No. 212 West 137th Street features a brownstone and limestone facade dominated by a two-story bowed bay atop a flat first-story facade. Bands and plaques of foliated stone relief ornament are a repeated motif across the entire facade. The arched main entrance is set within a surround featuring pilasters, carved ornamentation, and a modillioned cornice. Historic metal security grilles are present at the basement windows.

#### **Alterations**

Facade resurfaced; relief at spandrels above main entry removed; historic one-over-one sash windows replaced; cellar windows infilled; metal security grilles at first story; light fixture at entrance; security camera above entrance; intercom at entrance; cellar window infilled; light fixture at under-stoop entrance; security camera above basement

#### **Site**

Concrete areaway with historic brownstone wall; non-historic iron handrails at areaway stairs

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 29, 1897), 940.

### **214 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 42

**Date(s):** 1897-1898 (NB 486-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1897 as part of a consistent row of seven row houses (202 to 214 West 137th Street) designed by John Hauser and developed by Charles E. Picken. Charles Picken simultaneously developed three additional houses (216 to 220 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 214 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentation around the door frame and dentils below the second-story windowsills. Historic metal security grilles are present at the cellar and basement windows.

### **Alterations**

Historic one-over-one sash windows replaced with one-over-one sash windows; security grilles at first-story windows; door hardware removed; light fixtures at entrance; doorbell at entrance; number plate on basement; light fixture at under-stoop entrance; doorbell at under-stoop entrance

### **Site**

Concrete areaway with historic brownstone wall; non-historic iron handrails at areaway stairs

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 29, 1897), 460.

## **216 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 142

**Date(s):** 1897-1898 (NB 487-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** James Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1897 as part of a consistent row of



three row houses (216 to 220 West 137th Street) designed by John Hauser and developed by James Picken. Charles E. Picken simultaneously developed seven additional houses (202 to 214 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 216 West 137th Street features a flat brownstone and limestone facade with banded molding dividing the stories. The arched main entrance is set within a surround featuring pilasters, carved ornamentation, and a modillioned cornice. Pilasters flank the first- and second-story windows. Historic metal security grilles are present at the cellar and basement windows.

#### **Alterations**

Basement and first-story facade painted; decorative relief plaque at first story altered; historic one-over-one sash windows replaced with one-over-one sash windows; historic doors replaced; light fixtures flank the entrance; security camera above entrance; intercom at entrance; light fixture at under-stoop entrance; security camera above under-stoop entrance; intercom at under-stoop entrance; mailboxes affixed to stoop

#### **Site**

Concrete areaway with historic brownstone wall with non-historic iron handrails

#### **Sidewalk / Curb Materials**

Concrete sidewalk with concrete curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 29, 1897), 940

### **218 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 43

**Date(s):** 1897-1898 (NB 487-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** James Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival

**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1897 as part of a consistent row of three row houses (216 to 220 West 137th Street) designed by John Hauser and developed by James Picken. Charles Pickensimultaneously developed seven additional houses (202 to 214 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, andthe facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 218 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentationaround the door frame and dentils below the second-story windowsills. Historic metal security grilles arepresent at the basement windows.

### **Alterations**

Historic one-over-one sash windows replaced with one-over-one sash windows; security grille on first-storywindow; light fixture at entrance; intercom at main entrance; cellar window infilled; light above under-stoopentrance

### **Site**

Concrete areaway with historic brownstone wall

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 29, 1897), 940

## 220 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 44

**Date(s):** 1897-1898 (NB 487-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** James Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1897 as part of a consistent row of three row houses (216 to 220 West 137th Street) designed by John Hauser and developed by James Picken. Charles Picken simultaneously developed seven additional houses (202 to 214 West 137th Street), also designed by John Hauser, resulting in a row of ten consistent houses. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The ten brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades of 204 to 220 West 137th Street alternate between three different combinations of decorative elements, generally following an A-B-C-B-A pattern. They are configured with square stoops with stone newels and railings, entrances on the right with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 220 West 137th Street features a flat brownstone facade with banded molding dividing the stories. The arched main entrance is set within a surround featuring pilasters, carved ornamentation, and a modillioned cornice. Pilasters flank the first- and second-story windows.

At the time of designation, the stoop was enclosed by a shed enclosure, obscuring the areaway and basement.

### Alterations

Facade painted; facade partially resurfaced resulting in loss of carved detail; historic one-over-one sash windows replaced with one-over-one sash windows; front door replaced with plywood; metal security grille on first-story windows

### Site

Concrete areaway with historic brownstone wall; basement, stoop, and entrances obscured by construction barriers

### Sidewalk / Curb Materials

Concrete sidewalk with concrete curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 29, 1897), 940.

## 222 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 144

**Date(s):** 1897-1898 (NB 487-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** James Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1899 as part of a consistent row of three row houses (222 to 226 West 137th Street) designed by John Hauser and developed by James Picken. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The three brownstone-clad row houses are three stories in height with raised basements and alternate between three different combinations of decorative elements. They are configured with square stoops with stone newels and railings, entrances on the left with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, and flat facades with band courses above the first story. The second- and third-story center windows are set within double-height projecting surrounds supported by consoles and feature pilasters and either a segmental arched or triangular pediment at the second story. Modillioned cornices top the facade at the roofline.

The facade of 222 West 137th Street is dominated by a two-story projecting window enframingent with decorative carved consoles in the center bay, featuring a triangular pediment above the second story window. Flanking windows have lintels decorated with cartouches. The arched door frame is surrounded by carved ornamentation. Other decorative elements include foliated plaques between and below the first-story windows. Historic metal security grilles are present at the basement windows.

## Alterations

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; security grilles on first-story windows; cellar windows infilled; light fixtures flanking entrance; intercom at entrance; light fixture at under-stoop entrance

**Site**

Concrete areaway with historic brownstone wall; non-historic metal railing and gate

**Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives;  
 “Projected Buildings,” *Real Estate Record and Builders’ Guide* (February 4, 1899), 215.

**224 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 45

**Date(s):** 1897-1898 (NB 487-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** James Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1899 as part of a consistent row of three row houses (222 to 226 West 137th Street) designed by John Hauser and developed by James Picken. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The three brownstone-clad row houses are three stories in height with raised basements and alternate between three different combinations of decorative elements. They are configured with square stoops with stone newels and railings, entrances on the left within square or arched door frames, and flat facades with band courses above the first story. The second- and third-story center windows are set within double-height projecting surrounds supported by consoles and feature pilasters and either a segmental arched or triangular pediment at the second story. Modillioned cornices top the facade at the roofline.

The facade of 224 West 137th Street is dominated by a two-story projecting window enframingent with decorative carved consoles in the center bay, featuring a segmental arched pediment above the second story window. Flanking windows have lintels decorated with cartouches. Other decorative elements include foliated plaques between and below the first-story windows. Historic metal security grilles are present at the basement windows.

**Alterations**

Facade painted; metal handrails atop stoop railings; historic doors replaced with double-

leaf solid wood doors; historic one-over-one sash windows replaced with one-over-one sash windows; cellar windows infilled; embossed detail below one first-story window removed; light fixture above entrance; intercom at entrance; light at under-stoop entrance; intercom at under-stoop entrance; mailboxes at basement

**Site**

Concrete areaway with historic brownstone wall; non-historic metal fence, gate, and handrails

**Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 4, 1899), 215.

**226 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 46

**Date(s):** 1897-1898 (NB 487-1897)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** James Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1899 as part of a consistent row of three row houses (222 to 226 West 137th Street) designed by John Hauser and developed by James Picken. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The three brownstone-clad row houses are three stories in height with raised basements and alternate between three different combinations of decorative elements. They are configured with square stoops with stone newels and railings, entrances on the left with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within square or arched door frames, and flat facades with band courses above the first story. The second- and third-story center windows are set within double-height projecting surrounds supported by consoles and feature pilasters and either a segmental arched or triangular pediment at the second story. Modillioned cornices top the facade at the roofline.



The facade of 226 West 137th Street is dominated by a two-story projecting window enframing with decorative carved consoles in the center bay, featuring a triangular pediment above the second story window. Flanking windows have lintels decorated with cartouches. Other decorative elements include foliated plaques between and below the first-story windows. Historic metal security grilles are present at the basement windows.

### Alterations

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; entrance door replaced; metal security grilles at first-story windows; metal railings atop stoop railings; light fixture above main entry; intercom at entrance; security cameras at entrance; light fixture at under-stoop entrance, doorbell at under-stoop entrance; mailboxes at basement

### Site

Concrete areaway with historic brownstone wall; non-historic metal fence, gate, and handrail.

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 4, 1899), 215.

## 228 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 146

**Date(s):** 1899 (NB 393-1899)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1899 as part of a consistent row of seven row houses (228 to 240 West 137th Street) designed by John Hauser and developed by William Picken. Their design is a variation on an 1897 design by Hauser (seen at 206, 210, 214 and 218 West 137th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements.

They are configured with square stoops with stone newels and railings, entrances on the left with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within alternating square or arched door frames, bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 228 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentation around the door frame and dentils below the second- and third-story windowsills. Historic metal security grilles are present at the cellar and basement windows.

### Alterations

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; light fixture above entrance; doorbell at entrance; light fixture at under-stoop entrance; doorbell at under-stoop entrance

### Site

Concrete areaway with historic brownstone wall

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (April 8, 1899), 642.

## 230 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 47

**Date(s):** 1899 (NB 393-1899)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s) / Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1899 as part of a consistent row of seven row houses (228 to 240 West 137th Street) designed by John Hauser and developed by William Picken. Their design is a variation on an 1897 design by Hauser (seen at 206, 210, 214 and 218 West 137th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter

of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone newels and railings, entrances on the left with historic double-leaf doors and transoms within alternating square or arched door frames, bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 230 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. The arched main entrance is set within a surround featuring pilasters and carved ornamentation. Other decorative elements include dentils below the second- and third-story windowsills. Historic metal security grilles are present at the cellar and basement windows.

### **Alterations**

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; carved relief removed from plaque below second-story window; light fixtures flanking entrance; light fixture above under-stoop entrance; metal under-stoop gate replaced

### **Site**

Concrete areaway with historic brownstone wall

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (April 8, 1899), 642.

## **232 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 48

**Date(s):** 1899 (NB 393-1899)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s) / Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1899 as part of a consistent row of seven row houses (228 to 240 West 137th Street) designed by John Hauser and developed by William Picken. Their design is a variation on an 1897 design by Hauser

(seen at 206, 210, 214 and 218 West 137th Street).

Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone newels and railings, entrances on the left with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within alternating square or arched door frames, bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 232 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentation around the door frame and dentils below the second- and third-story windowsills. Historic metal security grilles are present at the cellar and basement windows.

#### **Alterations**

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; light fixtures flanking entrance; intercom at entrance; light fixture above under-stoop entrance; doorbell at under-stoop entrance

#### **Site**

Concrete areaway with historic brownstone wall; non-historic metal fence, gate, and handrail

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (April 8, 1899), 642.

### **234 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 49

**Date(s):** 1899 (NB 393-1899)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1899 as part of a consistent row of seven row houses (228 to 240 West 137th Street) designed by John Hauser and developed by William Picken. Their design is a variation on an 1897 design by Hauser (seen at 206, 210, 214 and 218 West 137th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone newels and railings, entrances on the left with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within alternating square or arched door frames, bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 234 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. The arched main entrance is set within a surround featuring pilasters and carved ornamentation. Other decorative elements include dentils below the second- and third-story windowsills. Historic metal security grilles are present at the basement windows.

### **Alterations**

Facade coated; storm windows installed over historic one-over-one sash windows; light fixtures above entrance; camera at entrance; light fixtures above under-stoop entrance; intercom at under-stoop entrance; mailbox at basement

### **Site**

Concrete areaway with historic brownstone wall

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (April 8, 1899), 642.

### **236 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 149

**Date(s):** 1899 (NB 393-1899)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement

**Material(s):** Brownstone; metal cornice

**Status:** Contributing

**History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1899 as part of a consistent row of seven row houses (228 to 240 West 137th Street) designed by John Hauser and developed by William Picken. Their design is a variation on an 1897 design by Hauser (seen at 206, 210, 214 and 218 West 137th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone newels and railings, entrances on the left with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within alternating square or arched door frames, bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 236 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentation around the door frame and dentils below the second- and third-story windowsills. Historic metal security grilles are present at the cellar and basement windows.

**Alterations**

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; metal window grilles at first story; light fixtures flanking entrance; doorbell at entrance; light fixture above under-stoop entrance

**Site**

Concrete areaway with historic brownstone wall; non-historic metal fence and gate

**Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (April 8, 1899), 642.

**238 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 50

**Date(s):** 1899 (NB 393-1899)

**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1899 as part of a consistent row of seven row houses (228 to 240 West 137th Street) designed by John Hauser and developed by William Picken. Their design is a variation on an 1897 design by Hauser (seen at 206, 210, 214 and 218 West 137th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone newels and railings, entrances on the left with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within alternating square or arched door frames, bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 238 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. The arched main entrance is set within a surround featuring pilasters and carved ornamentation. Other decorative elements include dentils below the second- and third-story windowsills. Historic metal security grilles are present at the cellar and basement windows.

### **Alterations**

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; light fixture above main entrance; intercom at main entrance; light fixture above under-stoop entrance

### **Site**

Concrete areaway with historic brownstone wall; non-historic metal fence, gate, and handrail

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (April 8, 1899), 642.

## 240 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 51

**Date(s):** 1899 (NB 393-1899)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1899 as part of a consistent row of seven row houses (228 to 240 West 137th Street) designed by John Hauser and developed by William Picken. Their design is a variation on an 1897 design by Hauser (seen at 206, 210, 214 and 218 West 137th Street). Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The seven brownstone-clad row houses are three stories in height with raised basements. They are configured with square stoops with stone newels and railings, entrances on the left with historic double-leaf beveled glass outer exterior doors with solid wood inner exterior doors and transoms within alternating square or arched door frames, bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 240 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentation around the door frame and dentils below the second- and third-story windowsills.

### Alterations

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; metal security grilles removed at basement; light fixtures and security camera at entrance; cellar windows infilled with metal louvers; light fixture at basement and security cameras at under-stoop entrance and at basement; intercom at under-stoop entry; mailbox at basement

### Site

Concrete areaway with historic brownstone wall; non-historic metal fence, gate, and handrail

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (April 8, 1899), 642.



## 242 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 52

**Date(s):** 1900 (NB 54-1900)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; limestone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1900 as part of a consistent row of six row houses (242 to 252 West 137th Street) designed by John Hauser and developed by Charles Picken. Their designs are variations on 1897 and 1899 designs by Hauser occurring on the same block to the east. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades alternate between three different combinations of decorative elements, following an A-B-C pattern. They are configured with square stoops with carved stone newels, which alternate between square and round, and stone railings, entrances on the left with historic double-leaf beveled glass exterior doors with decorative metal grilles and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 242 West 137th Street features a brownstone and limestone facade dominated by a two-story bowed bay atop a flat first-story facade. Bands and plaques of foliated stone relief ornament are a repeated motif across the entire facade. The arched main entrance is set within a surround featuring pilasters and carved ornamentation. Historic metal security grilles are present at the basement windows.

### Alterations

Facade partially painted; historic one-over-one sash windows replaced, including square-headed windows in first-story arched openings; cellar windows infilled; light fixtures flanking entrance; security camera above entrance; doorbells at entrance; light fixture at under-stoop entrance

### Site

Concrete areaway with historic brownstone wall; non-historic metal fence, gate, and handrail

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 3, 1900), 214.

## 244 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 152

**Date(s):** 1900 (NB 54-1900)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1900 as part of a consistent row of six row houses (242 to 252 West 137th Street) designed by John Hauser and developed by Charles Picken. Their designs are variations on 1897 and 1899 designs by Hauser occurring on the same block to the east. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades alternate between three different combinations of decorative elements, following an A-B-C pattern. They are configured with square stoops with carved stone newels, which alternate between square and round, and stone railings, entrances on the left with historic double-leaf beveled glass exterior doors with decorative metal grilles and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 244 West 137th Street features a facade dominated by a flat two-story projecting window enframing with decorative carved corbels atop a flat first-story facade. The squared door frame is surrounded by carved egg-and-dart ornamentation. The center window on the second story is topped with a segmental arched pediment, supported by rounded pilasters, and flanked by crested windows. Other decorative elements include foliated plaques between and below the first-story windows. Historic metal security grilles are present at the basement windows.

### Alterations

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; light fixtures flanking entrance; intercom at entrance; one cellar window infilled; light fixture above under-stoop entrance

### Site

Concrete areaway with historic brownstone wall with non-historic metal spikes; non-historic metal handrail

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

## References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives;  
“Projected Buildings,” *Real Estate Record and Builders’ Guide* (February 3, 1900), 214.

## 246 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 53

**Date(s):** 1900 (NB 54-1900)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1900 as part of a consistent row of six row houses (242 to 252 West 137th Street) designed by John Hauser and developed by Charles Picken. Their designs are variations on 1897 and 1899 designs by Hauser occurring on the same block to the east. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades alternate between three different combinations of decorative elements, following an A-B-C pattern. They are configured with square stoops with carved stone newels, which alternate between square and round, and stone railings, entrances on the left with historic double-leaf beveled glass exterior doors with decorative metal grilles and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 246 West 137th Street features a limestone and brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat-first story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. The arched main entrance is set within a surround featuring pilasters and carved ornamentation. Other decorative elements include dentils below the second and third-story windowsills. Historic metal security grilles are present at the basement windows.

## Alterations

Facade partially painted; historic one-over-one sash windows replaced; cellar windows infilled; light fixtures flanking entrance; security camera on first-story facade; intercom at entrance

## Site

Concrete areaway with historic brownstone wall; non-historic metal fence and railing; light fixture above under-stoop entry

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 3, 1900), 214.

### 248 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 54

**Date(s):** 1900 (NB 54-1900)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style house was built in 1900 as part of a consistent row of six row houses (242 to 252 West 137th Street) designed by John Hauser and developed by Charles Picken. Their designs are variations on 1897 and 1899 designs by Hauser occurring on the same block to the east. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades alternate between three different combinations of decorative elements, following an A-B-C pattern. They are configured with square stoops with carved stone newels, which alternate between square and round, and stone railings, entrances on the left with historic double-leaf beveled glass exterior doors with decorative metal grilles and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 248 West 137th Street features a brownstone facade dominated by a two-story bowed bay atop a flat first-story facade. Bands and plaques of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentation around the main entry.

Historic metal security grilles are present at the basement windows.

### Alterations

Facade painted; entrance doors replaced; historic one-over-one sash windows replaced; arched first-story window openings infilled at top; cellar windows infilled; light fixtures

flanking entrance; light fixture at basement; security camera above under-stoop entrance

#### **Site**

Concrete areaway with historic brownstone wall; non-historic metal fence, gate, and handrail

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives;  
“Projected Buildings,” *Real Estate Record and Builders’ Guide* (February 3, 1900), 214.

### **250 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 55

**Date(s):** 1900 (NB 54-1900)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1900 as part of a consistent row of six row houses (242 to 252 West 137th Street) designed by John Hauser and developed by Charles Picken. Their designs are variations on 1897 and 1899 designs by Hauser occurring on the same block to the east. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades alternate between three different combinations of decorative elements, following an A-B-C pattern. They are configured with square stoops with carved stone newels, which alternate between square and round, and stone railings, entrances on the left with historic double-leaf beveled glass exterior doors with decorative metal grilles and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

The facade of 250 West 137th Street is dominated by a two-story projecting window enframingent with decorative carved consoles in the center bay, featuring a segmental arched pediment above the second story window. Flanking windows have lintels decorated with cartouches. Other decorative elements include foliated plaques between

and below the first-story windows. Metal security grilles are present at the cellar and basement windows that appear to be historic.

### **Alterations**

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; security grilles on first-story windows; light fixtures flanking entrance; intercom at entrance; light fixture above understoop entrance

### **Site**

Concrete areaway with historic brownstone wall; non-historic metal fence, gate, and handrail

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 3, 1900), 214.

## **252 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 155

**Date(s):** 1900 (NB 54-1900)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** Charles E. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style house was built in 1900 as part of a consistent row of six row houses (242 to 252 West 137th Street) designed by John Hauser and developed by Charles Picken. Their designs are variations on 1897 and 1899 designs by Hauser occurring on the same block to the east. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six brownstone- and limestone-clad row houses are three stories in height with raised basements, and the facades alternate between three different combinations of decorative elements, following an A-B-C pattern. They are configured with square stoops with carved stone newels, which alternate between square and round, and stone railings, entrances on the left with historic double-leaf beveled glass exterior doors with

decorative metal grilles and transoms within square or arched door frames, flat or bowed facades with band courses above the first story, and modillioned cornices at the roofline.

No. 252 West 137th Street features a brownstone facade dominated by a two-story bowed bay with decorative carved corbel atop a flat first-story facade. Bands of foliated stone relief ornament are a repeated motif across the entire facade. Other decorative elements include egg-and-dart ornamentation around the door frame and dentils below the second- and third-story windowsills. Historic metal security grilles are present at the basement windows and one cellar window.

### Alterations

Facade painted; historic one-over-one sash windows replaced with one-over-one simulated divided-light sash windows; one cellar window infilled; metal railings on stoop railings; light fixtures flanking entrance; security camera above entrance; intercom at entrance; light fixtures at basement

### Site

Concrete areaway with historic brownstone wall; non-historic metal fence, spikes atop stoop wall, and railing

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Projected Buildings," *Real Estate Record and Builders' Guide* (February 3, 1900), 214.

## 282 West 137th Street

Borough of Manhattan Tax Map Block 1942, Lot 56

**Date(s):** 1897 (NB 440-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s) / Developer(s):** Leith & Glenn  
**Type:** Row house  
**Style(s):** Beaux Arts  
**Stories:** 4  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### History, Significance and Notable Characteristics

This Beaux Arts-style house was built in 1897 as part of a consistent row of six row houses (282 to 292 West 137th Street) designed by Neville & Bagge and developed by Leith & Glenn. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six Roman brick-clad row houses are four stories in height and alternate between three different combinations in an A-B-A-C-A-B pattern. They are configured with low stoops with low stone railings, leading to square entrances on unadorned first stories, flat or bowed facades with a continuous Greek keyband course above the second story, stone pilasters and modillioned cornices at the roofline.

No. 282 West 137th Street features a flat facade dominated by a bowed balconette at the second story supported by heavy corbels and lined with heavy balustrades. The windows are topped with splayed lintels with carved keystones. Pilasters flank the second-story center window above the balconette. Carved acanthus leaf ornamentation is repeated across the facade. A metal security grille is present at the cellar window and appears to be historic.

### **Alterations**

Facade painted; historic one-over-one sash windows replaced with one-over-one sash windows; planters installed atop stone stoop railings; light fixtures flanking entrance; doorbell at entrance

### **Site**

Concrete areaway with stairs to cellar; non-historic metal fence and gate

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 15, 1897), 851.

## **284 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 156

**Date(s):** 1897 (NB 440-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Leith & Glenn  
**Type:** Row house  
**Style(s):** Beaux Arts  
**Stories:** 4  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Beaux Arts-style house was built in 1897 as part of a consistent row of six row houses (282 to 292 West 137th Street) designed by Neville & Bagge and developed by Leith & Glenn. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.



The six Roman brick-clad row houses are four stories in height and alternate between three different combinations in an A-B-A-C-A-B pattern. They are configured with low stoops with low stone railings, leading to square entrances on unadorned first stories, flat or bowed facades with a continuous Greek keyband course above the second story, stone pilasters and modillioned cornices at the roofline.

No. 284 West 137th Street features a bowed facade. Pilasters flank the second- and third-story windows. Other decorative elements include bands of carved foliated ornament between the second-story windows and an arched pediment above the third-story window. A metal security grille is present at the cellar window and appears to be historic.

#### **Alterations**

Facade partially painted; historic one-over-one sash windows replaced with one-over-one sash windows; metal railing installed atop stone railing; light fixtures flanking entrance; historic door replaced with glass door; louvered ventilation grille installed above entrance; intercom at entrance; metal security grille at first-story window

#### **Site**

Concrete areaway with stairs to cellar; non-historic metal railing

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 15, 1897), 851.

### **286 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 57

**Date(s):** 1897 (NB 440-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Leith & Glenn  
**Type:** Row house  
**Style(s):** Beaux Arts  
**Stories:** 4  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Beaux Arts-style house was built in 1897 as part of a consistent row of six row houses (282 to 292 West 137th Street) designed by Neville & Bagge and developed by Leith & Glenn. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six Roman brick-clad row houses are four stories in height and alternate between three different combinations in an A-B-A-C-A-B pattern. They are configured with low stoops with low stone railings, leading to square entrances on unadorned first stories, flat or bowed facades with a continuous Greek keyband course above the second story, stone pilasters and modillioned cornices at the roofline.

No. 286 West 137th Street features a flat facade dominated by a bowed balconette at the second story supported by heavy corbels and lined with heavy balustrades. The windows are topped with splayed lintels with carved keystones. Pilasters flank the second-story center window above the balconette. Carved acanthus leaf ornamentation is repeated across the facade. A metal security grille is present at the cellar window and appears to be historic.

#### **Alterations**

Facade partially painted; stoop treads replaced; historic one-over-one sash windows replaced with one-over-one sash windows; security grille installed at first-story window; metal railing installed atop stone stoop railing; light fixtures flanking main entry; historic door replaced with modern glass door; bird mesh installed over cornice

#### **Site**

Concrete areaway with stairs to cellar; non-historic metal fence and railing

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 15, 1897), 851.

### **288 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 58

**Date(s):** 1897 (NB 440-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Leith & Glenn  
**Type:** Row house  
**Style(s):** Beaux Arts  
**Stories:** 4  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Beaux Arts-style house was built in 1897 as part of a consistent row of six row houses (282 to 292 West 137th Street) designed by Neville & Bagge and developed by Leith & Glenn. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th

century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six Roman brick-clad row houses are four stories in height and alternate between three different combinations in an A-B-A-C-A-B pattern. They are configured with low stoops with low stone railings, leading to square entrances on unadorned first stories, flat or bowed facades with a continuous Greek key band course above the second story, stone pilasters and modillioned cornices at the roofline.

No. 288 West 137th Street features a bowed facade topped by a heavy balustrade and a flat fourth-story facade. The second-story windows are separated by pilasters and topped with splayed lintels with carved acanthus leaf keystones. A metal security grille is present at the cellar window and appears to be historic.

#### **Alterations**

Facade partially painted; historic one-over-one sash windows replaced with one-over-one sash windows; light fixture and security cameras above entrance; historic entrance door replaced with modern security door; bird mesh installed over cornice; metal security grille installed at first-story window; light fixture at cellar door

#### **Site**

Concrete areaway with stairs to cellar; non-historic metal railing

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 15, 1897), 851.

### **290 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 158

**Date(s):** 1897 (NB 440-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Leith & Glenn  
**Type:** Row house  
**Style(s):** Beaux Arts  
**Stories:** 4  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Beaux Arts-style house was built in 1897 as part of a consistent row of six row houses (282 to 292 West 137th Street) designed by Neville & Bagge and developed by Leith & Glenn. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th

century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six Roman brick-clad row houses are four stories in height and alternate between three different combinations in an A-B-A-C-A-B pattern. They are configured with low stoops with low stone railings, leading to square entrances on unadorned first stories, flat or bowed facades with a continuous Greek key band course above the second story, stone pilasters and modillioned cornices at the roofline.

No. 290 West 137th Street features a flat facade dominated by a bowed balconette at the second story supported by heavy corbels and lined with heavy balustrades. The windows are topped with splayed lintels with carved keystones. Pilasters flank the second-story center window above the balconette. Carved acanthus leaf ornamentation is repeated across the facade. A metal security grille is present at the cellar window and appears to be historic.

### **Alterations**

Facade partially painted; stone details painted; historic one-over-one sash windows replaced with one-over-one sash windows; stone stoop railing replaced with taller railing; modern door and window enframements installed on first story; light fixtures flanking entrance; historic door replaced with modern paneled wood door; doorbell at entrance; light fixture at cellar door

### **Site**

Areaway with non-historic stone paving and non-historic wood handrail, and stairs to cellar

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 15, 1897), 851.

## **292 West 137th Street**

Borough of Manhattan Tax Map Block 1942, Lot 59

**Date(s):** 1897 (NB 440-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Leith & Glenn  
**Type:** Row house  
**Style(s):** Beaux Arts  
**Stories:** 4  
**Material(s):** Brick; stone; metal cornice

**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Beaux Arts-style house was built in 1897 as part of a consistent row of six row houses (282 to 292 West 137th Street) designed by Neville & Bagge and developed by Leith & Glenn. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The six Roman brick-clad row houses are four stories in height and alternate between three different combinations in an A-B-A-C-A-B pattern. They are configured with low stoops with low stone railings, leading to square entrances on unadorned first stories, flat or bowed facades with a continuous Greek keyband course above the second story, stone pilasters and modillioned cornices at the roofline.

No. 292 West 137th Street features a bowed facade. Pilasters flank the second- and third-story windows. Other decorative elements include bands of carved foliated ornament between the second-story windows and an arched pediment above the center third-story window. Metal security grilles are present at the cellar windows and appears to be historic.

### **Alterations**

Facade partially painted; historic one-over-one sash windows replaced with one-over-one sash windows; security grille installed at first story window; metal railing installed atop stone stoop railing; light fixtures flanking entrance; historic entry door replaced with glass door; intercom at entrance; light fixture at cellar stairs; historic metal gate at cellar door removed

### **Site**

Concrete areaway with stairs to cellar; non-historic metal fence, gate and handrail

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb

NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-1943), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 15, 1897), 851.

# West 138th Street between St. Nicholas and Edgecombe Avenues

Dorrance Brooks Square Historic District

## North Side of West 138th Street

### 337 West 138th Street (aka 337-341 West 138th Street, 560-568 St. Nicholas Avenue, 71-79 Edgecombe Avenue) (Dorrance Brooks)

Borough of Manhattan Tax Map Block 2048, Lot 11

**Date(s):** 1930 (NB 70-1930)  
**Architect(s) / Builder(s):** George G. Miller  
**Original Owner(s)/ Developer(s):** Nicor Realty Corporation  
**Type:** Apartment building  
**Style(s):** Art Deco  
**Stories:** 6 and basement  
**Material(s):** Brick; terra-cotta; brickwork cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 337 West 138th Street is a six-story and basement brick apartment building designed by architect George G. Miller for Nicor Realty Corporation. Construction of this block developed in response to the expansion of transportation in the early 20th century, at a time when this area became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s. Like the park at 136th Street between Edgecombe and St. Nicholas avenues, this building was named after Private Dorrance Brooks of the 369th Infantry, a soldier killed in action during World War I.

No. 337 West 138th Street was executed in the Art Deco Style with intricately patterned brick work and terra cotta details that create texture and visual interest. The building sits on a raised brick base and is organized with an H-plan that creates three-sided light courts on the eastern and western facades. The first story features horizontal brick banding and the floors above feature vertically oriented brick ornamentation. The window configuration and design are similar on each of the building's three primary facades. Paired and single windows feature brick work banding, dog-tooth and header brick sill courses, and soldier brick lintels. At the outer flanking bays of each primary facade, and on either side of recessed light courts on the east and west facades, windows from the second to sixth stories feature brick work spandrel panels and slightly projecting brick work pilasters and are framed with terra-cotta details. The building is topped with a patterned brick work cornice with vertical crenellation which is crowned by a stepped parapet projecting above the roofline. Because of the sloping site, the basement on the Edgecombe Avenue side is higher than on the St. Nicholas Avenue side.

Primary (West 138th Street, South) Facade: This facade is eight bays wide, with a raised brick base that follows the sloping grade line. The main entrance features an Art Deco brick and

terra-cotta enframenttopped with a crenellated brick and terra cotta crown. The entrance features a historic wood-and-glass double-leaf door with brass grill.

Primary (Edgecombe Avenue, East and St. Nicholas Avenue, West) Facades: These facades are both tenbays wide with center three-sided light courts, two bays deep and two bays wide, containing secondary entrances, one below grade with stone access stairs. The facades and their light courts feature windows of a variety of sizes, and single and paired windows. Within the light court on the St. Nicholas Avenue facade is a tall chimney, articulated with horizontal brick banding.

Secondary Rear (North) Facade: This is a parged brick facade with windows of various sizes from base toroofline.

#### **Alterations**

Primary (South) Facade: Windows replaced throughout; metal awning over main entrance; non-historiclight fixtures at main entrance; cell phone panel antenna on roof

Primary (East) Facade: Windows replaced throughout; secondary entrance door replaced; one window atbasement level replaced with an additional secondary entrance; one-story utilitarian brick garage with metal roll-down gate

Primary (West) Facade: Windows replaced throughout; secondary entrance door replaced; non-historic metal pipes at light court facade; cell phone panel antenna on roof; non-historic electrical conduits; lightfixtures

Secondary (North) Facade: Windows replaced throughout; one-story brick addition attached on the north facade and runs the length of the facade from Edgecombe Avenue to St. Nicholas Avenue with metal gate

#### **Site**

Recessed light court areaways at east and west facades; east facade diamond plate metal steps to accessareaway; brickwork fencing featuring pilasters and newel posts with terra-cotta capitals and metal gate; west facade areaway with metal fencing and gate

#### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; Building Permit Search,Office of Metropolitan History.

## **South Side of West 138th Street**

### **336-340 West 138th Street**

*See 59 Edgecombe Avenue*

# West 138th Street between Edgecombe Avenue and Frederick Douglass Boulevard

Dorrance Brooks Square Historic District

## North Side of West 138th Street

### 303 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 46

**Date(s):** 1887 (NB 1299-1887)  
**Architect(s) / Builder(s):** Thom & Wilson  
**Original Owner(s)/ Developer(s):** Sarah J. Doying  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 303 West 138th Street is one of three Renaissance Revival row houses (303 to 307 West 138th Street) designed by the architectural firm of Thom & Wilson and constructed in 1887 for Sarah J. Doying. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These three houses (303 to 307 West 138th Street) have identical design elements, including high stone stoops, rusticated bases, segmental arched stone lintels, brick and stone arches with decorative keystones, stone quoining, and paired brick pilasters. The buildings' intact metal cornices feature arched friezes and paired brackets.

No. 303 West 138th Street is two bays wide and features a brick and brownstone facade. It retains its historic high stone stoop and wrought-iron railings, historic wood-and-glass double-leaf door and transom, rusticated stone base with arched brownstone enframements featuring paired basement windows above small cellar windows, and segmental-arched brownstone lintels with keystone and stylized decorative details. Sinuous stone pilasters support quoins at corners of the facade at the first and second stories. At the second story, window enframements have stone quoins and eared lintels. Tripartite windows at the third story feature a molded brownstone lintel and paired brick pilasters supporting a brick and brownstone arch with central keystone.



Secondary Side (East) Facade: This is a partially visible brick facade.

### Alterations

Primary (South) Facade: Newel posts replaced; lower part of facade painted; stoop painted; windows replaced throughout; non-historic light fixtures at main and secondary entrances; grilles at first-story and basement; cellar windows infilled; intercoms at main and under-stoop entrances; under stoop gate replaced; non-historic security cameras at basement and first floor

### Site

Stone hip wall with non-historic metal fencing and gate; stone stairs to concrete areaway; tall metal fencing and gate to alley on eastern side of building replaced

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (July 2, 1887), 913; George W. and Walter S. Bromley, *Atlas of the City of New York Borough of the Manhattan* (Philadelphia: G.W. Bromley and Co., 1911), pl. 42.

## 305 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 45

**Date(s):** 1887 (NB 1299-1887)  
**Architect(s) / Builder(s):** Thom & Wilson  
**Original Owner(s) / Developer(s):** Sarah J. Doying  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 305 West 138th Street is one of three Renaissance Revival row houses (303 to 307 West 138th Street) designed by the architectural firm of Thom & Wilson and constructed in 1897 for Sarah J. Doying. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These three houses (303 to 307 West 138th Street) have identical design elements, including high stone stoops, rusticated bases, segmental arched stone lintels, brick and stone arches with decorative keystones, stone quoining, and paired brick pilasters. The buildings' intact metal cornices feature arched friezes and paired brackets.

No. 305 West 138th Street is two bays wide and features a brick and brownstone facade. It retains its historic high stone stoop and wrought-iron railings, historic wood-and-glass double-leaf door and transom, rusticated stone base with arched brownstone enframements and paired windows, and segmental-arched brownstone lintels with keystone and stylized decorative details. Sinuous stone pilasters support quoins at corners of the facade at the first and second stories. At the second story, the window enframements have stone quoins and eared lintels. Tripartite windows at the third story feature a molded brownstone lintel and paired brick pilasters supporting a brick and brownstone arch with central keystone.

### **Alterations**

Newel posts replaced; lower part of facade painted; windows replaced throughout; non-historic light fixtures; non-historic metal grilles at basement windows; non-historic intercom at main and under-stoop entrances; cellar windows infilled

### **Site**

Stone hip wall with non-historic metal fencing and gate; metal access hatch in concrete areaway; standpipes in areaway

### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (July 2, 1887), 913.

## **307 West 138th Street**

Borough of Manhattan Tax Map Block 2041, Lot 44

**Date(s):** 1887 (NB 1299-1887)  
**Architect(s) / Builder(s):** Thom & Wilson  
**Original Owner(s)/ Developer(s):** Sarah J. Doying  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 307 West 138th Street is one of three Renaissance Revival row houses (303 to 307 West 138th Street) designed by the architectural firm of Thom & Wilson and constructed in 1887 for Sarah J. Doying. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These three houses (303 to 307 West 138th Street) have identical design elements,

including high stonestoops, rusticated bases, segmental arched stone lintels, brick and stone arches with decorative keystones, stone quoining, and paired brick pilasters. The buildings' intact metal cornices feature arched friezes and paired brackets.

No. 307 West 138th Street is two bays wide and features a brick and brownstone facade. It retains its historic high stone stoop and wrought-iron railings, historic wood-and-glass double-leaf door and transom, rusticated stone base with arched brownstone enframements and historic paired one-over-one windows, above small cellar windows with segmental-arched brownstone lintels with keystone and stylized decorative details. Sinuous stone pilasters support quoins at corners of the facade at the first and second stories. At the second story, the window enframements have stone quoins and eared lintels. Tripartite windows at the third story feature a molded brownstone lintel and paired brick pilasters supporting a brick and brownstone arch with central keystone. The basement window grilles and under-stoop gate are possibly historic.

### Alterations

Facade painted; newel posts replaced; non-historic metal-and-glass door at main entrance; non-historic metal grille at first-story windows; windows replaced throughout; non-historic light fixtures; grilles at cellar windows; non-historic intercom at main and under-stoop entrances; electrical conduits at basement facade

### Site

Stone hip wall with non-historic metal fencing and gate; stone steps to concrete areaway; concrete areaway

### Sidewalk / Curb Materials

Concrete sidewalk with metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (July 2, 1887), 913.

## 309 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 43

**Date(s):** 1889 (NB 87-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s)/ Developer(s):** George J. Hamilton  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 309 West 138th Street is one of seven Queen Anne-style row houses designed by architect Edwin R. Will and constructed in 1889 for George J. Hamilton. Construction of

this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These seven houses (309 to 323 West 138th Street) all share identical design elements such as high L-shaped brownstone stoops, rusticated brownstone bases, and rounded shallow projecting bays. Nos. 309, 311, and 319 all have arched window and door openings, rusticated bands with terra-cotta motifs, and gable roofs.

No. 309 West 138th Street is two bays wide, and retains its L-shaped brownstone stoop with possibly historic metal railings, a rusticated brownstone base, one-over-one windows with continuous brownstone lintels and sills at the second and third stories. The paired windows at the first story have a historic arched transom surrounded by a rusticated enframing with a keystone, a feature repeated at the arched main entrance. The entrance retains its historic wood-and-glass double-leaf arched door. At the second story, a rounded shallow projecting bay with a fluted brownstone base and a brick and terra-cotta floral detailed cornice. The brick second- and third-story facade features historic wood one-over-one windows, and the third-story window over the entrance has an angled pediment with ornately carved brownstone details and a molded stone corona and crown. The intact shared gable features brick corbeling at the eaves and an ornately carved terra-cotta central panel stone finial at the gable peak. The basement window grilles and under-stoop gate are possibly historic.

#### **Alterations**

Facade partially painted; non-historic light fixtures at main entrance; paired windows replaced and non-historic metal security grilles installed at first-story windows; non-historic wood and metal address plaque at main entrance; two leader heads and metal piping replaced at third-story; non-historic metal railings; crenellation and stone finial removed

#### **Site**

Stone hip wall; concrete areaway; shared stone retaining wall; steps to under-stoop opening; non-historic metal fencing at hip wall and retaining wall

#### **Sidewalk / Curb Materials**

Concrete sidewalk with metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (January 26, 1889), 127.

### **311 West 138th Street**

Borough of Manhattan Tax Map Block 2041, Lot 42

**Date(s):** 1889 (NB 87-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s) / Developer(s):** George J. Hamilton



**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; terra cotta  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 311 West 138th Street is one of seven Queen Anne-style row houses designed by architect Edwin R. Will and constructed in 1889 for George J. Hamilton. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These seven houses (309 to 323 West 138th Street) all share identical design elements such as high L-shaped brownstone stoops, rusticated brownstone bases, and rounded shallow projecting bays. Nos. 309, 311, and 319 all have arched window and door openings, rusticated bands with terra-cotta motifs, and gable roofs.

No. 311 West 138th Street is two bays wide and features an L-shaped brownstone stoop, a rusticated brownstone base, and one-over-one windows with continuous brownstone lintels and sills throughout. The paired windows at the first story have a historic arched transom surrounded by a rusticated enframing with a keystone, a feature repeated at the arched main entrance. The entrance retains its historic wood- and-glass double-leaf arched door. At the second story, there is a rounded shallow projecting bay with a fluted brownstone base and a brick and terra-cotta floral detailed cornice. The brick second- and third-story facade features historic wood one-over-one windows, and the third-story window over the entrance has an angled pediment with ornately carved brownstone details and a molded stone corona and crown. The intact shared gable features brick corbeling at eaves and an ornately carved terra-cotta central panel stone finial at the gable peak. The basement window grilles and under-stoop gate are possibly historic.

### **Alterations**

Facade partially painted and resurfaced; non-historic light fixtures at main entrance; paired windows replaced and non-historic metal security grilles installed at first-story windows; non-historic wood and metal address plaque at main entrance; two leader heads and metal piping replaced; crenellation and stone finial removed; brick work removed at gable

### **Site**

Stone hip wall; concrete areaway; shared stone retaining wall; steps to under-stoop opening; non-historic metal fencing at hip wall and retaining wall

### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (January 26, 1889), 127.

## 313 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 41

**Date(s):** 1889 (NB 87-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s)/ Developer(s):** George J. Hamilton  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 313 West 138th Street is one of seven Queen Anne-style row houses designed by architect Edwin R. Will and constructed in 1889 for George J. Hamilton. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These seven houses (309 to 323 West 138th Street) all share identical design elements such as high L-shaped brownstone stoops, rusticated brownstone bases, and rounded shallow projecting bays. Nos. 313, 315 and 317 West 138th Street all have a single centered gable, squared entrance, and first-story window opening with paired windows and transoms.

No. 313 West 138th Street is two bays wide and features a rusticated brownstone base, brick facade above, and one-over-one windows with continuous brownstone lintels and sills throughout. At the second story, there is a shallow projecting bay with historic wood one-over-one wood windows, with a fluted brownstone base, decorative terra cotta banding, and a rusticated wood cornice above. The historic wood one-over-one paired windows at the third story are topped with an intact gable and a wood denticulated cornice with raised terra-cotta shield and ribbon details.

### Alterations

Stoop removed; facade painted; first-story windows replaced and main entrance relocated to basement; main entrance and first-story stained-glass transoms removed and infilled; cornice on projecting bay removed; two non-historic light fixtures, electrical conduits, non-historic security camera at basement; two leader heads and metal piping replaced; crenellation and stone finial removed; stone finial at gable peak removed; non-historic basement security window grilles

### Site

Areaway reconfigured; shared non-historic stone hip wall and non-historic metal fencing; concrete areaway

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (January 26, 1889), 127.

## 315 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 40

**Date(s):** 1889 (NB 87-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s)/ Developer(s):** George J. Hamilton  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 315 West 138th Street is one of seven Queen Anne-style row houses designed by architect Edwin R. Will and constructed in 1889 for George J. Hamilton. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These seven houses (309 to 323 West 138th Street) all share identical design elements such as high L-shaped brownstone stoops, rusticated brownstone bases, and rounded shallow projecting bays. Nos. 313, 315 and 317 West 138th Street all have a single centered gable, squared entrance, and first-story window opening with paired windows and transoms.

No. 315 West 138th Street is two bays wide and features an L-shaped brownstone stoop, a rusticated brownstone base, and one-over-one windows with continuous brownstone lintels and sills throughout. The house retains its historic window and transom brick molds and its historic interior and exterior wood-and-glass double-leaf door. At the second story there is a rounded shallow projecting bay with a fluted brownstone base, a terra-cotta panel with foliate details separating the windows, and brickwork spandrel panels above. The intact gable features brick corbeling at the eaves, an ornately carved terra-cotta central panel and stone finial at the gable peak, and historic crenellation at the roof. The under-stoop gate is possibly historic.

### Alterations

Facade partially resurfaced; stoop resurfaced; windows replaced throughout; stained-glass transoms at main entrance and first-story windows replaced; non-historic light fixtures, security cameras and intercom system at main entrance; leader heads replaced; stone coping missing

### Site

Shared stone hip wall; stone steps to under-stoop opening; non-historic metal access hatch; concrete areaway

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (January 26, 1889), 127.

## 317 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 39

**Date(s):** 1889 (NB 87-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s)/ Developer(s):** George J. Hamilton  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 317 West 138th Street is one of seven Queen Anne-style row houses designed by architect Edwin R. Will and constructed in 1889 for George J. Hamilton. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These seven houses (309 to 323 West 138th Street) all share identical design elements such as high L-shaped brownstone stoops, rusticated brownstone bases, and rounded shallow projecting bays. Nos. 313, 315 and 317 West 138th Street all have a single centered gable, squared entrance, and first-story window opening with paired windows and transoms.

No. 317 West 138th Street is two bays wide and features an L-shaped brownstone stoop, a rusticated brownstone base, and windows with continuous brownstone lintels and sills throughout. The house retains its historic stained-glass transom, brick molds, and its historic interior and exterior wood-and-glass double-leaf door. At the second story there is a shallow projecting bay with a fluted brownstone base, decorative terra-cotta banding, and a rusticated cornice above. The third-story paired windows are topped with an intact gable with a wood denticulated cornice and raised terra-cotta shield and ribbons details. The historic under-stoop gate is retained.

### Alterations

Facade partially painted; one-over-one windows replaced throughout; non-historic light fixtures at main and under-stoop entrances; intercom system at main entrance; non-historic security grilles at basement windows; non-historic security cameras and lights at basement; leader heads replaced; stone finial at gable peak and some crenellation at roof removed

### Site

Stone hip wall; steps to under-stoop opening; metal access hatch in concrete areaway

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (January 26, 1889), 127.



## 319 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 38

**Date(s):** 1889 (NB 87-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s)/ Developer(s):** George J. Hamilton  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 319 West 138th Street is one of seven Queen Anne-style row houses designed by architect Edwin R. Will and constructed in 1889 for George J. Hamilton. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These seven houses (309 to 323 West 138th Street) all share identical design elements such as high L-shaped brownstone stoops, rusticated brownstone bases, and rounded shallow projecting bays. Nos. 309, 311, and 319 all have arched window and door openings, rusticated bands with terra-cotta motifs, and gable roofs.

No. 319 West 138th Street is two bays wide and features an L-shaped brownstone stoop, a rusticated brownstone base, and continuous brownstone lintels and sills throughout. The paired windows at the first story have a historic arched transom surrounded by a rusticated enframing with a keystone, a feature repeated at the arched main entrance. At the second story, there is a rounded shallow projecting bay with a fluted brownstone base and a brick and terra-cotta floral detailed cornice. The brick second- and third-story facade features historic wood one-over-one windows, and the third-story window over the entrance has an angled pediment with ornately carved brownstone details and a molded stone corona and crown. The intact shared gable features brick corbeling at the eaves and an ornately carved terra-cotta central panel and stone finial at the gable peak. The under-stoop gate is possibly historic.

### Alterations

Facade partially painted; first-story historic windows replaced; main entrance door replaced; non-historic light fixtures at main and under-stoop entrances; intercom system at main entrance; non-historic security grilles at basement windows; non-historic security cameras and lights at basement facade; leader heads replaced; some crenellation removed

### Site

Stone hip wall; steps to under-stoop opening; metal access hatch in concrete areaway

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
"Buildings Projected," *Real Estate Record and Builders' Guide* (January 26, 1889), 127.

## 321 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 37

**Date(s):** 1889 (NB 87-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s)/ Developer(s):** George J. Hamilton  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 321 West 138th Street was designed by architect Edwin R. Will and constructed in 1889 for George J. Hamilton. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s

These seven houses (309 to 323 West 138th Street) are all executed in the Queen Anne style and share identical design elements such as high stone stoops, a rusticated base, shallow projecting bays, and gables with terra-cotta motifs.

No. 321 West 138th Street is three bays wide and features an L-shaped brownstone stoop, a rusticated brownstone base, and one-over-one windows with continuous brownstone lintels and sills throughout. The paired windows at the first story have a historic arched transom surrounded by a rusticated enframing with a keystone, a feature repeated at the arched main entrance. At the second story there is a metal shallow projecting bay with ornate details in spandrel panels and a fluted base. The third-story window over the entrance has an angled pediment with ornately carved brownstone details and a molded stone corona and crown. The intact shared gable features brick corbeling at the eaves and an ornately carved terra-cotta central panel and stone finial at the gable peak. The under-stoop gate is possibly historic.

### Alterations

Facade partially painted; main entrance door replaced; windows replaced throughout; non-historic light fixtures at main and under-stoop entrances; intercom system at main entrance; non-historic security grilles at basement windows; non-historic security cameras and lights at basement; leader heads replaced; some crenellation removed

### Site

Shared stone hip wall; steps to under-stoop opening; metal access hatch in concrete areaway

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
“Buildings Projected,” *Real Estate Record and Builders’ Guide* (January 26, 1889), 127.

## 323 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 36

**Date(s):** 1889 (NB 87-1889)  
**Architect(s) / Builder(s):** Edwin R. Will  
**Original Owner(s)/ Developer(s):** George J. Hamilton  
**Type:** Row house  
**Style(s):** Queen Anne  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; terra cotta  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 323 West 138th Street was designed by architect Edwin R. Will and constructed in 1889 for George J. Hamilton. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These seven houses (309 to 323 West 138th Street) are all executed in the Queen Anne style and share identical design elements such as L-shaped stone stoops, a rusticated base, and angled pediments with ornate details.

No. 323 West 138th Street is two bays wide and features a raised rusticated brownstone base with a three-story brick angled bay with a conical turret. The main entrance is at the raised basement level with a possibly historic wood-and-glass door. The house retains a historic wood one-over-one window above the entrance. First- and second-story windows have brownstone lintels and molded brownstone sills, and the third-story historic wood one-over-one window features an angled pediment with ornately carved brownstone details and a molded stone corona and crown. The house has a historic leader head, historic slate roof, and crenellation. The turret features brick corbeling at the corners, a denticulated cornice, and a conical slate roof.

Secondary Side (West) Facade: This is a partially visible brick facade from base to roofline.

### Alterations

Facade partially painted; basement and first-story windows replaced; non-historic metal security grilles at basement and first-story windows; non-historic light fixtures and intercom system at main entrance; non-historic security cameras at basement and first story

### Site

Stone stoop wall; brownstone curb with non-historic tall non-historic metal gate and fencing; stone steps to main entrance and concrete areaway

### Sidewalk / Curb Materials

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
“Buildings Projected,” *Real Estate Record and Builders’ Guide* (January 26, 1899), 127.

**325-329 West 138th Street**  
*See 76 Edgecombe Avenue*

## South Side of West 138th Street

### 302 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 7505

**Date(s):** 1896 (294-1896)  
**Architect(s) / Builder(s):** John Averit Webster  
**Original Owner(s)/ Developer(s):** Eliza C. Webster  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; pressed metal  
**Status:** Contributing

#### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1896 as part of a consistent row of nine houses (302 to 318 West 138th Street) by the architect John Averit Webster for his wife Eliza C. Webster as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide with orange brick facades and limestone trim, including projecting sills at the basement and first-story windows; a continuous lintel course at the basement windows; banding and flush lintels at the first story; molded entrance surrounds with bead-and-reel details; a continuous, molded band course between the first and second stories and continuous, molded sill course at the second story; and a continuous, flush lintel course at the second story. The entire row is crowned with a pressed metal modillion cornice with a repeating festoon motif.

Unlike the rest of the row, 302 West 138th Street features a full-height projecting bay and double-height limestone window enframements at the second and third stories. The house features a high stone stoop with an under-stoop entrance and an under-stoop window with a limestone sill and lintel. The second-story portions feature limestone keyed surrounds and Doric pilasters with molded limestone lintels. Spandrel panels between the second and third stories feature foliate panels flanked by Ionic pilasters, and the third-story portions feature ornamented transoms and projecting limestone sills.

No. 302 retains its double-leaf outer wood-and-glass exterior door with transom light and wood frame and its double-leaf paneled wood inner exterior door. The decorative iron

basement window grilles and under-stoop entrance gate appear to be historic.

### Alterations

Stoop stairs refaced with stone; stoop railings; metal address numbers on stoop; historic one-over-one sash windows replaced; light fixture and intercom at main entrance

### Site

Sunken areaway; masonry areaway knee wall replaced with non-historic metal areaway fence

### Sidewalk / Curb Materials

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 7, 1896), 404; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 304 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 24

**Date(s):** 1896 (294-1896)  
**Architect(s) / Builder(s):** John Averit Webster  
**Original Owner(s)/ Developer(s):** Eliza C. Webster  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1896 as part of a consistent row of nine houses (302 to 318 West 138th Street) by the architect John Averit Webster for his wife Eliza C. Webster as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide with orange brick facades and limestone trim, including projecting sills at the basement and first-story windows; a continuous lintel course at the basement windows; banding and flush lintels at the first story; molded entrance surrounds with bead-and-reel details; a continuous, molded band course between the first and second stories and continuous, molded sill course at the second story; and a continuous, flush lintel course at the second story. Nos. 304 to 318 West 138th Street feature angled, three-sided, pressed metal oriels with foliate details at the bases at the second story and Palladian windows set within a limestone enframingent with central foliate urn, shell, and running scroll ornament relief panels at the third

stories. The entire row is crowned with a pressed metal modillion cornice with a repeating festoon motif.

No. 304 retains its historic double-leaf paneled wood door and transom light. The house features a high stone stoop with an under-stoop entrance and an under-stoop window with a limestone sill and lintel. The decorative iron under-stoop entrance gate and basement window grille appear to be historic.

#### **Alterations**

Stoop stairs resurfaced; masonry stoop walls replaced with non-historic railing; stoop gate; historic one-over-one sash windows replaced; light fixtures and conduit from basement to first story; through-wall wiring from first story to roof; mail slot and doorbell at main entrance

#### **Site**

Sunken areaway; historic stone areaway wall replaced with non-historic metal fence and gate

#### **Sidewalk / Curb Materials**

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 7, 1896), 404; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **306 West 138th Street**

Borough of Manhattan Tax Map Block 2041, Lot 124

**Date(s):** 1896 (294-1896)  
**Architect(s) / Builder(s):** John Averit Webster  
**Original Owner(s)/ Developer(s):** Eliza C. Webster  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; pressed metal  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1896 as part of a consistent row of nine houses (302 to 318 West 138th Street) by the architect John Averit Webster for his wife Eliza C. Webster as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide with orange brick facades and limestone trim, including projecting sills at the basement and first-story windows; a continuous lintel

course at the basement windows; banding and flush lintels at the first story; molded entrance surrounds with bead-and-reel details; a continuous, molded band course between the first and second stories and continuous, molded sill course at the second story; and a continuous, flush lintel course at the second story. Nos. 304 to 318 West 138th Street feature angled, three-sided, pressed metal oriels with foliate details at the bases at the second story and Palladian windows set within a limestone enframingent with central foliate urn, shell, and running scroll ornament relief panels at the third stories. The entire row is crowned with a pressed metal modillion cornice with a repeating festoon motif.

No. 306 retains its historic double-leaf outer wood-and-glass door with transom light and wood frame, as well as its inner exterior double-leaf paneled wood door. The house features a high stone stoop with an under-stoop entrance. The decorative iron basement window grilles appear to be historic.

### **Alterations**

Stoop painted; stoop railings; decorative iron under-stoop entrance gate replaced; under-stoop window infilled; historic one-over-one sash windows replaced; doorbell, light fixtures, and alarm system with conduit at basement; security system, light fixtures, intercom, address numbers, and metal kick plates at main entrance; security camera above main entrance; first-story window grille installed

### **Site**

Sunken areaway; historic masonry areaway wall with non-historic metal fence

### **Sidewalk / Curb Materials**

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 7, 1896), 404; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **308 West 138th Street**

Borough of Manhattan Tax Map Block 2041, Lot 25

**Date(s):** 1896 (294-1896)  
**Architect(s) / Builder(s):** John Averit Webster  
**Original Owner(s)/ Developer(s):** Eliza C. Webster  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1896 as part of a consistent row

of nine houses (302 to 318 West 138th Street) by the architect John Averit Webster for his wife Eliza C. Webster as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

In 1923, 308 West 138th Street was the residence of the Reverend Dr. John Hamilton Reed (1862-?) on his return from 18 years of missionary work in the Republic of Liberia. Reed was the author of multiple works about race and religion and was earlier a professor of mathematics at Wiley University in Marshall, Texas; a Methodist Episcopal pastor in Texas and Arkansas; President of the College of West Africa in 1907; the United States Vice Consul General to Liberia from 1908-14; and President of the Caroline Donovan Normal and Industrial Institute in Liberia from 1914 until his return to the United States.

Houses in the row are two bays wide with orange brick facades and limestone trim, including projecting sills at the basement and first-story windows; a continuous lintel course at the basement windows; banding and flush lintels at the first story; molded entrance surrounds with bead-and-reel details; a continuous, molded band course between the first and second stories and continuous, molded sill course at the second story; and a continuous, flush lintel course at the second story. Nos. 304 to 318 West 138th Street feature angled, three-sided, pressed metal oriels with foliate details at the bases at the second story and Palladian windows set within a limestone enframingent with central foliate urn, shell, and running scroll ornament relief panels at the third stories. The entire row is crowned with a pressed metal modillion cornice with a repeating festoon motif.

No. 308 West 138th Street retains its historic double-leaf paneled wood door. The house features a high stone stoop with an under-stoop entrance and an under-stoop window with a limestone sill and lintel. The decorative iron basement window grilles appear to be historic.

#### **Alterations**

Stoop partially painted; under-stoop entrance gate replaced; historic one-over-one sash windows replaced; double-leaf wood-and-glass outer door (present c. 1940) removed from main entrance; light fixture at basement; light fixtures, intercom, peephole, mail slot, and metal kick plates at main entrance; first-story window grille installed

#### **Site**

Sunken areaway; non-historic metal areaway fence and gate on masonry curb

#### **Sidewalk / Curb Materials**

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 7, 1896), 404; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; “Liberian Leader Visits America,” *Indianapolis Recorder*, May 30, 1914, 1; “Dr. J. H. Reed Returned to America After 18 Years in Africa,” *New York Age*, June 9, 1923, 5



## 310 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 125

**Date(s):** 1896 (294-1896)  
**Architect(s) / Builder(s):** John Averit Webster  
**Original Owner(s)/ Developer(s):** Eliza C. Webster  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1896 as part of a consistent row of nine houses (302 to 318 West 138th Street) by the architect John Averit Webster for his wife Eliza C. Webster as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide with orange brick facades and limestone trim, including projecting sills at the basement and first-story windows; a continuous lintel course at the basement windows; banding and flush lintels at the first story; molded entrance surrounds with bead-and-reel details; a continuous, molded band course between the first and second stories and continuous, molded sill course at the second story; and a continuous, flush lintel course at the second story. Nos. 304 to 318 West 138th Street feature angled, three-sided, pressed metal oriels with foliate details at the bases at the second story and Palladian windows set within a limestone enframingent with central foliate urn, shell, and running scroll ornament relief panels at the third stories. The entire row is crowned with a pressed metal modillion cornice with a repeating festoon motif.

No. 310 retains its historic double-leaf wood-and-glass outer door with transom light and wood frame. It features a high stone stoop with an under-stoop entrance and an under-stoop window with a limestone sill and lintel. The decorative iron basement window grilles appear to be historic.

### Alterations

Stoop partially resurfaced and new treads added; decorative iron under-stoop entrance gate replaced; historic one-over-one sash windows replaced; light fixture at basement; light fixtures and metal kick plates at main entrance; first-story window grille installed

### Site

Sunken areaway; non-historic metal areaway and gate on masonry curb

### Sidewalk / Curb Materials

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 7, 1896), 404; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 312 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 26

**Date(s):** 1896 (294-1896)  
**Architect(s) / Builder(s):** John Averit Webster  
**Original Owner(s)/ Developer(s):** Eliza C. Webster  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1896 as part of a consistent row of nine houses (302 to 318 West 138th Street) by the architect John Averit Webster for his wife Eliza C. Webster as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide with orange brick facades and limestone trim, including projecting sills at the basement and first-story windows; a continuous lintel course at the basement windows; banding and flush lintels at the first story; molded entrance surrounds with bead-and-reel details; a continuous, molded band course between the first and second stories and continuous, molded sill course at the second story; and a continuous, flush lintel course at the second story. Nos. 304 to 318 West 138th Street feature angled, three-sided, pressed metal oriels with foliate details at the bases at the second story and Palladian windows set within a limestone enframingent with central foliate urn, shell, and running scroll ornament relief panels at the third stories. The entire row is crowned with a pressed metal modillion cornice with a repeating festoon motif.

No. 312 West 138th Street retains its historic double-leaf wood-and-glass outer main-entrance door with transom light and wood frame, as well as its inner double-leaf paneled exterior wood door. The house features a high stone stoop with an under-stoop entrance and an under-stoop window with a limestone sill and lintel.

### Alterations

Stoop partially resurfaced; stoop railings; historic one-over-one windows replaced; under-stoop window infilled; continuous molding installed at basement above resurfaced portion of facade; mailbox at basement; decorative iron basement window grilles and under-stoop entrance gate replaced; light fixtures, alarm, and security cameras at first story; mail slot at main entrance

### Site

Sunken areaway; non-historic metal areaway fence and gate on concrete and brick curb

### Sidewalk / Curb Materials

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

## References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 7, 1896), 404;  
New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### 314 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 126

**Date(s):** 1896 (294-1896)  
**Architect(s) / Builder(s):** John Averit Webster  
**Original Owner(s)/ Developer(s):** Eliza C. Webster  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1896 as part of a consistent row of nine houses (302 to 318 West 138th Street) by the architect John Averit Webster for his wife Eliza C. Webster as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Fire!!, the first magazine in the United States about Black art and artists was published from this address, its editorial office, in 1926. The founders and editorial staff of Fire!! were Zora Neale Hurston, Langston Hughes, Aaron Douglas, Gwendolyn Bennett, John P. Davis, Wallace Thurman, and Bruce Nugent. The lone issue featured “three short stories, a play, an essay on the Negro intelligentia [sic], drawings by Aaron Douglas and Bruce Nugent, part of a sensational and hitherto unpublished novel, and poems by Countee Cullen, Arna Bontemps, Lewis Alexander, Langston Hughes and several other young race poets.” The publication of Fire!! by Black creatives who wrote about their experiences—including about their experiences of race and racism, sex and sexuality, and other topics—was momentous even as financial concerns made it infeasible for publication of the magazine to continue. After publication, Fire!! moved to Wallace Thurman’s studio on West 136th Street.

Houses in the row are two bays wide with orange brick facades and limestone trim, including projecting sills at the basement and first-story windows; a continuous lintel course at the basement windows; banding and flush lintels at the first story; molded entrance surrounds with bead-and-reel details; a continuous, molded band course between the first and second stories and continuous, molded sill course at the second story; and a continuous, flush lintel course at the second story. Nos. 304 to 318 West 138th Street feature angled, three-sided, pressed metal oriels with foliate details at the bases at the second story and Palladian windows set within a limestone enframingent with central foliate urn, shell, and running scroll ornament relief panels at the third stories. The entire row is crowned with a pressed metal modillion cornice with a

repeating festoon motif.

No. 314 West 138th Street retains its historic double-leaf paneled wood, inner exterior door. The house features a high stone stoop with an under-stoop entrance and an under-stoop window with a limestone sill and lintel. The decorative iron basement window grilles and under-stoop entrance gate appear to be historic.

#### **Alterations**

Stoop partially painted; historic one-over-one windows replaced; under-stoop window infilled; historic double-leaf wood-and-glass outer exterior door (present c. 1940) removed from main entrance; mailboxes, light fixture, utility meter, and signage at basement; light fixtures, intercom, mail slot, and metal kick plates at main entrance; metal window security grille installed at first story

#### **Site**

Sunken areaway; non-historic metal areaway fence and gate

#### **Sidewalk / Curb Materials**

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 7, 1896), 404; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; “New Literary Magazine by the Younger Group,” *New York Age*, November 20, 1926, 9; Eleonore van Notten, *Wallace Thurman’s Harlem Renaissance* (Amsterdam: Rodopi, 1994), 131-159

### **316 West 138th Street**

Borough of Manhattan Tax Map Block 2041, Lot 27

**Date(s):** 1896 (294-1896)  
**Architect(s) / Builder(s):** John Averit Webster  
**Original Owner(s)/ Developer(s):** Eliza C. Webster  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; pressed metal  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1896 as part of a consistent row of nine houses (302 to 318 West 138th Street) by the architect John Averit Webster for his wife Eliza C. Webster as a speculative investment. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Houses in the row are two bays wide with orange brick facades and limestone trim, including projecting sills at the basement and first-story windows; a continuous lintel course at the basement windows; banding and flush lintels at the first story; molded entrance surrounds with bead-and-reel details; a continuous, molded band course between the first and second stories and continuous, molded sill course at the second story; and a continuous, flush lintel course at the second story. Nos. 304 to 318 West 138th Street feature angled, three-sided, pressed metal oriels with foliate details at the bases at the second story and Palladian windows set within a limestone enframingent with central foliate urn, shell, and running scroll ornament relief panels at the third stories. The entire row is crowned with a pressed metal modillion cornice with a repeating festoon motif.

The house features a high stone stoop with an under-stoop entrance. The decorative iron under-stoop entrance gate appears to be historic.

### **Alterations**

Stoop partially painted; stoop railings; historic one-over-one windows replaced; under-stoop window infilled; decorative iron basement window grilles replaced; replacement main-entrance door; light fixtures and utility meter at basement; light fixtures and doorbell at main entrance; exhaust vent at first story

### **Site**

Sunken areaway; non-historic metal areaway fence and gate on masonry curb

### **Sidewalk / Curb Materials**

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 7, 1896), 404; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## **318 West 138th Street**

Borough of Manhattan Tax Map Block 2041, Lot 127

**Date(s):** 1896 (294-1896)  
**Architect(s) / Builder(s):** John Averit Webster  
**Original Owner(s)/ Developer(s):** Eliza C. Webster  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brick; pressed metal  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1896 as part of a consistent row of nine houses (302 to 318 West 138th Street) by the architect John Averit Webster for his wife Eliza C. Webster as a speculative investment. Construction of this block

occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

From c. 1925 through 1936, John Delancey Hadwin (1865-1942), a longtime confidant and employee of Joseph Pulitzer (1847-1911), was a resident of 318 West 138th Street. Hadwin came to New York City with Pulitzer in 1883, when Pulitzer bought the *New York World*, and began his decades-long employment as a payroll specialist at Pulitzer's publication. Hadwin was retained in the employ of *The World* after Pulitzer's death in 1911 and *The World's* sale by the Pulitzer estate in 1930; the *New York Age* wrote that "it is indicative of the trust which the Pulitzers have in John Hadwin that he, a Negro, is one of the few to be retained by the Pulitzer estate after *The World* Expired." According to a 1928 article in the *New York Age*, Hadwin "was the only Negro the late Mayor Gaynor ever named to any civic position, having appointed Mr. Hadwin as a member of the Committee for a Safe and Sane Fourth of July." While a lodger at this address, Hadwin was treasurer of Southern Beneficial League and other fraternal organizations. Hadwin kept a home in Red Bank, New Jersey, in addition to a unit at this address.

Houses in the row are two bays wide with orange brick facades and limestone trim, including projecting sills at the basement and first-story windows; a continuous lintel course at the basement windows; banding and flush lintels at the first story; molded entrance surrounds with bead-and-reel details; a continuous, molded band course between the first and second stories and continuous, molded sill course at the second story; and a continuous, flush lintel course at the second story. Nos. 304 to 318 West 138th Street feature angled, three-sided, pressed metal oriels with foliate details at the bases at the second story and Palladian windows set within a limestone enframingent with central foliate urn, shell, and running scroll ornament relief panels at the third stories. The entire row is crowned with a pressed metal modillion cornice with a repeating festoon motif.

#### **Alterations**

Stoop removed, main entrance relocated to basement, and former main-entrance opening converted to window opening, between c. 1940 and c. 1985; stone portions of facade painted; decorative iron basement window grilles replaced; historic one-over-one windows replaced; light fixture, address plate, and conduit at basement

#### **Site**

Sunken areaway; non-historic metal areaway fence gate on masonry curb

#### **Sidewalk / Curb Materials**

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 7, 1896), 404; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives; New York State Archives, Albany, New York, State Population Census Schedules, 1925, Election District 19; Assembly District 21; New York County, New York City, 9; "John D. Hadwin, Well Known New Yorker, Has 73rd Birthday," *New York Age*, April 7, 1928, 1; "John D. Hadwin, Forty-Eight Years with the World, Tells Interesting Tales of

Experiences," *New York Age*, April 4, 1931, 10; "John Delaney Hadwin, Employee of Pulitzer, Is Now 81 Years Old," *New York Age*, April 18, 1936, 3; "John D.Hadwin, Long Assistant Cashier of The World, Confidant of Pulitzer," *New York Age*, January 20, 1942, 19

### **320 West 138th Street**

Borough of Manhattan Tax Map Block 2041, Lot 28

**Date(s):** 1897 (12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 4 and basement  
**Material(s):** Limestone; red brick; pressed metal  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. As built, 320 and 322 West 138th Street were mirror-image designs. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

In 1921, Madame May Bell Becks Cofer's School of Dressmaking was at 320 West 138th Street. Maybelle (or Mabel) Cofer a resident at this address from at least 1920 through 1930, was president of the National Designers, Model and Dressmakers Association, Inc. and her students made costumes for area fashion shows.

320 West 138th Street features a rusticated limestone first-story facade and running-bond red Roman brick second-, third-, and fourth-story facades. A low, smooth limestone stoop, cheek walls, and newel posts lead to the first-story entrance, which contains a historic single-leaf door. The entrance surround features lamb's tongue and bead-and-reel moldings. The first-story window opening rests on a projecting, molded limestone sill and foliate brackets. Second-story windows rest above a projecting, molded limestone sill course and feature limestone Gibbs surrounds and stepped limestone lintels with foliate keystones. Third-story windows rest above projecting, molded limestone sills and below splayed, stepped, flush limestone lintels. The fourth story features limestone banding; windows sit above a projecting, molded limestone sill course and below a projecting, molded limestone lintel course. The building is crowned with a projecting pressed metal modillion cornice with decorative frieze panels and denticulated molding.

### Alterations

Stoop steps resurfaced; portions of facade painted; decorative iron basement window grilles and under- stoop entrance gate replaced; historic one-over-one windows replaced; metal stoop railings; conduits and exhaust outlet at basement; light fixture at first story

### Site

Sunken areaway; historic stone areaway wall with non-historic iron fence and gate

### Sidewalk / Curb Materials

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

### References

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Summer School of Dressmaking and Designing," *New York Age*, May 28, 1921, 8; "Fall-Winter Fashion Show on October 27th," *New York Age*, September 10, 1921, 6; 1920 United States Federal Census, Manhattan Assembly District 21, Sheet 14A; 1925 United States State Census, New York, Assembly District 21, Election District 19, Page 9; 1930 United States Federal Census, Assembly District 21, Sheet 8B

### 322 West 138th Street

Borough of Manhattan Tax Map Block 2041, Lot 128

**Date(s):** 1897 (12-1897)  
**Architect(s) / Builder(s):** Neville & Bagge  
**Original Owner(s)/ Developer(s):** Egan & Hallecy  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 4 and basement  
**Material(s):** Limestone; red brick; pressed metal  
**Status:** Contributing

### History, Significance and Notable Characteristics

This Renaissance Revival-style row house was built in 1897 as part of a consistent set of 15 houses (48 to 68 Edgecombe Avenue, 323 and 325 West 137th Street, and 320 and 322 West 138th Street) by architects Neville & Bagge for the developers John J. Egan and Daniel Hallecy. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

322 West 138th Street features a rusticated limestone first-story facade and running-bond red Roman brick second-, third-, and fourth-story facades. A low, smooth limestone stoop, cheek walls, and newel posts lead to the first-story entrance. The entrance surround features lamb's tongue and bead-and-reel moldings. The first-story window opening rests on a projecting, molded limestone sill and foliate brackets.



Second-story windows rest above a projecting, molded limestone sill course and feature limestone Gibbs surrounds and stepped limestone lintels with foliate keystones. Third-story windows rest above projecting, molded limestone sills and below splayed, stepped, flush limestone lintels. The fourth story features limestone banding; windows sit above a projecting, molded limestone sill course and below a projecting, molded limestone lintel course. The building is crowned with a projecting pressed metal modillion cornice with decorative frieze panels and denticulated molding.

#### **Alterations**

Stoop steps resurfaced; facade painted; decorative iron basement window grilles likely replaced and under-stoop entrance gate likely removed; historic one-over-one windows replaced; replacement main-entrance door; metal stoop railings; conduit and camera at basement; light fixture at first story

#### **Site**

Sunken areaway; historic stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with metal cap. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 16, 1897), 100; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

#### **324-328 West 138th Street**

*See 68 Edgecombe Avenue*

# **West 139th Street between St. Nicholas and Edgecombe Avenues**

Dorrance Brooks Square Historic District

## **North Side of West 139th Street**

### **337-341 West 139th Street**

*See 580 St. Nicholas Avenue*

## **South Side of West 139th Street**

### **336-340 West 139th Street**

*See 574 St. Nicholas Avenue*

# West 139th Street between Edgecombe Avenue and Frederick Douglass Boulevard

Dorrance Brooks Square Historic District

## North Side of West 139th Street

### 301 West 139th Street

*See 2611 Frederick Douglass Boulevard*

### 303 West 139th Street

Borough of Manhattan Tax Map Block 2042, Lot 11

**Date(s):** 1896 (NB 773-1896)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 303 West 139th Street is one of ten row houses (303 to 321 West 139th Street), designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses are all executed in the Renaissance Revival style with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades. No. 303 West 139th Street is one of six houses in the row (303 to 307 and 317 to 321 West 139th Street) that feature identical decorative elements.

No. 303 West 139th Street, which is executed in the Renaissance Revival style, is three bays wide and features a limestone facade with a projecting angled bay, paired stone stoop, stone string course above paired first-story windows, stone enframements with continuous stone sill, and bead-and-reel details at the main entrance and repeated at the

first -story windows. The second-story paired windows feature bracketed stone window enframements, with bracketed projecting lintels and frieze with a wreath design. The third-story paired windows feature simplified bracketed stone window enframements. The building is topped by a metal modillioned denticulated cornice with a frieze decorated with Renaissance Revival-style garlands. The basement and cellar window grilles and under-stoop gate are historic.

Secondary Side (East) Facade: This is a partially visible brick facade.

#### **Alterations**

Stoop resurfaced; facade partially painted; main entrance door replaced; historic wood one-over-one sash windows replaced throughout; grilles at first-story windows; non-historic cellar window and metal grilles; non-historic light fixtures at main and under-stoop entrances; non-historic security cameras at first story and basement; metal mailbox at stoop wall; metal fencing at roof; non-historic under-stoop gate;

Secondary Side (East) Facade: metal fencing at roof

#### **Site**

Stone hip wall with non-historic tall metal fencing, railings, and gate; planting beds; steps to under-stoop opening; concrete areaway

#### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 19, 1896), 855.

### **305 West 139th Street**

Borough of Manhattan Tax Map Block 2042, Lot 110

**Date(s):** 1896 (NB 773-1896)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s) / Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 305 West 139th Street is one of ten row houses (303 to 321 West 139th Street), designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses are all executed in the Renaissance Revival style with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades. No. 305 West 139th Street is one of six houses in the row (303 to 307 and 317 to 321 West 139th Street) that feature identical decorative elements.

No. 305 West 139th Street is two bays wide and features a limestone facade, a paired stoop, bead-and-reel details in the stone enframements at the main entrance and windows at the first story, and stone banding across the width of the facade above first-story windows. It features paired windows with bracketed stone window sills and lintels with projecting bracketed pediments and a frieze with a wreath design at the second story. The third-story paired windows feature simplified bracketed stone window enframements. The building is topped by a metal modillioned denticulated cornice with a frieze decorated with Renaissance Revival-style garlands. The building retains its historic basement and cellar window grilles and under-stoop gate.

#### **Alterations**

Stoop resurfaced; facade partially painted; metal security grille added to original double-leaf door at main entrance; historic wood one-over-one sash windows replaced throughout; grilles at first-story windows; cellar window infilled with non-historic metal louvers; non-historic light fixtures at main and under-stoop entrances

#### **Site**

Stone hip wall with non-historic tall metal fencing, railings, and gate; non-historic planting beds; steps to under-stoop entrance; concrete areaway

#### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 19, 1896), 855.

### **307 West 139th Street**

Borough of Manhattan Tax Map Block 2042, Lot 10

**Date(s):** 1896 (NB 773-1896)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 307 West 139th Street is one of ten row houses (303 to 321 West 139th Street), designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses (303 to 321 West 139th Street) are all executed in the Renaissance Revival style, with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades. No. 307 West 139th Street is one of six houses in the row (303 to 307 and 317 to 321 West 139th Street) that feature identical decorative elements.

No. 307 West 139th Street is two bays wide and features a limestone facade, an intact stoop, bead-and-reel details in the stone enframements at the main entrance and windows at the first-story, and stone banding across the width of the facade above first-story windows. No. 307 West 139th Street retains its historic wood-and-glass double-leaf door and transom, and historic one-over-one wood windows throughout. The row house features paired windows with bracketed stone window sills and lintels with projecting bracketed pediments and a frieze with a wreath design at the second story. The third-story paired windows feature simplified bracketed stone window enframements. The building is topped by a metal modillioned denticulated cornice with a frieze decorated with Renaissance Revival-style garlands. Historic basement window grilles, a historic under-stoop gate, and one historic cellar window grille are retained.

### **Alterations**

Stoop resurfaced; facade partially painted; metal security grille added to original double-leaf door at main entrance; historic wood one-over-one sash windows replaced throughout; grilles at first-story windows; cellar windows removed; non-historic light fixtures at main and under-stoop entrances; metal mailbox at stoop wall; one basement window grille partially removed for air condition unit

### **Site**

Stone hip wall with non-historic tall metal fencing, railings, and gate; planting beds; steps to under-stoop opening; concrete areaway

### **Sidewalk / Curb Materials**

Concrete with stone curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
"Buildings Projected," *Real Estate Record and Builders' Guide* (May 19, 1896), 855.

### **309 West 139th Street**

Borough of Manhattan Tax Map Block 2042, Lot 9

**Date(s):** 1896 (NB 773-1896)

**Architect(s) / Builder(s):** A. De Saldern

**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 309 West 139th Street is one of ten row houses (303 to 321 West 139th Street) designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses are all executed in the Renaissance Revival style with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades. No. 309 West 139th Street is one of a group of four in the middle of the row (309 to 315 West 139th Street) that feature identical decorative elements.

No. 309 West 139th Street is two bays wide and features a buff-brick and limestone facade, an intact stoop, decorative rope garland details in the stone enframements at the main entrance and window at the first-story, and stone banding across the width of the facade above the first-story windows. No. 309 West 139th Street retains its historic wood-and-glass double-leaf door and transom, and historic one-over-one wood windows throughout. The row house features bracketed stone window sills and lintels with arched pediments at the second story and simplified bracketed stone window enframements around the third-story windows. The building is topped by a metal modillioned denticulated cornice with a frieze decorated with Renaissance Revival-style garlands. The basement window grilles are historic.

**Alterations**

Facade partially painted; stoop resurfaced and painted; windows replaced throughout; historic main entrance door and transom altered; non-historic light fixtures, security camera and intercom system at main entrance; non-historic metal grilles at cellar windows; under-stoop gate replaced; light fixtures at main and under-stoop entrances; metal mailbox at stoop wall

**Site**

Stone hip wall with non-historic metal fence, railings, and gate; non-historic planting beds; steps to under-stoop opening; concrete areaway

**Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 19, 1896), 855

## 311 West 139th Street

Borough of Manhattan Tax Map Block 2042, Lot 108

**Date(s):** 1896 (NB 773-1896)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 311 West 139th Street is one of ten row houses (303 to 321 West 139th Street) designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses are all executed in the Renaissance Revival style with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades. No. 311 West 139th Street is one of a group of four in the middle of the row (309 to 315 West 139th Street) that feature identical decorative elements.

No. 311 West 139th Street is two bays wide and features a buff-brick and limestone facade, an intact stoop, decorative rope garland details in the stone enframements at the main entrance and window at the first-story, and stone banding across the width of the facade above the first-story windows. No. 311 West 139th Street retains its historic wood-and-glass double-leaf door and transom and historic one-over-one wood windows throughout. The row house features bracketed stone window sills and lintels with arched pediments at the second story and simplified bracketed stone window enframements around the third-story windows. The building's intact cornice features an ornate frieze with Renaissance Revival-style garlands.

The basement window grilles and under-stoop gate are historic.

### Alterations

Stoop resurfaced and painted; non-historic metal grille at first-story; metal security grille added to original double-leaf door at main entrance; cellar windows infilled; light fixtures at main and under-stoop entrances; metal mailbox at stoop wall

### Site

Stone hip wall with non-historic metal fence, railing, and gate; steps to under-stoop opening; concrete areaway with non-historic planting bed

### Sidewalk / Curb Materials

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.



## References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 19, 1896), 855

## 313 West 139th Street

Borough of Manhattan Tax Map Block 2042, Lot 8

**Date(s):** 1896 (NB 773-1896)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

## History, Significance and Notable Characteristics

No. 313 West 139th Street is one of ten row houses (303 to 321 West 139th Street) designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses are all executed in the Renaissance Revival style, with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades. No. 313 West 139th Street is one of a group of four in the middle of the row (309 to 315 West 139th Street) that feature identical decorative elements.

No. 313 West 139th Street is two bays wide and features a buff-brick and limestone facade, an intact stoop, decorative rope garland details in the stone enframements at the main entrance and window at the first-story, and stone banding across the width of the facade above the first-story windows. No. 313 West 139th Street retains its historic one-over-one wood windows throughout. The row house features bracketed stone window sills and lintels with arched pediments at the second story and simplified bracketed stone window enframements around the third-story windows. The building is topped by a metal modillioned denticulated cornice with a frieze decorated with Renaissance Revival-style garlands. The basement and cellar window grilles and under-stoop gate are historic.

## Alterations

Stoop resurfaced; stairs painted; historic main entrance door replaced; non-historic security cellar windows infilled; non-historic light fixtures at main and under-stoop entrances; metal mailbox at stoop wall

**Site**

Stone hip wall with non-historic planting beds; steps to under-stoop entrance; concrete areaway

**Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
 “Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 16, 1896), 855.

**315 West 139th Street**

Borough of Manhattan Tax Map Block 2042, Lot 7

**Date(s):** 1896 (NB 773-1896)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 315 West 139th Street is one of ten row houses (303 to 321 West 139th Street) designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses are all executed in the Renaissance Revival style, with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades. No. 315 West 139th Street is one of a group of four in the middle of the row (309 to 315 West 139th Street) that feature identical decorative elements.

No. 315 West 139th Street is two bays wide and features a buff-brick and limestone facade, an intact stoop, decorative rope garland details in the stone enframements at the main entrance and window at the first-story, and stone banding across the width of the facade above first story. No. 315 West 139th Street retains its historic wood-and-glass double-leaf door and transom and historic one-over-one wood window throughout. The row house features bracketed stone window sills and lintels with arched pediments at the second story and simplified bracketed stone window enframements around the third-story windows. The building is topped by a metal modillioned denticulated cornice with a frieze decorated with Renaissance Revival-style garlands. The basement window grille and under-stoop gate are historic.

### Alterations

Stoop resurfaced; stairs painted; windows replaced throughout; metal security grille added to original double-leaf door; non-historic light fixtures at main entrance; non-historic metal grille at first-story; cellar windows infilled; light fixtures at main and under-stoop entrances; metal mailbox at stoop wall

### Site

Stone hip wall with non-historic metal fencing, gate, railings, planting beds; steps to under-stoop entrance; concrete areaway

### Sidewalk / Curb Materials

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 16, 1896), 855.

### 317 West 139th Street

Borough of Manhattan Tax Map Block 2042, Lot 106

**Date(s):** 1896 (NB 773-1896)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 317 West 139th Street is one of ten row houses (303 to 321 West 139th Street) designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses are all executed in the Renaissance Revival style with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades. No. 317 West 139th Street is one of six houses (303 to 307 and 317 to 321 West 139th Street) that feature identical decorative elements.

No. 317 West 139th Street is two bays wide and features a limestone facade, an intact stoop, bead-and-reel details in the stone enframements at the main entrance and window at the first story, and stone banding across the width of the facade above the first story.

No. 317 West 139th Street retains its historic wood-and-glass double-leaf door and transom. The row house features paired windows with bracketed stone window sills and lintels with projecting bracketed pediments and a frieze with a wreath design at the second story. The third-story paired windows feature simplified bracketed stone window enframements. The building is topped by a metal modillioned denticulated cornice with a frieze decorated with Renaissance Revival-style garlands. The basement window grille is historic.

#### **Alterations**

Stoop resurfaced; facade partially painted; historic wood one-over-one sash windows replaced at first story; first-story transom window replaced; grilles at first-story; cellar windows infilled; non-historic under-stoop gate; non-historic light fixtures at main and under-stoop entrances; metal mailbox at stoop wall

#### **Site**

Stone hip wall with non-historic metal fencing, gate, railings, planting beds; steps to under-stoop entrance; concrete areaway

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 16, 1896), 855.

### **319 West 139th Street**

Borough of Manhattan Tax Map Block 2042, Lot 6

**Date(s):** 1896 (NB 773-1896)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 319 West 139th Street is one of ten row houses (303 to 321 West 139th Street) designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses are all executed in the Renaissance Revival style with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation

around doors and windows across the facades. No. 319 West 139th Street is one of six houses in the row (303 to 307 and 317 to 321 West 139th Street) that feature identical decorative elements.

No. 319 West 139th Street is two bays wide and features a limestone facade, an intact stoop, bead-and-reel details in the stone enframements at the main entrance and windows at the first-story, and stone banding across the width of the facade above first story. No. 319 West 139th Street retains its historic wood-and-glass double-leaf door and transom, and possibly historic one-over-one wood windows throughout. The row house features paired windows with bracketed stone window sills and lintels with projecting bracketed pediments and a frieze with a wreath design at the second story. The third-story paired windows feature simplified bracketed stone window enframements. The building is topped by a metal modillioned denticulated cornice with a frieze decorated with Renaissance Revival-style garlands. The basement window grille and under-stoop gate are historic.

#### **Alterations**

Stoop resurfaced; facade partially painted; main entrance door altered and glazing added; grilles at first-story and basement windows; cellar window infilled; non-historic light fixtures at main and under-stoop entrances; non-historic security cameras at first-story windows; metal mailbox at stoop wall

#### **Site**

Stone hip wall with non-historic iron fence; non-historic planting beds; steps to under-stoop opening; concrete areaway

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 16, 1896), 855.

### **321 West 139th Street**

Borough of Manhattan Tax Map Block 2042, Lot 5

**Date(s):** 1896 (NB 773-1896)  
**Architect(s) / Builder(s):** A. De Saldern  
**Original Owner(s)/ Developer(s):** Clara E. Bliss  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 321 West 139th Street is one of ten row houses (303 to 321 West 139th Street)

designed by architect A. De Saldern and constructed in 1896 for Clara E. Bliss. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These ten houses are all executed in the Renaissance Revival style with paired high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades. No. 321 West 139th Street is one of six houses in the row (303 to 307 and 317 to 321 West 139th Street) that feature identical decorative elements.

No. 321 West 139th Street is two bays wide and features a limestone facade, an intact stoop, bead-and-reel details in the stone enframements at the main entrance and windows at the first-story, and stone banding across the width of the facade above first-story. The row house features paired windows with bracketed stone window sills and lintels with projecting bracketed pediments and a frieze with a wreath design at the second story. The third-story paired windows feature simplified bracketed stone window enframements. The building is topped by a metal modillioned denticulated cornice with a frieze decorated with Renaissance Revival-style garlands. The basement window grilles are historic.

Secondary Side (West) Facade: This is a partially obscured brick facade with two window openings.

#### **Alterations**

Stoop resurfaced; facade partially painted; main entrance door replaced; historic transom over main entrance removed; historic wood one-over-one sash windows replaced throughout; first-story transom window infilled; non-historic grilles at first-story windows; cellar window infilled; non-historic under-stoopgate; non-historic light fixtures at main and under-stoop entrances; metal mailbox at stoop wall; non-historic security cameras at first floor

#### **Site**

Stone hip wall with non-historic fence; non-historic planting beds; steps to under-stoop opening; concrete areaway.

A one-story garage is adjacent to the Secondary Side (West) Facade. It was present in the c. 1940 tax photo but the heavily altered utilitarian structure is considered non-contributing.

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 16, 1896), 855.

## 327 West 139th Street

*See 100 Edgecombe Avenue*

## South Side of West 139th Street

### 302 West 139th Street

Borough of Manhattan Tax Map Block 2041, Lot 57

**Date(s):** 1887 (NB 1299-1887)  
**Architect(s) / Builder(s):** Thom & Wilson  
**Original Owner(s)/ Developer(s):** Sarah J. Doying  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 302 West 139th Street is one of three row houses (302 to 306 West 139th Street) designed by the architectural firm of Thom & Wilson and constructed in 1887 for Sarah J. Doying. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These three houses are all executed in the Renaissance Revival style and have identical design elements such as high stone stoops, a rusticated base, segmental arched stone lintels, brick and stone arches with decorative keystones, stone quoining, and paired brick pilasters. The buildings' intact metal cornices feature paired brackets and an arched frieze.

No. 302 West 139th Street is two bays wide and features a brick and limestone facade executed in the Renaissance Revival style. The building retains its historic high stone stoop and wrought-iron railings as well as its historic wood-and-glass double-leaf door and transom. The house features a rusticated stone base with arched brownstone enframements and paired windows, segmental arched brownstone lintels with stylized decorative details, stone pilasters and support quoins at corners of the facade at the first and second stories, and stone quoins and eared lintels at the second-story window enframements. At the third story, the tripartite windows feature a molded brownstone cornice and paired brick pilasters supporting a brick and brownstone arch with central keystone.

Secondary Side (West) Facade: This is a partially obscured brick facade with two window openings.

### Alterations

Primary (North) Facade: Newel posts replaced; lower part of facade painted; windows replaced throughout; non-historic security grille at main entrance door; non-historic light fixtures; grilles at basement windows; non-historic intercom at main and under-stoop entrances; basement window infilled with metal louvers

### Site

Stone steps to concrete areaway, non-historic iron fencing and gate; non-historic raised planting beds

### Sidewalk / Curb Materials

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (July 2, 1887), 913.

### 304 West 139th Street

Borough of Manhattan Tax Map Block 2041, Lot 58

**Date(s):** 1887 (NB 1299-1887)  
**Architect(s) / Builder(s):** Thom & Wilson  
**Original Owner(s)/ Developer(s):** Sarah J. Doying  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 304 West 139th Street is one of three row houses (302 to 306 West 139th Street) designed by the architectural firm of Thom & Wilson and constructed in 1887 for Sarah J. Doying. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These three houses are all executed in the Renaissance Revival style and have identical design elements such as high stone stoops, a rusticated base, segmental arched stone lintels, brick and stone arches with decorative keystones, stone quoining, and paired brick pilasters. The buildings' intact metal cornices feature paired brackets and an arched frieze.

No. 304 West 139th Street is two bays wide and features a brick and brownstone facade



executed in the Renaissance Revival style. The building retains its historic high stone stoop and wrought-iron railings as well as its historic wood-and-glass double-leaf door and transom. The house features a rusticated stone base with arched brownstone enframements and paired windows, segmental arched brownstone lintels with stylized decorative details, stone pilasters and support quoins at corners of the facade at the first and second stories, and stone quoins and eared lintels at the second-story window enframements. At the third story, the tripartite windows feature a molded brownstone cornice and paired brick pilasters supporting a brick and brownstone arch with central keystone.

### **Alterations**

Newel posts replaced; lower part of facade painted; windows replaced throughout; non-historic light fixtures; security camera at basement; grilles at main entrance door and basement windows; one cellar window infilled with brick, one infilled with metal louvers; non-historic intercom at main and under-stoop entrances; under-stoop gate not visible

### **Site**

Stone steps to concrete areaway; non-historic iron fencing and gate; non-historic raised planting beds

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (July 2, 1887), 913.

## **306 West 139th Street**

Borough of Manhattan Tax Map Block 2041, Lot 59

**Date(s):** 1887 (NB 1299-1887)  
**Architect(s) / Builder(s):** Thom & Wilson  
**Original Owner(s)/ Developer(s):** Sarah J. Doying  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 306 West 139th Street is one of three row houses (302 to 306 West 139th Street) designed by the architectural firm of Thom & Wilson and constructed in 1887 for Sarah J. Doying. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These three houses are all executed in the Renaissance Revival style and have identical

design elements such as high stone stoops, a rusticated base, segmental arched stone lintels, brick and stone arches with decorative keystones, stone quoining, and paired brick pilasters. The buildings' intact metal cornices feature paired brackets and an arched frieze.

No. 306 West 139th Street is two bays wide and features a brick and limestone facade executed in the Renaissance Revival style. The building retains its historic high stone stoop and wrought-iron railings as well as its historic wood-and-glass double-leaf door and transom. The house features a rusticated stone base with arched brownstone enframements and paired windows, segmental arched brownstone lintels with stylized decorative details, stone pilasters and support quoins at corners of the facade at the first and second stories, and stone quoins and eared lintels at the second-story window enframements. At the third story, the tripartite windows feature a molded brownstone cornice and paired brick pilasters supporting a brick and brownstone arch with central keystone.

Secondary Side (West) Facade: This is a partially obscured brick facade.

### **Alterations**

Primary (North) Facade: Newel posts replaced; lower part of facade painted; windows replaced throughout; non-historic light fixtures; grilles at basement windows; non-historic intercom at main and under-stoop entrances; cellar window infilled with metal louvers

### **Site**

Stone steps to concrete areaway; non-historic iron fencing and gate; non-historic raised planting beds

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," Real Estate Record and Builders' Guide (July 2, 1887), 913.

## **310 West 139th (aka 308-310 West 139th Street) (Grace Congregational Church, aka The Grace Congregational Church of Harlem, former Lenox Presbyterian Church)**

Borough of Manhattan Tax Map Block 2041, Lot 60

**Date(s):** c. 1892  
**Architect(s) / Builder(s):** Joseph Ireland  
**Original Owner(s) / Developer(s):** Lenox Presbyterian Church  
**Type:** Religious  
**Style(s):** Romanesque Revival

**Stories:** 2 and basement  
**Material(s):** Brick; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

This church was built in 1892 and designed by architect Joseph Ireland for Lenox Presbyterian Church. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

Grace Congregational Church is the third resident of the Romanesque Revival-building. In 1905, the Presbyterians sold the church to the Swedish Immanuel Congregational Church, which occupied the church until 1922. In 1923, Grace Congregational Church of Harlem, merged with the Harlem Congregational Church of West 138 Street and purchased the church building. The Rev. Alexander C. Garner, D.D., who was pastor from 1922 to 1938, initiated the Harlem Community Center Day Nursery, which was opened in 1923 by members of the Grace Congregational Church. It was the first to fill the needs of working mothers in the Harlem community who could not find adequate childcare. Grace Church was also one of the hosts of the Fifth Pan-African Congress in 1927 where W. E. B. Du Bois was the keynote speaker. Grace Church was dubbed “The Actor’s Church” because of its long-standing custom of ministering to performing artists and hosting recitals. Famed Violinist Joseph Douglas (grandson of Frederick Douglas, the abolitionist) gave a concert at the church. And Countee Cullen, read from a selection of his poems at Grace Church in 1928.

**Primary (West 139th Street, North) Facade:** Grace Congregational Church is executed in the Romanesque Revival style with a historic red roman brick facade, stone stoop with iron newel posts and railings, and an arched double-leaf wood door with an arched brickwork enframement. On the first story, the building features tripartite and single stained-glass windows with brownstone lintels and sill bands and decorative terra-cotta spandrel panels. At the second story there is a large arched stained-glass window and flanking smaller arched stained-glass windows, all with continuous brownstone sill bands. Wide sawtooth courses and stair-stepped brick corbels run below the gable edge, terminating in a flared gable topped by a metal cornice. The asphalt shingle roof features a metal finial.

**Secondary Side (West) Facade:** This is a partially visible painted brick facade. Brick buttresses divide the facade, which features two small arched windows with stone sills.

**Secondary Side (East) Facade:** This brick facade features two small arched windows with stone sills. Brick buttresses divide the facade, which features three tall stained-glass windows, a secondary entrance with a non-historic metal door, and three chimneys at the roof peak.

### **Alterations**

**Primary (North) Facade:** Portions of facade painted; main entrance door replaced; non-historic light fixture at main entrance; non-historic signage at first story; non-historic metal-and-glass cross at second-story center window; window infilled with metal louvers

Secondary Side (West) Facade: Painted partially visible facade

Secondary Side (East) Facade: Non-historic brick chimney; facade partially painted; non-historic light fixtures; non-historic tall metal fence and gate at eastern alley with non-historic HVAC system; metal shed attached to facade; non-historic electrical conduits at facade; stone stairs with metal railing to secondary entrance

**Site**

Areaway replaced by brick and concrete; switch back ramp with metal railings; non-historic signage; paved concrete alley

**Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; George W. Bromley, *Atlas of the Borough of Manhattan* (1897), plate 42; David W. Dunlop, *From Abyssinian to Zion, A Guide to Manhattan Houses of Worship* (New York: Columbia University Press, 2004), 89; Grace Congregational Church website.

**314 West 139th Street**

Borough of Manhattan Tax Map Block 2041, Lot 63

**Date(s):** 1904 (NB 785-1904)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William H. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 314 West 139th Street was constructed in 1904 and designed by architect John Hauser for owner William H. Picken. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These five row houses (314 to 322 West 139th Street) are all executed in the Renaissance Revival style, with high stoops, curved bays, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 314 West 139th Street features a brownstone facade and is three bays wide. The house retains its historic high brownstone stoop with decorative newel posts. Its main

entrance features a historic wood-and-glass double-leaf door and transom with decorative brownstone enframement. Decorative spandrel panels sit below the first-story windows, which are framed by pilasters, a decorative center panel, and brownstone sill bands. The shallow projecting bay runs from the second story to the cornice, and has an ornately decorated base and spandrel panels, historic wood-framed second-story windows, and a wide decorative spandrel panel below the third-story windows. Stone lintel and sill bands run across the width of the facade at the second- and third-story windows. The building's intact metal cornice features Renaissance Revival- style modillions and a wide frieze with stylized details.

Secondary Side (East) Facade: This is a partially painted brick facade.

### **Alterations**

Primary (North) Facade: Facade partially painted; stoop painted; windows replaced at first and third stories; metal grille at basement windows and gate at under-stoop entrance; cellar windows infilled; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance

### **Site**

Stone hip and retaining wall with metal railings and gate; stone stairs to paved concrete areaway

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New Building Research, Office of Metropolitan History.

## **316 West 139th Street**

Borough of Manhattan Tax Map Block 2041, Lot 64

**Date(s):** 1904 (NB 785-1904)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William H. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

These five row houses (314 to 322 West 139th Street) were constructed in 1904 and designed by architect John Hauser for owner William H. Picken. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These five row houses (314 to 322 West 139th Street) are all executed in the Renaissance Revival style with high stoops, curved bays, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 316 West 139th Street features a brownstone facade and is three bays wide. The house retains its historic high brownstone stoop with decorative newel posts. Its main entrance features a historic wood-and-glass double-leaf door and arched transom with decorative brownstone enframing. Decorative spandrel panels sit below the first-story windows, which are framed by pilasters, a decorative center panel, and brownstone sill bands. The shallow projecting bay runs from the second story to the cornice, and has an ornately decorated base and spandrel panels, and a wide decorative spandrel panel below the third-story windows. Stone lintel and sill bands run across the width of the facade at the second- and third-story windows. The building's intact metal cornice features Renaissance Revival-style modillions and a wide frieze with stylized details.

#### **Alterations**

Facade partially painted; windows replaced throughout; non-historic light fixtures at main and under-stoop entrances; non-historic gate at under-stoop entrance; cellar windows infilled

#### **Site**

Stone hip wall with non-historic metal railings and gate; stone stairs to paved concrete areaway

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
New Building Research, Office of Metropolitan History

### **318 West 139th Street**

Borough of Manhattan Tax Map Block 2041, Lot 65

**Date(s):** 1904 (NB 785-1904)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William H. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

These five row houses (314 to 322 West 139th Street) were constructed in 1904 and designed by architect John Hauser for owner William H. Picken. Construction of this

block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These five row houses (314 to 322 West 139th Street) are all executed in the Renaissance Revival style with high stoops, curved bays, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 318 West 139th Street features a brownstone facade and is three bays wide. The house retains its historic high brownstone stoop with decorative newel posts. Its main entrance features a historic wood-and-glass double-leaf door and transom with decorative brownstone enframing. Decorative spandrel panels sit below the first story windows, which are framed by pilasters, a decorative center panel, and brownstone sill bands. The shallow projecting bay runs from the second story to the cornice, and has an ornately decorated base and spandrel panels, and a wide decorative spandrel panel below the third-story windows. Stone lintel and sill bands run across the width of the facade at the second- and third-story windows. The building's intact metal cornice features Renaissance Revival-style modillions and a wide frieze with stylized details.

#### **Alterations**

Windows replaced throughout; first-story transom window replaced; non-historic light fixtures at main and under stoop entrances; cellar windows with wood and mesh screens

#### **Site**

Stone hip wall; stone stairs to paved concrete areaway

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), New Building Research, Municipal Archives; Office of Metropolitan History.

### **320 West 139th Street**

Borough of Manhattan Tax Map Block 2041, Lot 66

**Date(s):** 1904 (NB 785-1904)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William H. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Limestone; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 320 West 139th Street was constructed in 1904 and designed by architect John Hauser for owner William H. Picken. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These five row houses (314 to 322 West 139th Street) are all executed in the Renaissance Revival style with high stoops, curved bays, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 320 West 139th Street features a brownstone facade and is three bays wide. The house retains its historic high brownstone stoop with decorative newel posts, and its main entrance features a historic wood-and-glass double-leaf door and transom with decorative brownstone enframing. Decorative spandrel panels sit below the first story windows, which are framed by pilasters, a decorative center panel, and brownstone sill bands. The shallow projecting bay runs from the second story to the cornice and has an ornately decorated base and spandrel panels, and a wide decorative spandrel panel below the third-story windows. Stone lintel and sill bands run across the width of the facade at the second- and third-story windows. The building's intact metal cornice features Renaissance Revival-style modillions and a wide frieze with stylized details.

### **Alterations**

Windows replaced throughout; historic main entrance door replaced; non-historic metal gate at main entrance; non-historic metal grille at first-story, basement, and cellar windows; non-historic gate at under-stoop entrance; non-historic light fixtures at main and under-stoop entrances

### **Site**

Stone hip wall with metal railings and gate; stone stairs to stone paved areaway

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New Building Research, Office of Metropolitan History.

### **322 West 139th Street**

Borough of Manhattan Tax Map Block 2041, Lot 67

**Date(s):** 1904 (NB 785-1904)  
**Architect(s) / Builder(s):** John Hauser  
**Original Owner(s)/ Developer(s):** William H. Picken  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brownstone; metal cornice



**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 322 West 139th Street was constructed in 1904 and designed by architect John Hauser for owner William H. Picken. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

These five row houses (314 to 322 West 139th Street) are all executed in the Renaissance Revival style with high stoops, curved bays, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows and across the facades.

No. 322 West 139th Street features a brownstone facade and is three bays wide. The house retains its historic high brownstone stoop with decorative newel posts. Its main entrance features a historic wood-and-glass double-leaf door and transom with decorative brownstone enframing. Decorative spandrel panels sit below the historic wood-framed first-story windows, which are framed by pilasters, a decorative center panel, and brownstone sill bands. The shallow projecting bay runs from the second story to the cornice, and has an ornately decorated base and spandrel panels, and a wide decorative spandrel panel below the third-story windows. Stone lintel and sill bands run across the width of the facade at the second- and third-story windows. The building's intact metal cornice features Renaissance Revival-style modillions and a wide frieze with stylized details.

Secondary Side (West) Facade: This is a partially visible brick facade.

**Alterations**

Primary (North) Facade: Facade partially painted; stoop painted; windows replaced at second- and third stories; metal grille at basement windows and gate at under-stoop entrance; non-historic light fixtures at main and under-stoop entrances

**Site**

Stone hip and retaining wall; non-historic planting beds; non-historic metal railings and gate; stone stairs top paved concrete areaway

**Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; Building Permit Search, Office for Metropolitan History; New York State Census (1925), New York State Archives.

**324-328 West 149th Street**

*See 90 Edgecombe Avenue*

# West 140th Street between Edgecombe Avenue and Frederick Douglass Boulevard

Dorrance Brooks Square Historic District

## South Side of West 140th Street

### 300 West 140th Street

*See 2611 Frederick Douglass Boulevard*

### 302 West 140th Street

Borough of Manhattan Tax Map Block 2042, Lot 19

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 302 West 140th Street is the first of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 302 West 140th Street is three bays wide with an angled buff brick and limestone facade, high brownstone stoop, a rusticated stone base, and a double-leaf wood door with a stone enframement with pilasters and a lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice

features an ornate frieze with Renaissance Revival-style modillions.

### **Alterations**

Facade partially resurfaced; windows replaced throughout; one basement window reconfigured to secondary entrance door; non-historic metal grille at first-story and basement windows; iron stoop railings replaced; non-historic metal gate at main and secondary entrance; under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic metal mailbox at basement facade; cellar window infilled with stone and metal vents

### **Site**

Brownstone curb with non-historic metal fence and gate; stone stairs to paved concrete areaway

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

## **304 West 140th Street**

Borough of Manhattan Tax Map Block 2042, Lot 20

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 304 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 304 West 140th Street is three bays wide with a buff brick and brownstone facade, high brownstone stoop, a rusticated brownstone base, and a double-leaf wood door with

a stone enframingent with pilasters and a lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions.

### Alterations

Stone trim painted; stoop painted and stairs replaced; iron stoop railings replaced; windows replaced throughout; non-historic metal gate at main entrance; metal grilles at first-story and basement windows replaced; gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance; cellar windows infilled with stone and metal vent

### Site

Concrete curb with non-historic metal fence and gate; paved concrete areaway

### Sidewalk / Curb Materials

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

## 306 West 140th Street

Borough of Manhattan Tax Map Block 2042, Lot 120

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s) / Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 306 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 306 West 140th Street is three bays wide with a buff brick and limestone facade, high brownstone stoop, a rusticated stone base, and an entrance with a stone enframement with pilasters and a lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions.

### Alterations

Stone base painted; stoop painted and stairs replaced; iron stoop railings replaced; newel posts replaced; double-leaf door replaced; windows replaced throughout; non-historic metal grille at first-story and basement windows; gate at under-stoop entrance removed; non-historic metal door at under-stoop entrance; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance; cellar windows replaced with metal louvers and screen

### Site

Brownstone curb with non-historic metal fence and gate; stone stairs to paved concrete areaway

### Sidewalk / Curb Materials

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

## 308 West 140th Street

Borough of Manhattan Tax Map Block 2042, Lot 21

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s) / Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 308 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 308 West 140th Street is three bays wide with a buff brick and brownstone facade, high brownstone stoop, a rusticated stone base, and an entrance with a stone enframing with pilasters and a lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brickwork spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions. A historic grille is retained on one cellar window.

#### **Alterations**

Stone trim painted; stoop painted; iron stoop railings replaced; main entrance door replaced; windows replaced throughout; metal grilles at first-story and basement windows replaced; gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance; spandrel panels removed at first story; cellar windows infilled with metal louvers

#### **Site**

Brownstone curb with possibly historic iron fence and gate; non-historic metal railings on stone stairs topped concrete areaway

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

### **310 West 140th Street**

Borough of Manhattan Tax Map Block 2042, Lot 22

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 310 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and

influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 310 West 140th Street is three bays wide with a buff brick and limestone facade, high brownstone stoop with historic iron railings, a rusticated stone base, and an entrance with a stone enframing with pilasters and lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions.

#### **Alterations**

Stone base painted; stoop painted; cast iron newel posts removed; main entrance door replaced; windows replaced throughout; metal grilles at first-story and basement windows replaced; gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance; utility meters and pipe at stoop; non-historic metal grilles and mesh screens at cellar windows

#### **Site**

Brownstone curb with non-historic fence, railings, and gate; stone stairs to paved concrete areaway; small wood garbage shed on raised concrete base in areaway

#### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

#### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

### **312 West 140th Street**

Borough of Manhattan Tax Map Block 2042, Lot 122

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing



### History, Significance and Notable Characteristics

No. 312 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 312 West 140th Street is three bays wide with a buff brick and brownstone facade, high brownstone stoop with historic railings and cast-iron newel posts, a rusticated stone base, and a double-leaf door with a stone enframing with pilasters and lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions.

### Alterations

Stone trim painted; stoop painted; windows replaced throughout; metal grilles at basement windows replaced; gate at under-stoop entrance replaced; cellar windows infilled with wood and several exhaust pipes; non-historic metal mail boxes at stoop; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance

### Site

Brownstone curb with possibly historic iron fence, railing, and gate; stone stairs to paved concrete areaway

### Sidewalk / Curb Materials

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

### 314 West 140th Street

Borough of Manhattan Tax Map Block 2042, Lot 23

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival



**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 314 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 314 West 140th Street is three bays wide with a buff brick and limestone facade, high brownstone stoop with historic railings and cast-iron newel posts, a rusticated stone base, and a double-leaf wood door with a stone enframing with pilasters and a lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions. The basement and cellar window grilles are possibly historic.

### **Alterations**

Stone base painted; stoop painted; windows replaced throughout; non-historic metal grilles at first-story windows; cellar windows infilled with metal; metal gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance; non-historic metal security grill and mesh screen at cellar windows

### **Site**

Brownstone curb with possibly historic iron fence and railing; non-historic iron gate; stone stairs to paved concrete areaway

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
"Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

## **316 West 140th Street**

Borough of Manhattan Tax Map Block 2042, Lot 24

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s) / Developer(s):** Catherine M. Carlin  
**Type:** Row house

**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 316 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 316 West 140th Street is three bays wide with a buff brick and brownstone facade, high brownstone stoop with historic iron railings, one historic cast-iron newel post, a rusticated stone base, and a double-leaf wood door with a stone enframing with pilasters and a lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions. Historic iron grilles are retained on the basement windows.

**Alterations**

Stone trim painted; stoop painted; one historic cast-iron newel post removed; windows replaced throughout; non-historic metal grilles at first-story; non-historic metal security grilles at cellar windows; gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance

**Site**

Brownstone curb with possibly historic iron fence with top addition; non-historic iron gate; metal railings and gate; stone stairs to paved concrete areaway

**Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

**References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

**318 West 140th Street**

Borough of Manhattan Tax Map Block 2042, Lot 124

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence

**Original Owner(s)/ Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; limestone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 318 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 318 West 140th Street is three bays wide with a buff brick and limestone facade, high brownstone stoop with historic railings and cast-iron newel posts, a rusticated stone base, and an entrance with a stone enframing with pilasters and a lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions.

### **Alterations**

Stone base painted; stoop painted; windows replaced throughout; non-historic metal grilles at first-story; basement window grilles replaced; non-historic metal mesh screen at cellar windows; gate at under-stoop entrance replaced; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance; non-historic mailboxes at stoop

### **Site**

Brownstone curb with historic iron fence; non-historic iron gate and railings; stone stairs to paved concrete areaway

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
"Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

### **320 West 140th Street**

Borough of Manhattan Tax Map Block 2042, Lot 25

**Date(s):** 1896 (NB 394-1896)  
**Architect(s) / Builder(s):** Andrew Spence

**Original Owner(s)/ Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 320 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 320 West 140th Street is three bays wide with a buff brick and brownstone facade, high brownstone stoop, a rusticated stone base, and an entrance with a stone enframing with pilasters and a lintel.

Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions.

### **Alterations**

Stone trim and base resurfaced; stoop painted; iron stoop railings replaced; windows replaced throughout; non-historic iron grilles at first-story; iron grilles at basement windows replaced; gate at under-stoop entrance replaced; cellar windows infilled with brownstone; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance; metal mailboxes, utility meters, and pipe at stoop

### **Site**

Brownstone curb with iron fence, railings, and gate replaced; stone stairs to areaway with non-historic pavers and wood garbage shed

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
"Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

### **322 West 140th Street**

Borough of Manhattan Tax Map Block 2042, Lot 26

**Date(s):** 1896 (NB 394-1896)

**Architect(s) / Builder(s):** Andrew Spence  
**Original Owner(s)/ Developer(s):** Catherine M. Carlin  
**Type:** Row house  
**Style(s):** Renaissance Revival  
**Stories:** 3 and basement  
**Material(s):** Brick; brownstone; metal cornice  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 322 West 140th Street is one of eleven row houses (302 to 322 West 140th Street) designed by architect Andrew Spence and constructed in 1896 for Catherine M. Carlin. Construction of this block occurred in response to the expansion of transportation and influx of European immigrants into Upper Manhattan in the late 19th century. The area later became an important epicenter of the Harlem Renaissance from the early 1920s to the 1940s.

The houses in the row are all executed in the Renaissance Revival style with high stoops, metal modillioned denticulated cornices, and varying Renaissance ornamentation around doors and windows across the facades.

No. 322 West 140th Street is three bays wide with a buff brick and brownstone facade, high brownstone stoop with historic railings and cast-iron newel posts, a rusticated stone base, and an entrance with a stone enframing with pilasters and a lintel. Alternating stone bands run across the facade. The first-story windows feature stone lintel and sill bands and incised stone spandrel panels. The second- and third-story windows feature incorporated stone lintels and continuous sill bands, and brick work spandrel panels. The building's intact cornice features an ornate frieze with Renaissance Revival-style modillions. The under-stoop gate is possibly historic.

### **Alterations**

Stone at basement and first story resurfaced; stoop painted; windows replaced throughout; non-historic metal grilles at first-story; basement window grilles replaced; cellar windows infilled with brownstone; non-historic light fixtures at main and under-stoop entrances; non-historic intercom system at main entrance; non-historic security camera at first-story facade; non-historic mailboxes at stoop

### **Site**

Brownstone curb with historic iron fence; non-historic iron gate and railings; stone stairs to paved concrete area away

### **Sidewalk / Curb Materials**

Concrete sidewalk and metal curb. NOTE: Sidewalk material is not regulated in this historic district.

### **References**

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives;  
"Buildings Projected," *Real Estate Record and Builders' Guide* (March 24, 1896), 198.

### **324-328 West 140th Street**

*See 116 Edgecombe Avenue*

# Dorrance Brooks Square Historic District: Architects' Appendix



## Architects' Appendix

### Dorrance Brooks Square Historic District

#### Henry Andersen (c. 1852-date not determined)

233-261 West 137th Street (1902)

2340-2344 Adam Clayton Powell Jr. Boulevard (aka 201 West 137th Street) (1897)

116 Edgecombe Avenue (aka 116-118 Edgecombe Avenue; 324-328 West 140th Street) (1897)

Henry Andersen was born in Denmark and immigrated to the United States in the 1880s. He began his architectural practice in New York circa 1882. Andersen's work, mostly residential, encompassed row houses, French flats, tenements, and hotels, as well as store-and-loft buildings, stables, warehouses, and office buildings. He continued his prolific practice until 1912. Andersen's designs are represented in the Upper West Side/Central Park West, Metropolitan Museum, Expanded Carnegie Hill, Tribeca West, Hamilton Heights, and Hamilton Heights/Sugar Hill Northwest Historic Districts, the Greenwich Village Historic District and Extension, and the Riverside-West End Historic District Extensions I and II. In the Dorrance Brooks Square Historic District, Andersen was responsible for the design of the row houses at 233-261 West 137th Street, the Rangeley Apartments, and the church at 116 Edgecombe Avenue.

*References:* Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 11; LPC, Architects files; U.S. Census records, 1900-1910; James Ward, *Architects in Practice in New York City, 1900- 1940* (New York: Committee for the Preservation of Architectural Records, 1989), 3.

#### F. G. Butcher (dates not determined)

204 West 136th Street (aka 202-206 West 136th Street) (1889)

208-268 West 136th Street (1889)

Little is known about Frederick G. Butcher. He first appears in New York City directories in 1889 as a builder. By 1891 he was listed as an architect. His work is represented in the Upper West Side/Central Park West Historic District by a trio of Romanesque/ Renaissance Revival-style row houses on West 88th Street. In the Dorrance Brooks Square Historic District he was responsible for the design of the row houses along the south side of West 136th Street.

*References:* Francis, 20; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report, LP-1647* (New York: City of New York, 1990); New York City Directories, 1888/1889-1892/1893.

### **Arthur F. De Saldern (c. 1856-1913)**

100-110 Edgecombe Avenue (1897)

303-321 West 139th Street (1896)

Arthur F. De Saldern, the son of Charles F. De Saldern a Prussian-born artist and architect and Dorothea De Saldern, was born in the United States and attended City College of New York. From 1885-1893 he was a partner in three firms in New York, Stent, Dixon, & De Saldern, Dixon & De Saldern, and French, Dixon & De Saldern. He practiced independently from 1894 until at least 1905. In the Dorrance Brooks Square Historic District he was responsible for the design of ten row houses on West 139th Street and six flats buildings.

*References:* Ancestry.com, "College of the City of New York, 1872," *U.S. School Catalogs, 1765-1935* [database online] Provo: Ancestry.com, 2012; "Died," *New York Times*, April 24, 1913, 11; Francis, 26; New York State Census, 1892; U.S. Census Records, 1860, 1870; Ward, 20.

### **Gronenberg & Leuchtag**

Herman Gronenberg (1889-1931)

Albert J. H. Leuchtag (not determined-1959)

80 Edgecombe Avenue (aka 78-86 Edgecombe Avenue)

90 Edgecombe Avenue (aka 90-96 Edgecombe Avenue)

Herman Gronenberg and Albert J. H. Leuchtag formed a successful architectural partnership and were active in the first decades of the 20th century. The firm specialized in the design of apartment buildings and examples of their work can be seen in the Upper East Side Historic District and Extension, Expanded Carnegie Hill, NoHo, Grand Concourse, Greenwich Village, and Sullivan-Thompson Historic Districts, West End-Collegiate Historic District Extension and Riverside-West End Historic District Extension I. Gronenberg died in 1931 and five years later the *New York Times* announced that A. J. H. Leuchtag had resumed the practice of architecture. In the Dorrance Brooks Square Historic District they were responsible for the two apartment buildings at 80 and 90 Edgecombe Avenue.

*References:* Ancestry.com, *World War I Draft Registration Cards, 1917-1918* [database on-line] Provo: Ancestry.com Operations, 2005; Obituaries, *New York Times*, June 18, 1931, 27 and April 28, 1959, 35; "Real Estate Notes," *New York Times*, May 26, 1936, 42; LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report, LP-2462* (New York: City of New York, 2013).



## Haugard & Burnham

William E. Haugaard (1889-1948)

Philip W. Burnham (1887-1960)

Former Vincent Sanitarium, 2348 Adam Clayton Powell Jr. Boulevard (1926)

William Haugaard was born in Brooklyn and studied architecture at Pratt Institute and Massachusetts Institute of Technology. After two years of travel and study in Europe on a Rotch Scholarship, he worked as a draftsman for the Isthmian Canal Commission. He was employed in several of the city's leading firms before opening his own practice in 1922. From 1928 to 1944, Haugaard served as head of the New York Commission of Architecture. In this capacity he designed numerous prisons, schools and hospitals, including the Halloran Veterans' Administration Hospital in Staten Island, the State Prison at Poughkeepsie, and the State of New York Office Building on Worth Street in Manhattan. Later, Haugaard designed several buildings for the Long Island Park Commission and the central office of the Brooklyn Board of Transportation. In 1947, he was appointed Chief of Planning for the New York Housing Authority.

Philip W. Burnham was born in Chicago and raised in Massachusetts where he attended the Massachusetts Institute of Technology. By the outbreak of World War I he was working as a draftsman in New York City. In the 1920s he partnered with William E. Haugaard on several projects. A resident of Summit, New Jersey for many years, Burnham continued to work as an architect before moving with his family in the early 1940s to Wilmington, Delaware where he worked for I. E. DuPont de Nemours as an engineer and was credited with an invention to speed up the process of folding bandages for the war effort.

In addition to a large Mediterranean Revival style house in the Fieldston Historic District, Haugaard & Burnham were responsible for the design of the former Vincent Sanitarium at 2348 Adam Clayton Powell Jr. in the Dorrance Brooks Square Historic District.

*References:* Ancestry.com, *U.S. World War I Draft Registration Cards, 1917-1918* [database on-line] Provo: Ancestry.com Operations, 2005; Ancestry.com, *U.S. Find a Grave Index 1600- Current* [database on-line] Provo: Ancestry.com Operations, 2012; Ancestry.com, *U.S. School Yearbooks, 1900-1999* [database on-line] Lehi, UT: Ancestry.com Operations, 2010; "Device Aids Red Cross," *New York Times*, April 20, 1943, 16; LPC, "Architects' Appendix," *Fieldston Historic District Designation Report, LP-2138* (New York: City of New York, 2006); New York City directories, 1925, 1933; U. S. Census Records, 1900-1940; Henry F. and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing, 1956), 272; Ward, 33.

## Dore Lyon (c. 1841-1898)

302-322 West 137th Street (1886)

Dore Lyon was born in Germany and came to the United States as a small child. Originally a merchant in the West Indian shipping business with his father, around 1870 he became a broker. In 1885 he branched out as a builder and became one of the largest speculative developers in New York City. While his other buildings

within the Dorrance Brooks Square Historic District were designed by others, Dore Lyon himself is listed as the architect of the row houses on West 137th Street.

*References:* Ancestry.com, *New York, New York, U.S., Index to Death Certificates, 1862-1948* [database on-line] Lehi, UT: Ancestry.com Operations, 2020; “Assignment of Dore Lyon,” *New York Times*, February 8, 1894, 9; “Mrs. Dore Lyon, 75, Club Leader, Dies,” *New York Times*, May 2, 1937, N8.

## **F. Carles Merry (1837-1900)**

200 West 136th Street (aka 2312 Adam Clayton Powell Jr. Boulevard, 200A West 136th Street)  
(1889)  
2308-2310 Adam Clayton Powell Jr. Boulevard (1889)

Frederick Carles Merry was born in England and came to this country as a child. He worked in Philadelphia before becoming principal assistant in the New York City office of Henry Hobson Richardson. During the 1870s he was an assistant to George B. Post. Many of Merry’s designs, like St. Michael’s Parish House, were in the Romanesque Revival style including the South Congregational Church Ladies Parlor, Brooklyn (1889) a designated New York City Landmark, a row of houses at 220-228 Lenox Avenue (1889) within the Mount Morris Park Historic District, and 240 Berkeley Place (1886-87) and 52-54 8th Avenue (1886) within the Park Slope Historic District. Within the Dorrance Brooks Square Historic District he is responsible for the design of the flats buildings at the corner of Adam Clayton Powell Jr. Boulevard and West 136th Street.

*References:* Ancestry.com, *Birmingham, England, Church of England Baptisms, 1813-1919* [database on-line] Provo, UT: Ancestry.com Operations, 2013; Francis, 54; LPC, *South Congregational Church, Chapel, Ladies Parlor and Rectory Designation Report, LP-1245* (New York: City of New York, 1982), 3; LPC, *St. Michael’s Episcopal Church, Parish House and Rectory Designation Report, LP-2281* (New York: City of New York, 2016), 10; Ward, 53.

## **George G. Miller (1893-1981)**

337 West 138<sup>th</sup> Street (aka 337-341 West 138th Street, 560-568 St. Nicholas Avenue; 71-79 Edgecombe Avenue) (1930)

George Gottlieb Miller was born in New York City and was educated at Columbia University. Early in his career he served as chief draftsman for the firm of Gronenberg & Leuchtag. He began practicing independently in 1921 and established a practice with Albert Goldhammer (1890-1956) in the 1930s. That partnership was dissolved in 1937. Miller’s principal works were apartment buildings, many of which were designed in the Art Deco style. Examples of Miller’s works can be found in the Bronx, Queens, and Manhattan. A particularly dense concentration of Art Deco apartment houses designed by Miller and by Miller & Goldhammer can be found in the Inwood neighborhood of upper Manhattan. Other examples of Miller’s residential work are located in the Upper West Side/Central Park West and Audubon Park Historic Districts, while examples of his commercial commissions (which were less frequent) can be found in the Greenwich Village Historic District. In the 1950s, Miller served as chief designer for housing developer Samuel Lefrak, and was awarded by the

Queens Chamber of Commerce for apartment houses erected in that borough in the 1950s and 1960s. In 1953, Miller's son, Reuben joined the practice, and the partnership of George G. Miller & Reuben Miller was formed in 1960. Miller was a member of the New York Society of Architects and of the New York Chapter of the American Institute of Architects.

*References:* George S. Koyl, ed. *American Architects Directory*, 2nd ed. (New York: R.R. Bowker Company, under the sponsorship of the American Institute of Architects, 1962), 483; LPC, "Architects' Appendix," *Audubon Park Designation Report, LP-2335* (New York, City of New York, 2009); LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report, LP-1647* (New York: City of New York, 1990); LPC, *Greenwich Village Historic District Designation Report, LP-489* (New York: City of New York, 1969); LPC, Research Files; Obituary, *New York Times*, February 11, 1981, D23; "Real Estate Notes," *New York Times*, November 9, 1937, 42.

### **Andrew Spence (1826-1907)**

302-322 West 140th Street (1896)

307-321 West 137th Street (1895)

Andrew Spence was a prolific New York City architect. First establishing his practice in 1851, Spence's work was mostly residential in nature. Much of his work in the 1880s and 1890s was concentrated on Manhattan's Upper West Side. Examples of his work can be found in the Upper West Side/Central Park West and Hamilton Heights Historic Districts, Mount Morris Park Historic District and Extension, as well as in the Greenwich Village Historic District Extension II. In the Dorrance Brooks Square Historic District Spence was responsible for the design of the row houses at 302-322 West 140th Street and 307-321 West 137th Street.

*References:* Francis, 71; LPC, Architects files; LPC, "Architects' Appendix," *Mount Morris Park Historic District Extension Designation Report, LP-2571* (New York: City of New York, 2015); LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report, LP-1647* (New York: City of New York, 1990).

### **John Averit Webster (c.1852-not determined)**

302-318 West 138th Street (1896)

Little is known about John Averit Webster. He began his practice in New York City around 1886 and continued until at least 1899. His work is represented by a five-story apartment building at 261 Alexander Avenue in the Mott Haven Historic District, a six-story cast-iron fronted building at 152-156 Wooster Street in the SoHo-Cast Iron Historic District, as well as nine row houses on West 138th Street in the Dorrance Brooks Square Historic District.

*References:* Francis, 81; New York State Census, 1905; *Real Estate Record and Builders' Guide*, various issues, 1886-1899.

### **Edwin R. Will (1868-not determined)**

309-323 West 138th Street (1889)  
76 Edgecombe Avenue (aka 325-329 West 138<sup>th</sup> Street) (1889)  
88 Edgecombe Avenue (1889)

Little is known about Edwin R. Will. He was born in New York in 1868. He appears in New York City directories as an architect by 1889 and continued in practice in the city until at least 1902. By 1905 he had moved his family to Westchester County where he continued to practice as an architect until around 1930. In the Dorrance Brooks Square Historic District Will was responsible for the design of buildings on West 138th Street, as well as 76 and 88 Edgecombe Avenue.

*References:* Francis, 82; New York City Directory, 1889; New York State Census, 1905; U.S. Census, 1880, 1900-1930.

### **John Hauser (c. 1864-date not determined)**

314-322 West 139th Street (1904)  
202-220 West 137th Street (1897-98)  
222-240 West 137th Street (1899)  
242-252 West 137th Street (1900)  
203-217 West 137th Street (1901)  
219-231 West 137th Street (1902)

The Swiss-born architect John Henry Hauser is listed in New York City directories from 1892 to 1922 as a specialist in private houses and flats. Like many of his contemporaries, he designed in a variety of revival styles. In the Greenwich Village Historic District Extension II, he designed the Romanesque Revival-style flats building at 38 Downing Street and the Romanesque Revival style flats building at 46 Downing Street. In addition to the many buildings on West 137th and West 139th streets in the Dorrance Brooks Square Historic District, Hauser's work can be found in the Hamilton Heights, Hamilton Heights/Sugar Hill, Hamilton Heights/Sugar Hill Northwest, Park Avenue, Morris Avenue, and Sullivan-Thompson Historic Districts, and the Riverside-West End Historic District Extension II.

*References:* LPC, "Architects' Appendix," *Sullivan-Thompson Historic District Designation Report (LP-2590)* (New York: City of New York, 2016), prepared by Jessica Baldwin, Corinne Engelbert, Sarah Moses, and Barrett Reiter, Architects' Appendix prepared by Theresa Noonan.

## Joseph Ireland (dates not determined)

Grace Congregational Church (aka The Grace Congregational Church of Harlem, former Lenox Presbyterian Church), 310 West 139th Street (c. 1892))

No information was found about Joseph Ireland. Within the Dorrance Brooks Square Historic District Ireland designed the Grace Congregational Church.

## Neville & Bagge

Thomas P. Neville (dates not determined)

George A. Bagge (dates not determined)

200 West 137th Street (aka 2332 Adam Clayton Powell Jr. Boulevard) (1897)

201 West 136th Street (aka 2320 Adam Clayton Power Jr. Boulevard) (1897)

2322 Adam Clayton Powell Jr. Boulevard (1897)

2330 Adam Clayton Powell Jr. Boulevard (1897)

The Bradhurst at Strivers Row, 2611 Frederick Douglass Boulevard (aka 2611-2623 Frederick Douglass Boulevard; 301 West 139th Street; 300 West 140th Street) (1896)

282-292 West 137th Street (1897)

320-322 West 138th Street (1897)

323-325 West 137th Street (1897)

48 Edgecombe Avenue (aka 327-329 West 137th Street) (1897)

50-66 Edgecombe Avenue (1897)

68 Edgecombe Avenue (aka 324-328 West 138th Street) (1897)

George A. Bagge established an architectural practice in New York by 1890. Thomas P. Neville began his career in 1892 when he joined Bagge in partnership. The firm of Neville & Bagge was active through the second decade of the 20th century, specializing in store and loft buildings (many of which are located in the Ladies' Mile Historic District) and apartment houses designed in the neo-Renaissance style. Two such apartment buildings are found in the Riverside-West End Historic District in addition to a Renaissance Revival-style flats building. The firm's residential work was concentrated on the West Side and in Harlem and included row houses and apartment buildings located in the Chelsea, Hamilton Heights, and Mount Morris Park Historic Districts. In the Dorrance Brooks Square Historic District Neville & Bagge was responsible for the design of several buildings along Frederick Douglass and Adam Clayton Powell Jr. Boulevards, and Edgecombe Avenue.

*References:* LPC, *Riverside-West End Historic District Designation Report (LP-1626)* (New York: City of New York, 1989), prepared by Mirande Dupuy, Lynne Marthey, Kevin McHugh, Margaret M. Pickart, and Elisa Urbanelli; LPC, *Mount Morris Park Historic District Designation Report (LP-0452)* (New York: City of New York, 1971).

**Richard R. Davis** (dates not determined)

201 West 135th Street (aka 2300 Adam Clayton Powell Jr. Boulevard) (1887)  
2302-2306 Adam Clayton Powell Jr. Boulevard (1887)

Richard R. Davis was established as an architect in New York City by 1887. He specialized in apartment house design, and though concentrated in Harlem, examples of his work can be found throughout the city. He was the architect of the Metropolitan Baptist Church (1889-90, a designated New York City Landmark), several buildings in the Mount Morris Park Historic District Extension, as well as a row of flats buildings in the Upper West Side/Central Park West Historic District. In the Dorrance Brooks Square Historic District Davis was responsible for the design of several buildings along Adam Clayton Powell Jr. Boulevard.

*References:* LPC, *Mount Morris Park Historic District Extension Designation Report (LP-2571)* (New York: City of New York, 1971).

**Robert T. Lyons** (dates not determined)

580 St. Nicholas Avenue (aka 578-580 St. Nicholas Avenue, 101-103 Edgecombe Avenue; 337-341 West 139th Street) (1913)

Robert T. Lyons was established as an architect in New York by 1897. He specialized in apartment and hotel design, but also designed row houses and commercial buildings. He favored the Renaissance Revival style, and also employed the more florid Beaux-Arts and more severe Federal Revival styles in his designs. In addition to 580 St. Nicholas Avenue within the Dorrance Brooks Square Historic District, his designs also appear in the Upper West Side/Central Park West, Carnegie Hill, and the Ladies' Mile Historic Districts.

*References:* LPC, *Ladies' Mile Historic District Designation Report (LP-1609)* (New York: City of New York, 1989), prepared by the Research Department.

**Sibley & Fetherston** (c. 1920-40)

Joseph T. Sibley (date not determined-1957)  
Charles E. Fetherston (1886-1955)

59 Edgecombe Avenue (aka 49-67 Edgecombe Avenue; 526-550 St. Nicholas Avenue; 337 West 137th Street; 336-340 West 138th Street) (1922-1926)

Very little is known about Joseph T. Sibley while Charles E. Fetherston's life is somewhat better documented. Fetherston, a Staten Island native who lived most of his life in the West New Brighton neighborhood of the borough, was educated at the Beaux Arts Institute of Design in Manhattan and then trained under and later worked for the architect H. Van Buren Magonigle. Fetherston subsequently worked for York & Sawyer, a firm specializing in banks and hospitals. In 1920, Joseph Sibley and Charles Fetherston formed the architectural firm Sibley & Fetherston, which was active until at least 1940. While Sibley & Fetherston was in business it had offices at various locations in Manhattan. In 1922, the firm won first prize in a design competition for model tenements sponsored by the Chamber of Commerce, the Merchants Association, the Real Estate Board of New York, and the Trustees of the Phelps-Stokes Fund. Sibley & Fetherston designed many buildings, public and private, on Staten Island, including the Staten Island Family Courthouse, a designated New York City Landmark. In the Dorrance Brooks Square Historic District Sibley & Fetherston was responsible for 59 Edgecombe Avenue.

*References:* LPC, *Staten Island Family Courthouse Designation Report (LP-2057)* (New York: City of New York, 2001), prepared by Joseph Ruzicka.

### **Sommerfeld & Steckler (1906-1924)**

William C. Sommerfeld (1875-date not determined)  
Benjamin Steckler (1874-1924)

574 St. Nicholas Avenue (aka 572-576 St. Nicholas Avenue; 81-91 Edgecombe Avenue; 336-340 West 139th Street) (1913)

Benjamin Steckler began his career with McKim, Mead & White. Both he and William Charles Sommerfeld, an alumnus of the Hebrew Technical Institute, established independent architectural practices in New York by the late 1890s. In 1906 they established the firm of Sommerfeld & Steckler, which was active until 1924, the year Steckler died. Their work included residential, commercial, manufacturing and institutional buildings, examples of which can be found in the Ladies' Mile, South Village, Upper West Side/Central Park West, and Sullivan-Thompson Historic Districts. From 1924 to 1927, Sommerfeld was a partner with Samuel Sass in Sommerfeld & Sass after which he returned to independent practice until at least 1942. In the Dorrance Brooks Square Historic District Sommerfeld & Steckler was responsible for the design of 574 St. Nicholas Avenue.

*References:* LPC, "Architects' Appendix," *Sullivan-Thompson Historic District Designation Report (LP-2590)* (New York: City of New York, 2016), prepared by Jessica Baldwin, Corinne Engelbert, Sarah Moses, and Barrett Reiter, Architects' Appendix prepared by Theresa Noonan.

## Thom & Wilson

Arthur M. Thom (c. 1850-date not determined)

James W. Wilson (dates not determined)

302-306 West 139th Street (1887)

303-307 West 138th Street (1887)

Little is known of the backgrounds of either Arthur M. Thom or James W. Wilson, despite the prolific output of the firm between about 1874 and 1910. Thom was born in Prussia. They primarily designed row houses, French flats, and small apartment buildings many of which are located in the Gansevoort Market, Greenwich Village, Hamilton Heights/Sugar Hill, Metropolitan Museum, Riverside-West End, Upper East Side, Upper West Side/Central Park West, and Mount Morris Park Historic Districts, and Riverside-West End Historic District Extension I., Upper East Side Historic District Extension, and West End-Collegiate Historic District Extension.. Their residential work was considered inventive within the range of popular contemporary styles. Thom & Wilson also designed the Harlem Courthouse, a designated New York City Landmark. Erected in 1891-93, the Courthouse reflects the Romanesque Revival style with Victorian Gothic detailing. The duo also collaborated with a third architect under the firm name of Thom, Wilson & Schaarschmidt. Thom & Wilson was particularly productive in the Riverside-West End Historic District where the firm designed several groups of four-story row houses, predominantly in the Renaissance Revival style. In the Dorrance Brooks Square Historic District Thom & Wilson was responsible for the design of buildings on West 138th and West 139th Streets.

*References:* LPC, *Riverside-West End Historic District Designation Report (LP-1626)* (New York: City of New York, 1989), prepared by Mirande Dupuy, Lynne Marthey, Kevin McHugh, Margaret M. Pickart, and Elisa Urbanelli; LPC, *Mount Morris Park Historic District Designation Report (LP-0452)* (New York: City of New York, 1971).

## Thomas Van Brunt (date not determined)

203-265 West 136th Street (1891)

No information was found about Thomas Van Brunt. Several other contemporaneous architects with the last name Van Brunt seemed to be active within New York City, but none with the first name Thomas. Within the Dorrance Brooks Square Historic District he designed the row of houses from 203-265 West 136th Street.



**Leon L. Dunkley** (c. 1934-date not determined)

Beulah Wesleyan Methodist Church, 219 West 136th Street (aka 219-223 West 136th Street) (ALT 1965-68)

Born c. 1934, Leon Latimer Dunkley appears to have grown up in New York City. He became a member of the New York Chapter of the AIA in 1963. Within the Dorrance Brooks Square Historic District he designed the 1965-68 addition to the Beulah Wesleyan Methodist Church at 219 West 136th Street.

*References:* 1970 American Architects Directory; AIA Historical Directory of American Architects; US Census, 1940.

**William H. Boylan** (dates not determined)

30-42 Edgecombe Avenue (1886)

Murid Islamic Community in America; former Brunor's Sanitarium and Edgecombe Sanitorium, 46 Edgecombe Avenue (aka 324-328 West 137th Street) (1886)

321 West 136th Street (1887)

Very little is known about the life and career of William H. Boylan. He established a New York architectural practice by 1887 and is known to have designed row houses on the Upper West Side in 1888-90, as well as a Carmine Street flats building in 1905. His representative work at the turn of the century was listed as apartments at 238 Broadway, West 97th Street, and West 71st Street. Boylan's work can be found in the West End-Collegiate Historic District and Extension, the Upper West Side/Central Park West Historic District, and the Central Harlem –West 130th-132nd Streets Historic District. In the Dorrance Brooks Square Historic District Boylan was responsible for the design of several buildings on Edgecombe Avenue, including the former Edgecombe Sanitorium.

*References:* LPC, "Architects Appendix," *Central Harlem—West 130th-132nd Streets Historic District Designation Report (LP-2607)* (New York: City of New York, 2018), prepared by Theresa Noonan and Barrett Reiter.

**Harry W. Bell** (dates not determined)

321 West 136th Street (ALT 1907)

Very little information was found about Harry W. Bell. The *Real Estate Record and Builders' Guide* described him in 1901 as a maker of fireproof floors and partitions. In 1910 he was listed as a member of the Committee

on Tenement Houses and Buildings, with his profession identified as “Fireproof Materials.” By 1921, it appears that he was running the Harry W. Bell Fireproofing and Building Material Company located at 541 Kent Avenue in Brooklyn. Within the Dorrance Brooks Square Historic District he was the architect listed for the alterations to 321 West 136th Street that were completed in 1907.

*References:* “To Real Estate Brokers and Agents,” *Real Estate Records and Builders’ Guide* (August 31, 1901), 262; Report of Committee on Tenement Houses and Buildings (New York: December 28, 1910); “Obituaries: Owen T. Fitch,” *Times Union* (December 23, 1921), 8.

**William J. Merritt** (dates not determined)

26 Edgecombe Avenue (aka 323 West 136th Street) (1886)  
New Hope 7th Day Adventist Church (former for St. Luke’s Episcopal Mission for Negroes) 28 Edgecombe Avenue (1886)  
305-315 West 136th Street (1886)  
Former Hill Sanitarium, 317 West 136th Street (1886)  
319 West 136th Street (1886)  
Former Dr. May Edward Chinn Residence, 44 Edgecombe Avenue (1886)

Little is known about the life and career of William J. Merritt. He joined the New York City chapter of the American Institute of Architects (AIA) in 1875. He was a builder who also appears to have served as his own architect, active largely between 1883 and 1891. From 1888 to 1896 he formed a firm with Robert J. Hollister and George H. Tilton under the name William J. Merritt & Co. Whether serving as a builder, as an architect, independently, or as part of William J. Merritt & Co., Merritt is responsible for scores of row houses built on Manhattan’s Upper West Side in the late 19th century, and was noted in the *New York Times* in 1888 as “one of the largest builders” in that area. Beginning about 1888, a boycott by the Central Labor Union affected Merritt’s ability to complete some of his projects, delaying their placement on the market. This boycott may have had a long-term impact on Merritt and his firm, of which there is no mention after 1896. Merritt designed several buildings within the Central Harlem—West 130th-132nd Streets Historic District. In the Dorrance Brooks Square Historic District Merritt was responsible for the design of several buildings on Edgecombe Avenue and West 136th Street.

*References:* LPC, “Architects Appendix,” *Central Harlem—West 130th-132nd Streets Historic District Designation Report (LP-2607)* (New York: City of New York, 2018), prepared by Theresa Noonan and Barrett Reiter