



ARCHAEOLOGICAL AND HISTORICAL
SENSITIVITY EVALUATION OF THE DANCE
THEATRE OF HARLEM EXPANSION PROJECT
474-476 WEST 152nd STREET
MANHATTAN, NEW YORK
CEQR #90-140m

Prepared for:

Jack Freeman Associates, Inc.
126 Fifth Avenue
Fifteenth Floor
New York, New York 10011

Prepared by:

William I. Roberts IV
Greenhouse Consultants, Inc.
54 Stone Street
7th Floor
New York, New York 10004

August 1991

334



TABLE OF CONTENTS

| | |
|--|---|
| Introduction | 1 |
| Geography and Physical Setting | 1 |
| Prehistoric Sensitivity | 2 |
| Historic Sensitivity | 3 |
| Seventeenth and Eighteenth Centuries | 3 |
| Nineteenth and Twentieth Centuries | 5 |
| Conclusions and Recommendations | 7 |
| Bibliography | 9 |

Appendix I: Boring Logs



LIST OF FIGURES

- Figure 1 Project area location shown on U.S.G.S. 7.5 minute series Central Park, New York-New Jersey quadrangle.
- Figure 2 Known New York prehistoric sites within two miles of the project area.
- Figure 3 From Riker's 1881 Map of Harlem, with original lots.
- Figure 4 Map No. 74 of the John Randel, Jr. Farm Maps, Volume 4, 10 April 1819.
- Figure 5 From Dripps' 1867 Plan of New York City from the Battery to Spuyten Duyvil Creek, page 16.
- Figure 6 From Bromley's 1879 Atlas of the City of New York, Plate 30.
- Figure 7 From the 1893 Sanborn Insurance Maps of the City of New York, Volume 11.
- Figure 8 From the 1909 Sanborn Insurance Maps of the City of New York, Volume 11.
- Figure 9 From the 1909 Sanborn Insurance Maps of the City of New York, Volume 11, updated to 1951.
- Figure 10 From the 1979 Sanborn Manhattan Land Book, Plate 161.

LIST OF PLATES

- Plate 1 View of the project area looking south.



INTRODUCTION

The purpose of this Archaeological/Historical Sensitivity Evaluation is to document the potential prehistoric and historic sensitivity of the Dance Theatre of Harlem expansion on Block 2066, Manhattan, New York through a review of existing archival, cartographic and published references. In order to provide a context for evaluating any identified resources within the parcel itself, this survey shall include a synthesis of published and unpublished data on prehistoric sites in the immediate locality surrounding the project area and a synthesis of the history of the parcel and its vicinity. See Figure 1 for the location of the project area.

GEOGRAPHY AND PHYSICAL SETTING

The project area is located within the New England Upland Physiographic Province, which has three subdivisions within New York State. The Dance Theatre of Harlem project area lies within the Manhattan Hills Subdivision, which consists of Manhattan Island and most of the adjacent Bronx and Westchester Counties. The remaining two subdivisions, the Taconic Mountains and the Hudson Hills, lie to the north and east (Thompson 1966:28, Figure 9).

Information regarding the depth to bedrock, the nature of the rock and the overlying soil deposits was obtained at the Subsurface Exploration Section of the New York City Department of General Services. Job Number 526 included seven borings on the south side of Block 2066, all within 230 feet of the project area. The closest boring, Number 9, is just over 100 feet south of the project parcel. This boring shows mica schist bedrock at twenty feet below grade. Depth to bedrock ranged from 10.5 to 29.5 feet below grade for the six borings where it was reached. Above the bedrock in Boring 9 is a compact sand with some gravel and a little silt identified as till. Above the sand is a miscellaneous fill deposit that included bricks and cinders (Subsurface Exploration Section 1969). Three additional soil borings were completed during June 1991. These borings are located within the project area. These show five to eight feet of fill below the surface overlying a layer of sand or silt. See Appendix I for a location map and logs for these borings.

The Dance Theatre of Harlem expansion project area consists of Tax Lot 61 on Block 2066, which was formerly lots 61 and 62. Tax Lot 61 is located along the south side of West 152nd Street, 125 feet east of Amsterdam Avenue. The lot is approximately 50 feet east-west by 100 feet north-south. The address is currently 474-476 West 152nd Street. Immediately east of Tax Lot 61 is a two story brick structure housing the present facilities of the Dance Theatre. The Principal Investigator visited the project location during August 1991. It is currently a vacant lot surrounded by a chain link fence. Present development plans call for a two and one-half story addition to the existing Dance Theatre structure. The new addition will include a basement covering all of Tax Lot 61



which will remove the existing deposits within the lot to approximately 14 feet below grade.

PREHISTORIC SENSITIVITY

As part of the project evaluation process, this sensitivity study has surveyed published and unpublished sources in the files of the New York State Museum Division of Historical and Anthropological Services, the Research Branch of the New York Public Library, and the Historic Preservation Field Services Bureau of the New York State Office of Parks, Recreation and Historic Preservation.

A total of six prehistoric sites are located within two miles of the Dance Theatre of Harlem project area. All of these sites were reported by former New York State Archaeologist Arthur C. Parker, although none are described in his text. All of these sites appear on Parker's Plate 192 with symbols indicating villages, shell middens, planting fields and traces of occupation. Unfortunately, no description of the artifacts recovered is included, so assignment of date range or cultural affiliation is not possible (Parker 1922:626, Plate 192). The locations of these sites are presented in Figure 2 with letter code identifiers which correspond to those in Table 1. Judging by Parker's description of three of these sites as villages, it is probable that their date ranges include the Woodland period, but no proof of this exists.

Perhaps the most extensive settlement reported by Parker is the location marked D and E on Figure 2. Parker reported two villages here, which the New York State Museum has referred to as Site 7250 and shell middens which have been assigned N.Y.S.M. number 4067. It appears likely that this complex is the same as Reginald P. Bolton's station 14 at Fort Washington Point. Bolton describes this site as a fishing station with deposits of shells, charcoal and projectile points found in 1918 by Alanson Skinner and Amos Oneroad (Bolton 1975:82).

At least one aboriginal place name has survived for part of what is now known as Harlem. Schorrakin was evidently the name for a tract of land in the vicinity of East 135th to East 150th Streets. This name appears in a Dutch colonial document dating to March 1644 (Grumet 1981:51).

In terms of potential prehistoric sensitivity, the project impact area was evaluated from two points of view:

1. the proximity of known prehistoric sites in or near the project area; and
2. the presence of freshwater drainage courses in general, and particularly the identification of river or stream confluence situations, where two or more

Table 1 Prehistoric Sites in the Vicinity of the Dance Theatre of Harlem

| | Site Name | NYSM# | Parker# | Other | Reference | Period(s) | Description |
|---|-----------|-------|----------|------------|-------------------------|-------------|-------------------------|
| A | --- | 4065 | ACP-NYRK | --- | Parker 1922: Pl. 192 | Woodland(?) | Village |
| B | --- | 7249 | ACP-NYRK | --- | Parker 1922: Pl. 192 | --- | Traces of occupation |
| C | --- | 4066 | ACP-NYRK | --- | Parker 1922: Pl. 192 | Woodland(?) | Village and fields |
| D | --- | 7250 | ACP-NYRK | Bolton #14 | Parker 1922: Pl. 192 | Woodland(?) | Two villages |
| E | --- | 4067 | ACP-NYRK | --- | Parker 1922: Pl. 192 | --- | Shell middens |
| F | --- | 7248 | ACP-NYRK | --- | Parker 1922: Pl. 192 | --- | Traces of occupation |

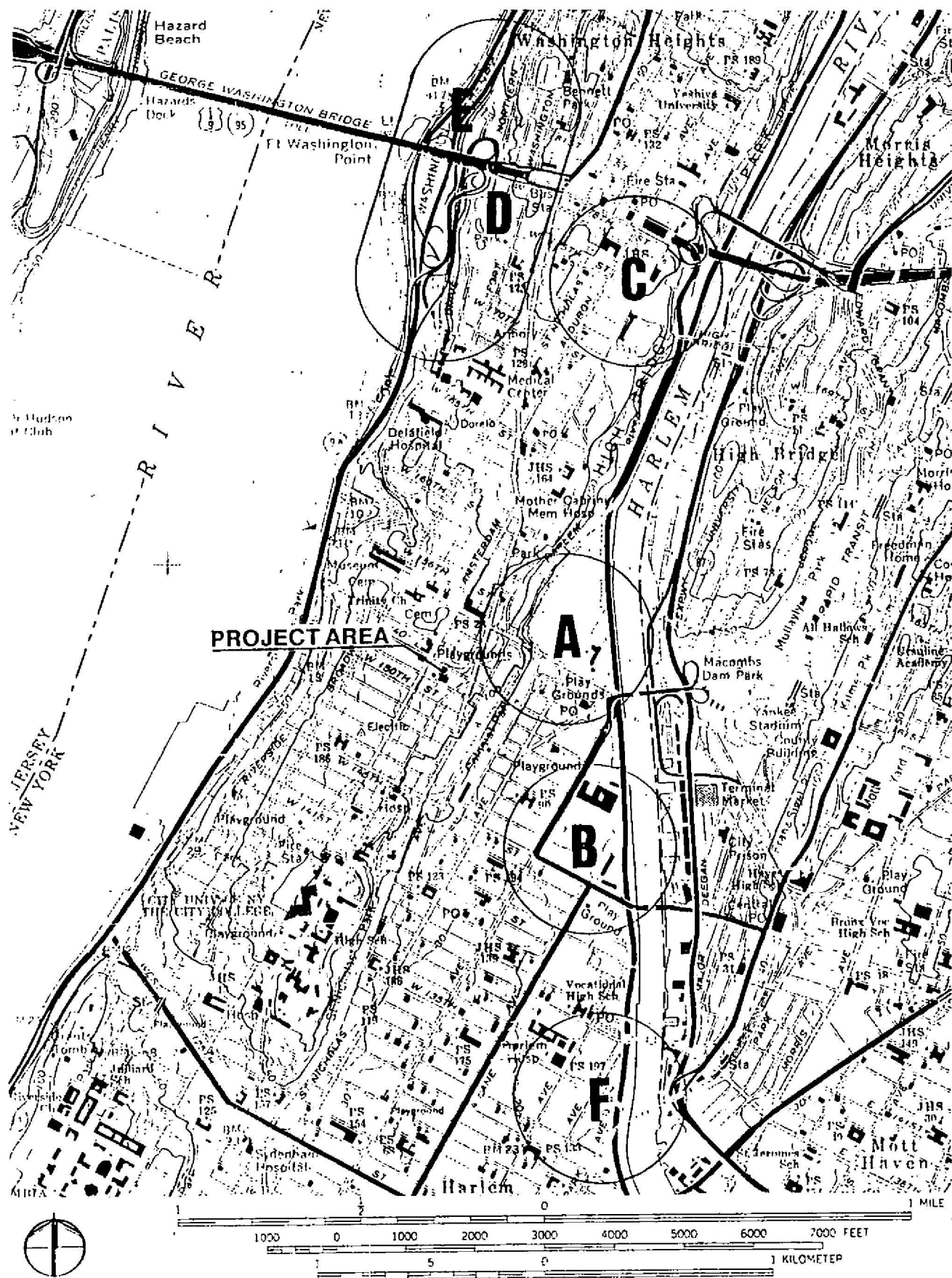


Figure 2 Known New York prehistoric sites within two miles of the project area.



drainages come together, providing access to both water and food supplies of both systems.

This report has documented the reported or published locations of six prehistoric sites within a two mile radius of the Dance Theatre of Harlem project area. The nearest site, N.Y.S.M. 4065, is approximately 0.4 miles to the east. Although no sites have been recorded that include the project area, the New York State Museum notes that the accuracy of their recording process is not sufficient to be certain that the reported site location does not include the project area. A former stream course existed within Block 2066 as illustrated in Figure 4. This stream is shown as touching the southwest corner of the project area, before flowing off to the southeast. It then turned northeast and emptied into the Harlem River near East 154th Street. The existence of this stream which could have provided a source of fresh water within or immediately adjacent to the project area, as well as the survival of an aboriginal place name nearby, indicates that this location may well have been utilized during the prehistoric period.

HISTORIC SENSITIVITY

Seventeenth and Eighteenth Centuries

The history of Harlem, New York begins during the 1630s when Manhattan was part of New Netherlands under the administration of the Dutch West India Company. At this time New Amsterdam, the future New York City existed on the southern tip of Manhattan below Wall Street, while to the north were only a few scattered farms. The first European settler in Harlem may have been Dr. Johannes de la Montagne, who was a physician of French Huguenot extraction. He arrived in New Amsterdam in 1636. He soon purchased an Indian dugout canoe and traveled with his family and hired men up the East River to Hell Gate. He followed a creek that was a tributary of the Harlem River and stopped near the present crossing of St. Nicholas Avenue, Seventh Avenue and West 116th Street. There he built a cabin of wood and bark. His brother-in-law, Henry de Forest, is said to have settled at the mouth of the creek which became known as Montagne Point. Dr. de la Montagne evidently named his house "Quiet Dale," which was ironic since twice he and his family had to flee twice to New Amsterdam to escape marauding Indians during Governor's Kieft's war (Denison and Fischel 1925:27-28). There is some dispute over whether Dr. de la Montagne was the first European in Harlem. Another source suggests that Hendrik de Forest was the first grantee (Patterson 1978:18). Since these men were evidently brothers-in-law, this dispute seems to depend on which received the first grant. Regardless, it seems clear that this first settlement was south of the Dance Theatre of Harlem project area.

The first European settler to own land including the project area was evidently Jochem Pietersen Kuyter. Kuyter was a native of the Duchy of Holstein. He emigrated to New Netherland in 1639, coming with his friend Jonas Bronck. Kuyter settled on the southwest side of the Harlem River, obtaining a grant from the Dutch West India

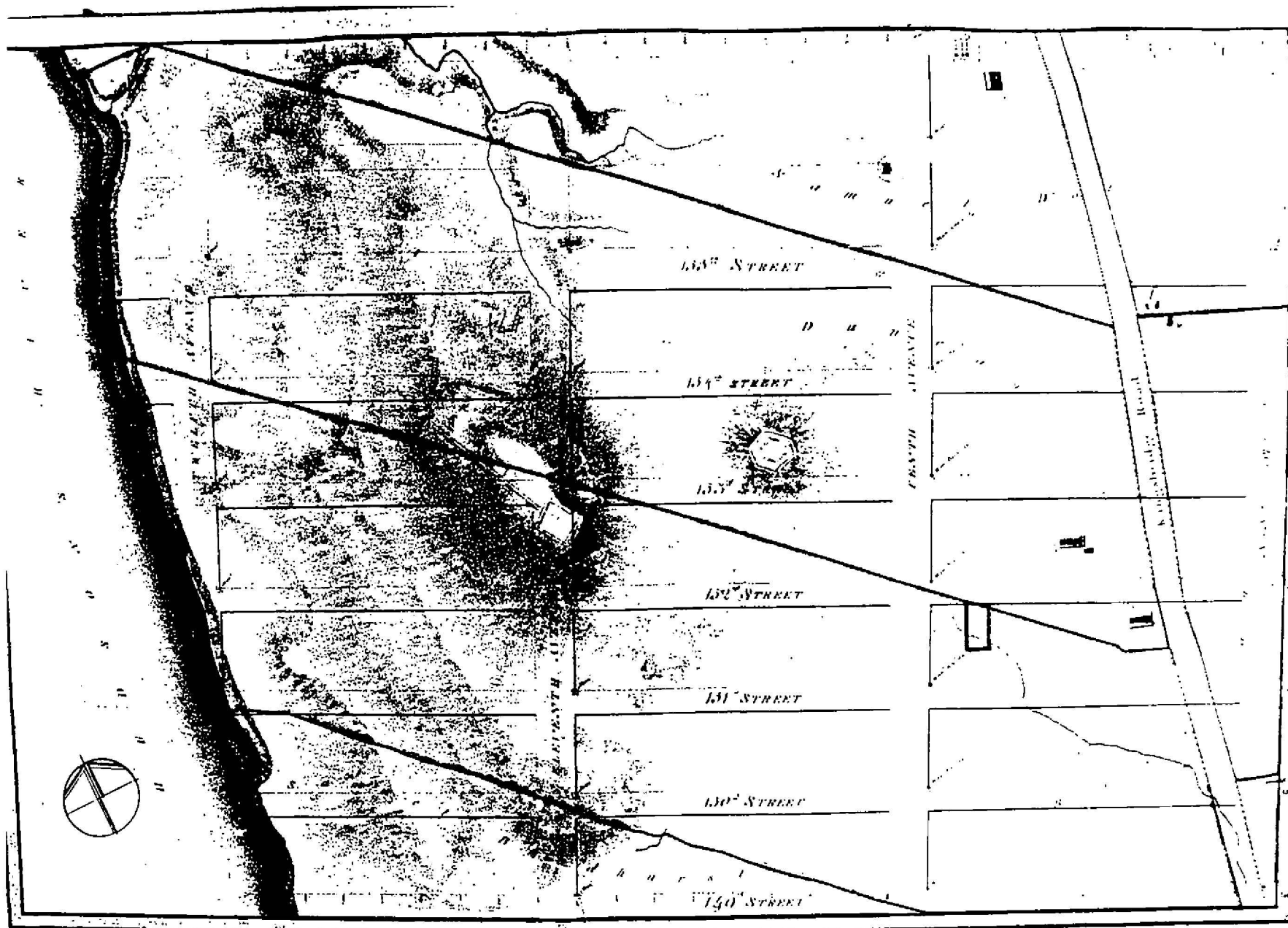


Figure 4 Map No. 74 of the John Randel Jr. Farm Maps, Volume 4, 10 April 1819. Scale approximately 333 feet to the inch. Project area marked by bold outline in lower right.



Company of nearly 400 acres of fine farmland. This farm stretched along the Harlem River from about 127th to 140th Streets, and was named "Zegendaal" meaning "Vale of Blessing." By 1642 this plantation was well established and yielded good crops of tobacco. Despite Kuyter's personal aversion to using violent measures against the Indians, he became caught up in Governor Kieft's Indian War. Kuyter was able to successfully defend his palisaded farmhouse during the first Indian attacks, but during his absence on the night of 5 March 1644, the Indians defeated his guards and destroyed Kuyter's buildings by fire. This forced Kuyter to purchase a house in New Amsterdam (Innes 1902:108-109). From August 1647 until about 1650, Jochem Pietersen Kuyter was forced through legal difficulties with former Governor Kieft and Governor Stuyvesant to defend himself in the Netherlands. Upon returning to New Netherland he made peace with Stuyvesant and began a partnership with him and two others. These four jointly owned the farm in Harlem, which Kuyter was actively engaged in restoring. Unfortunately more troubles with the natives ensued, and Jochem Pietersen Kuyter was killed by Indians in Harlem during 1654 (Ibid.:113, 120-121). Within Harlem, Kuyter was known as Jochem Pieters, and this name was attached to parts of his farm which were called Jochem Pieters' Flats and Jochem Pieters' Hills (Denison and Fischel 1925:28; Riker 1881:620).

It is during the rule of the first British governor, Col. Richard Nicolls, that the village of Harlem was absorbed into New York City. During 1662 Nicolls reorganized the government of New York City, as New Amsterdam had been renamed. The city limits were extended to include all of Manhattan (Patterson 1978:37; Encyclopedia Britannica 1955:376).

Figure 3 depicts the Kuyter farm and other properties in Harlem as originally subdivided into lots. This map drawn in 1881 by James Riker shows that the project area is within the section called Jochem Pieters' Hills. Lots 5 through 18 in this section are underlined in the figure which indicates that they were subdivided in 1691 (Riker 1881:620). The Dance Theatre of Harlem project area lies within the lots marked 11-13 and 14, most likely in lots 13 and 14. Lot 11 was granted to Isaac Delamater, lot 12 to Barrent Waldron, lot 13 to Jan Tibout and lot 14 to Jan Dyckman (Pierce 1903:336). These transfers probably were made during the 1690s, but no record of them was found in the indices for property transactions at the office of the New York County Clerk.

A report filed with the New York City Municipal Archives summarizes these property transactions and subsequent transfers prior to the Revolutionary War. Lots 11 through 13 were purchased from their owners by Jan Dyckman. He died during 1715 and passed these lots and lot 14 to his son Gerrit Dyckman. Gerrit died during 1729 and all four lots passed to his widow and then in 1748 to their son Jan Dyckman. By this time the younger Jan Dyckman had also purchased lot 15. All of these five lots were sold by Jan Dyckman to John Watkins during November 1767. This deed was evidently not recorded until 24 April 1797 in Liber 49 page 29 (New York City Municipal Archives 1915).



During the Revolutionary War Harlem was the scene of one battle. After their defeat during late August 1776 in the Battle of Long Island, the American troops escaped to Manhattan. General Washington moved to the northern end of the island, making his headquarters at the mansion of Col. Roger Morris, a Tory who had left for England. This house is known as the Jumel mansion and still stands today at Edgecombe Avenue and 160th Street. The British forces landed at Kip's Bay on the East River shore of Manhattan during the middle of September. Washington decided to withdraw his troops to Harlem, but the British held most of the roads. Approximately 5000 American forces were nearly trapped, but Aaron Burr safely led them up a road along the west side of the island while the British were simultaneously advancing north along the Boston Post Road on the east side. They arrived in Harlem without detection. Washington based his forces on the hills to the north of 125th Street. He then sent 150 Connecticut Rangers out to reconnoiter. These men ran into the British at 112th Street and Riverside Drive. The Rangers retreated and the British followed. Washington then split his forces, sending two columns around to the rear of the British and leaving most of his troops to face them with a frontal assault. Washington was victorious and the British retreated to 103rd Street. This action took place on 16 September 1776 and became known as the Battle of Harlem Heights. The action was considered a technical victory for the Americans as they suffered fewer casualties and proved that the British forces were not invincible. This allowed Washington to safely retreat to White Plains in Westchester County (Ellis 1966:166-169; Patterson 1978:64). As can be seen from the above description, fighting took place in Harlem but not in the vicinity of West 152nd Street. The Kingsbridge Road to the east of the project area, now St. Nicholas Avenue, may have been used as a thoroughfare, but no fortifications or encampments were on or adjacent to the project area.

The project area and vicinity remained farms through the end of the eighteenth century. The only specific evidence found from this period was a deed reference filed in New York County. This reference is the earliest found in tracing the chain of title for the project area, and is presented at the beginning of Table 2. This reference indicates that the farm including the project area was transferred from Charles Watkins to John Maunsell in a deed recorded 19 April 1793. The farm was in two section divided by the Kingsbridge Road, now St. Nicholas Avenue. The western section, including the project area, ran from 148th Street and St. Nicholas Avenue to 151st Street and the Hudson River on the south, and from just south of 158th Street and St. Nicholas Avenue to 161st Street and the Hudson River on the north (New York City Municipal Archives n.d.:No. 113).

Nineteenth and Twentieth Centuries

It is during the nineteenth century that the section of Harlem including the project area changed from a rural district to the urban residential neighborhood that characterizes it today. Perhaps the first action that helped to bring about these changes was the mapping of the street grid by the surveyor John Randel, Jr. at the request of the commissioners appointed by the New York State legislature. The survey was completed during 1807

Table 2
Chain of Title for 474-476 West 152nd Street

| Grantor | Grantee | Recording Date | Liber:Page |
|--|--|----------------|------------|
| Watkins, Charles | Maunsell, John | 19 April 1793 | 49:35 |
| Maunsell, Elizabeth (executors of) | Watkins, Samuel Beekman, Lydia Dunkin, Elizabeth | 12 May 1815 | ? |
| Beekman, James Beekman, Lydia Watkins, Samuel | Dunkin, Elizabeth | 28 Oct 1816 | 118:256 |
| Watkins, Samuel Dunkin, Elizabeth | Beekman, Lydia | 28 Dec 1816 | 119:29 |
| Beekman, James Beekman, Lydia | Watkins, Samuel | 18 Sept 1833 | 301:574 |
| Watkins, Samuel | Beekman, James | 18 Sept 1833 | 301:577 |
| Beekman, James | Watkins, Samuel Dunkin, Elizabeth | 27 March 1835 | 328:225 |
| Beekman, Lydia (executors of) | Conner, James | 12 Aug 1835 | 342:62 |
| Dunkin, Elizabeth Watkins, Samuel | Conner, James | 12 Aug 1835 | 342:64 |
| Conner, James Conner, Eliza S. | Carman, Richard F. | 13 July 1836 | 356:511 |
| Conner, James Conner, Eliza S. | Carman, Richard F. | 10 Aug 1837 | 377:385 |
| Carman, Richard F. Carman, Mary | Whitehead, Charles E. | 25 Nov 1853 | 653:200 |
| Whitehead, Charles E. Whitehead, Rachel T. | Greene, William H. | 1 May 1865 | 927:619 |
| Greene, William H. Greene, Bemima | Riblet, Mary E. | 8 June 1865 | 943:63 |
| Smith, Frederick, B. (guardian of) Hommedieu, Sarah J. L. (legatee of) Riblet, Mary E. | McKenney, James | 21 Sept 1875 | 1333:396 |

Table 2 cont.

| Grantor | Grantee | Recording Date | Liber:Page |
|---|---------------------------------------|----------------|------------|
| Smith, John W. (legatee of) Riblet, Mary E. | McKenney, James | 21 Sept 1875 | 1333:397 |
| Schreiner, John C. (legatee of) Riblet, Mary E. | McKenney, James | 21 Sept 1875 | 1333:398 |
| Jewell, Margaret A. (legatee of) Riblet, Mary E, | McKenney, James | 21 Sept 1875 | 1333:398 |
| Riblet, Mary E. (executors of) | McKenney, James | 21 Sept 1875 | 1333:399 |
| McKenney, James M. | Gumble, Jacob H. | 2 Dec 1881 | 1623:329 |
| Gumble, Jacob H. | McKenney, Sarah Ann | 2 Dec 1881 | 1623:331 |
| McKenney, Lottie E. Coburn, Susie J. | Brown, Margaret Chalmers | 10 Aug 1911 | 153:190 |
| Brown, Margaret C. | Brown, John | 13 Feb 1920 | 3135:113 |
| Brown, John | Karo, Isidore | 6 June 1923 | 3347:277 |
| Karo, Isidore Karo, Rose | Lasky, Samuel (half interest only) | 1 Aug 1923 | 3361:390 |
| Karo, Isidore Karo, Rose Lasky, Samuel Lasky, Beckie | Menkes, Samuel Menkes, Gussie | 2 July 1929 | 3728:32 |
| Menkes, Gussie | Molander, Marion | 5 Dec 1945 | 4394:276 |
| Molander, Marion | Isaac, Robert Paris, Edna | 5 Dec 1945 | 4394:272 |
| Isaac, Robert Paris, Edna | St. Nicholas Ave.-Place Corp. | 21 Aug 1947 | 4527:630 |
| St. Nicholas Ave.-Place Corp. | Isaac, Robert Paris, Edna | 21 Aug 1947 | 4527:634 |
| Paris, Edna | Isaac, Robert | 16 Feb 1949 | 4611:20 |
| Isaac, Robert | St. Nicholas Ave.-Place Corp. | 19 May 1952 | 4782:573 |
| St. Nicholas Ave.-Place Corp. | Isaac, Robert | 30 July 1952 | 4793:687 |

Table 2 cont.

| Grantor | Grantee | Recording Date | Liber:Page |
|--------------------------------------|--|----------------|------------|
| Isaac, Robert | St. Nicholas Ave.-Place Corp. | 27 Jan 1954 | 4867:218 |
| St. Nicholas Ave.-Place Corp. | Isaac, Robert | 27 Jan 1954 | 4867:222 |
| Isaac, Robert | 302 Equities Inc. | 3 Mar 1954 | 4870:648 |
| | City of New York, Dir. of Finance (Foreclosure for Tax Lien) | 2 Feb 1967 | 148:352 |
| City of New York | Morfesis, Antonio Morfesis, Luisa | 7 Oct 1975 | 352:1599 |
| Morfesis, Antonio Morfesis, Luisa | Dance Theatre of Harlem, Inc. | 4 June 1976 | 370:1799 |



and published in 1811 (Kouwenhoven 1972:110). Shortly after this time Randel completed a series of maps showing the farms in the more rural areas of the city with the new street grid superimposed. The section including the project area is made up of parts of two farms, as of April 1819. Examination of the chain of title for the project area compiled from the indices and deeds on file with the New York County Clerk, presented here as Table 2, indicates that the Maunsell Farm had been transferred by the executors of Elizabeth Maunsell, widow of John, during 1815. The new owners were Samuel Watkins, Lydia Beekman and Elizabeth Dunkin. During the following year they subdivided the farm into three roughly equal parts and each assumed ownership of one part. The project area was mostly in the southern part with the northern end being in the central part. These were owned by Lydia Beekman and Elizabeth Dunkin, respectively. Figure 4 shows that the Dance Theatre of Harlem project area was not the location of any of the farm buildings owned by Beekman or Dunkin. A stream is shown passing through the southern end of the project area, which is part of a relatively flat field east of some hills and west of the Kingsbridge Road, the only street shown that existed in 1819.

The chain of title (Table 2) indicates that these farms remained under the same ownership until 1835 when they were sold to James Conner, who then sold a half interest in them to Richard F. Carman the following year. The next year Conner evidently sold his remaining interest in this portion of their property. In 1853 Carman sold the project area, now known as lots 61 and 62 to Charles E. Whitehead, so the subdivision into lots must have taken place by this time. See Figure 5, taken from Dripps' 1867 Plan of New York City, which shows that the streets are open since houses now face them. This map shows some of the lot divisions and provides evidence that the project area was vacant. The path of the old Croton Aqueduct is shown, but it is evidently misplaced. Later maps show it more to the northwest. The Croton Aqueduct was constructed during the early 1840s to provide New York City with its first municipal water supply. The section between 173rd and 135th Street was a buried masonry structure usually under about four feet of fill (Schramke 1846:Plate 1). Figure 6 shows the correct course of the aqueduct running through the west end of the project area block and just under the northwest corner of the project area.

The two lots were next sold to William H. Greene who quickly passed them to Mary E. Riblet, both during 1865. Riblet died in 1895 and the property was willed to four individuals who immediately sold it to James McKenney. The next map available, part of the 1879 Bromley Atlas, is presented here as Figure 6. This still shows the project area as vacant. The project area blocks has been numbered 1078. The 1877 Insurance Maps of the City of New York were also examined, but could not be copied. This map also shows the project area lots as vacant, but shows hydrants along West 152nd Street, 10th Avenue and St. Nicholas Avenue. This provides good reason to believe that water mains had been laid under the streets by this time (Perris and Browne 1877:Plate 239). Information to confirm this was sought from the New York City Bureau of Water Supply, but their records did not include anything earlier than the 1890s for this location. The

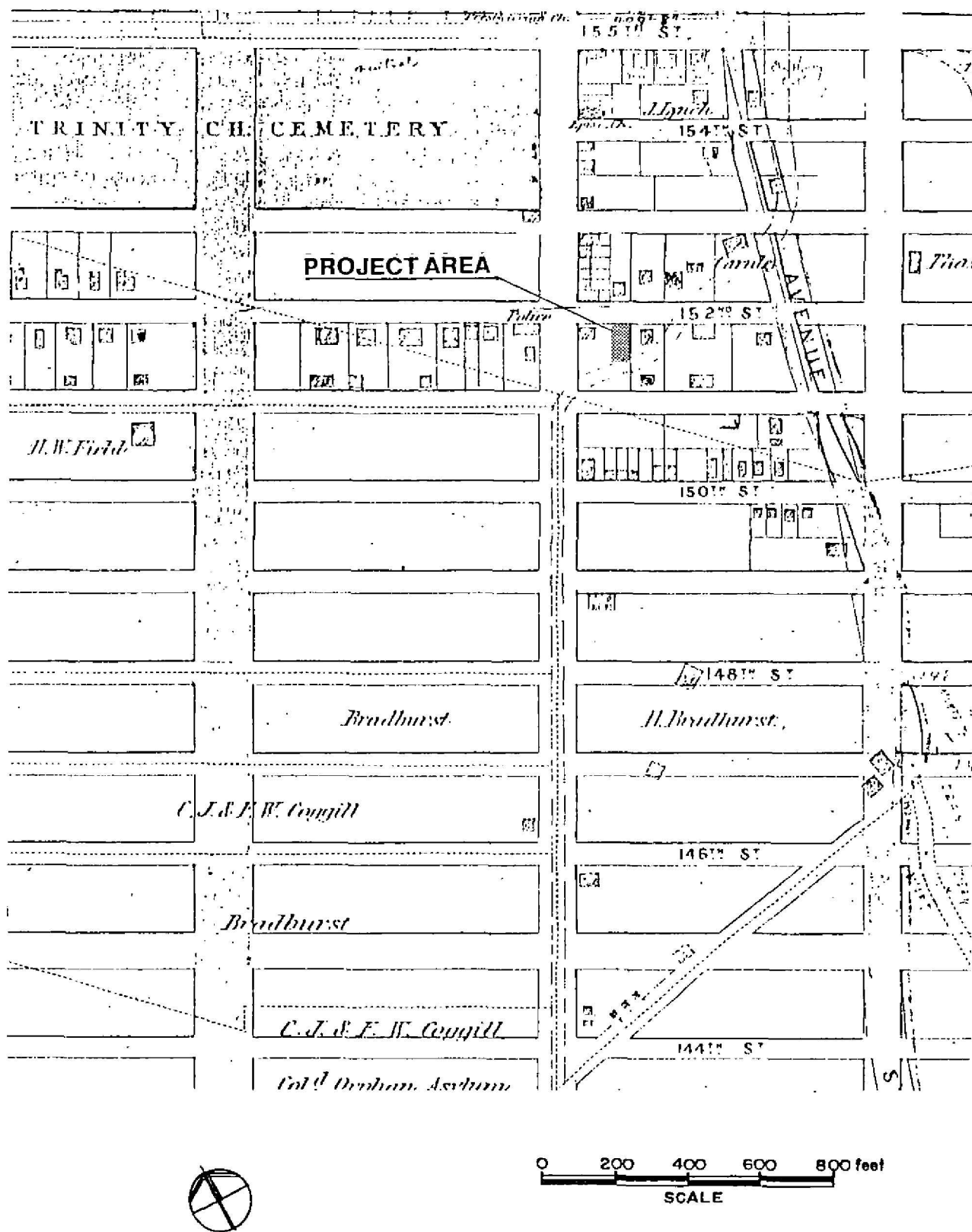


Figure 5 From Dripps' 1867 Plan of New York City from the Battery to Spuyten Duyvil Creek, page 16.



Manhattan Sewer Department was consulted to determine when sewers became available under West 152nd Street. Records on file indicate that a 15 inch sewer was installed under the eastern three-fourths of this block in 1877. The western fourth was not installed until 1898. The project area is close enough to the earlier eastern section to have been hooked up to that sewer (Manhattan Sewer Department 1954). The difference in installation dates may be due to the Croton Aqueduct running under the western end of the street.

The next map examined was the 1880 Robinson and Pidgeon Atlas, which was too fragile to be copied. This is the earliest map to show a structure within lots 61 and 62. A brick structure consisting of two houses with a common wall appears within the front 70 percent of the project area. The rear section is narrower than the front, indicating possible kitchens there. This map confirms the existence of the sewer line, and shows that the water main was of 6 inch diameter (Robinson and Pidgeon 1880:Plate 29). A comparison with later maps indicates that this is the same structure that stood in the project area for nearly a century. The chain of title indicates that the property was owned by James McKenney at this time.

Figures 7, 8 and 9 all show the building described above. These maps, taken from the Sanborn Insurance Maps of 1893, 1909 and 1909 updated to 1951 all show a three story brick dwelling with a basement. This structure with a common wall on the division between lots 61 and 62, stood until sometime between 1970 and 1975 without any significant changes. The rear yard remained open throughout this time. Examination of the Manhattan Land Books for 1970 and 1975 provide the date of demolition. The building is shown in the 1970 edition but the lot is vacant in the 1975 map (Sanborn 1970:Plate 161; Sanborn 1975:Plate 161). The final figure presented here, Figure 10, is taken from the Manhattan Land Book for 1979. It shows the project area as vacant which is its current condition.

During the twentieth century the section of Harlem including the project area became known as Sugar Hill. During the early years of this century it had the reputation of being Harlem's finest residential district, including the area from 138th to 155th Street west of 8th Avenue. Famous residents of this section included the dancer Bill Robinson, the boxer Jack Johnson, the civil rights leader Walter White, and musicians Duke Ellington and Cab Calloway among others (Gody et al. 1939:265).

CONCLUSIONS AND RECOMMENDATIONS

The purpose of this sensitivity evaluation was to determine the potential archaeological significance of the Dance Theatre of Harlem project area beneath the surface of this vacant lot. A general review of the prehistory of Harlem and vicinity indicated that the project area has a medium to high potential for preserving evidence from the prehistoric period. Research into the history of this parcel indicates that it was used only for

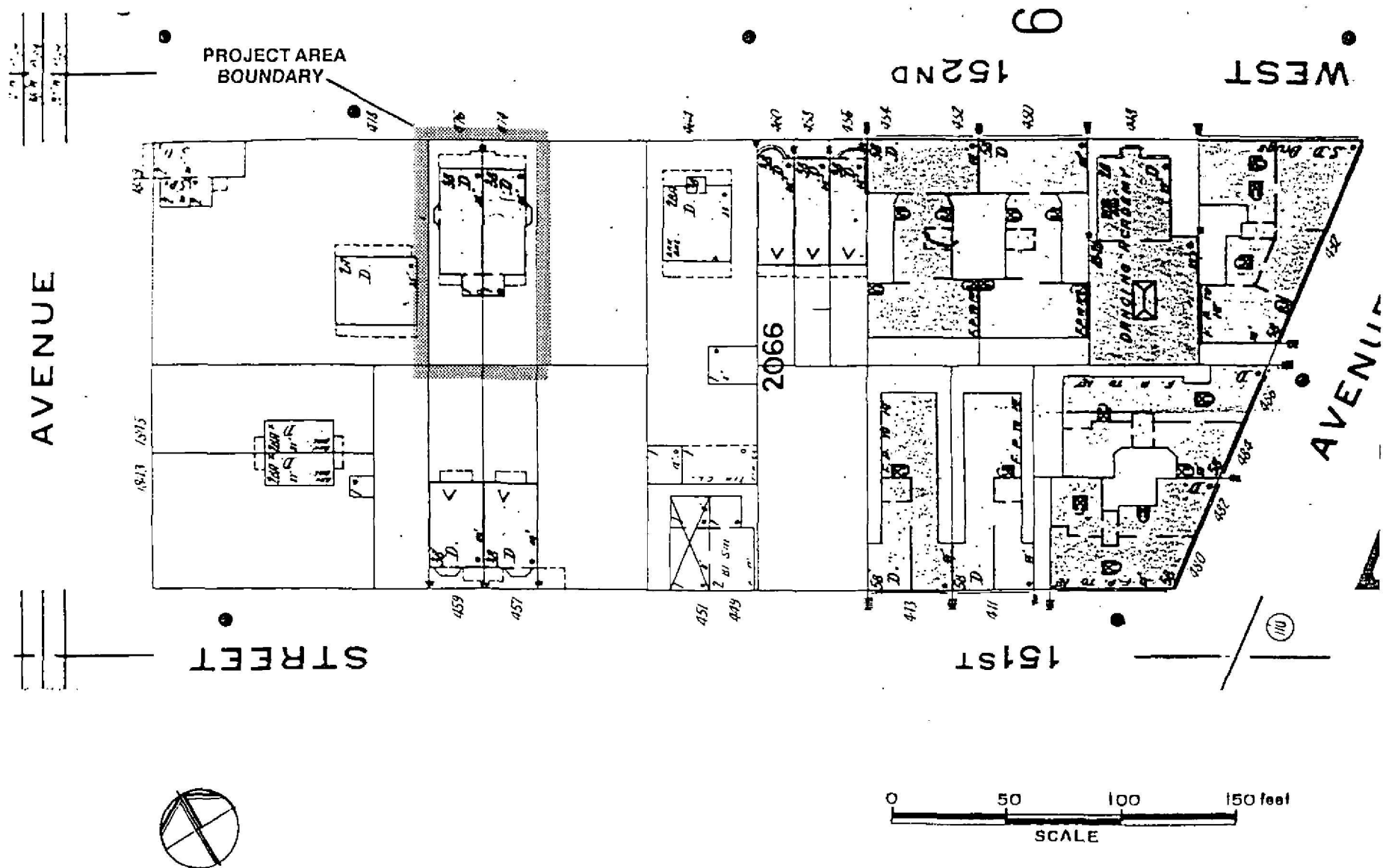


Figure 8 From the 1909 Sanborn Insurance Maps of the City of New York, Volume 11.

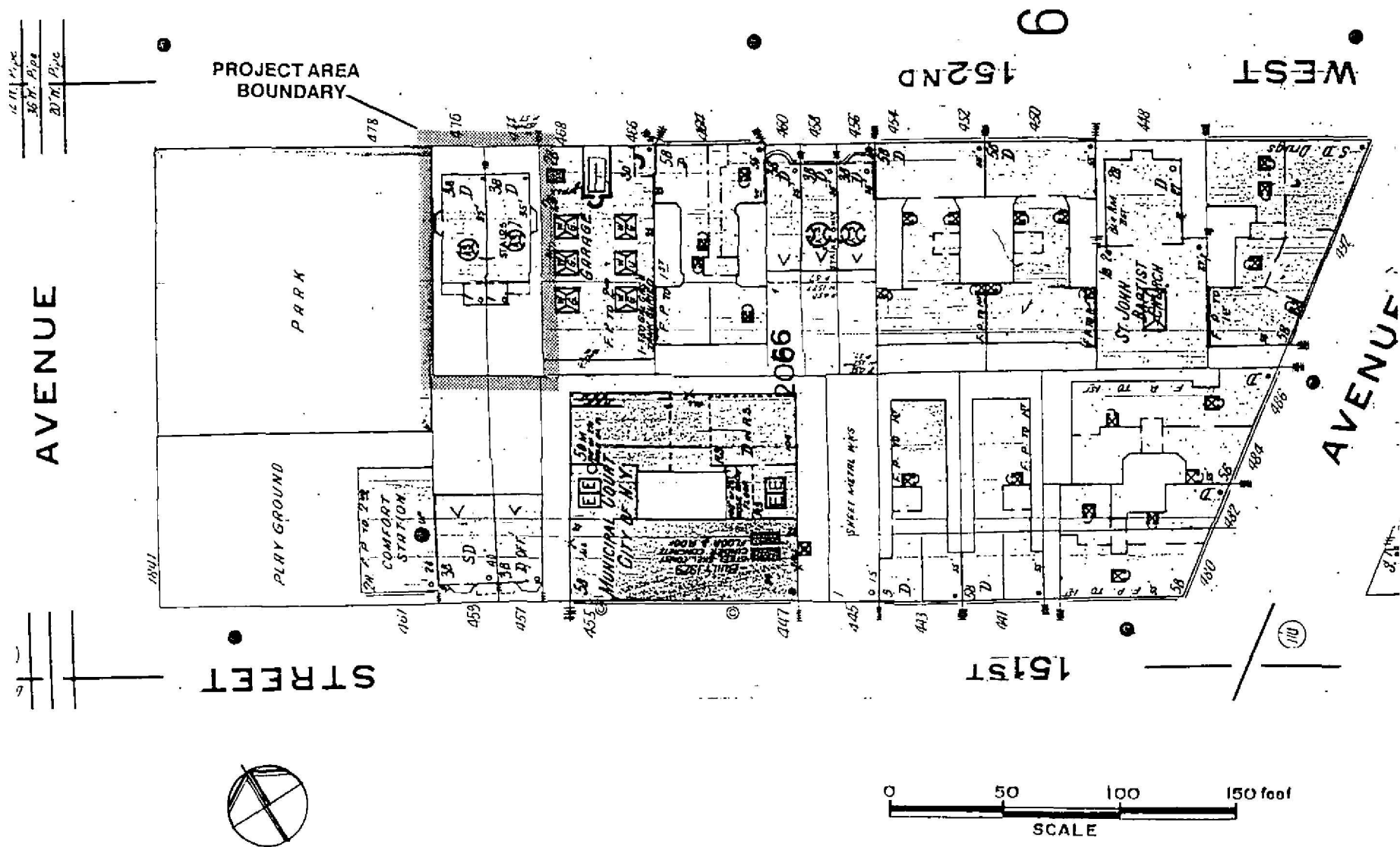


Figure 9 From the 1909 Sanborn Insurance Maps of the City of New York, Volume 11, updated to 1951.

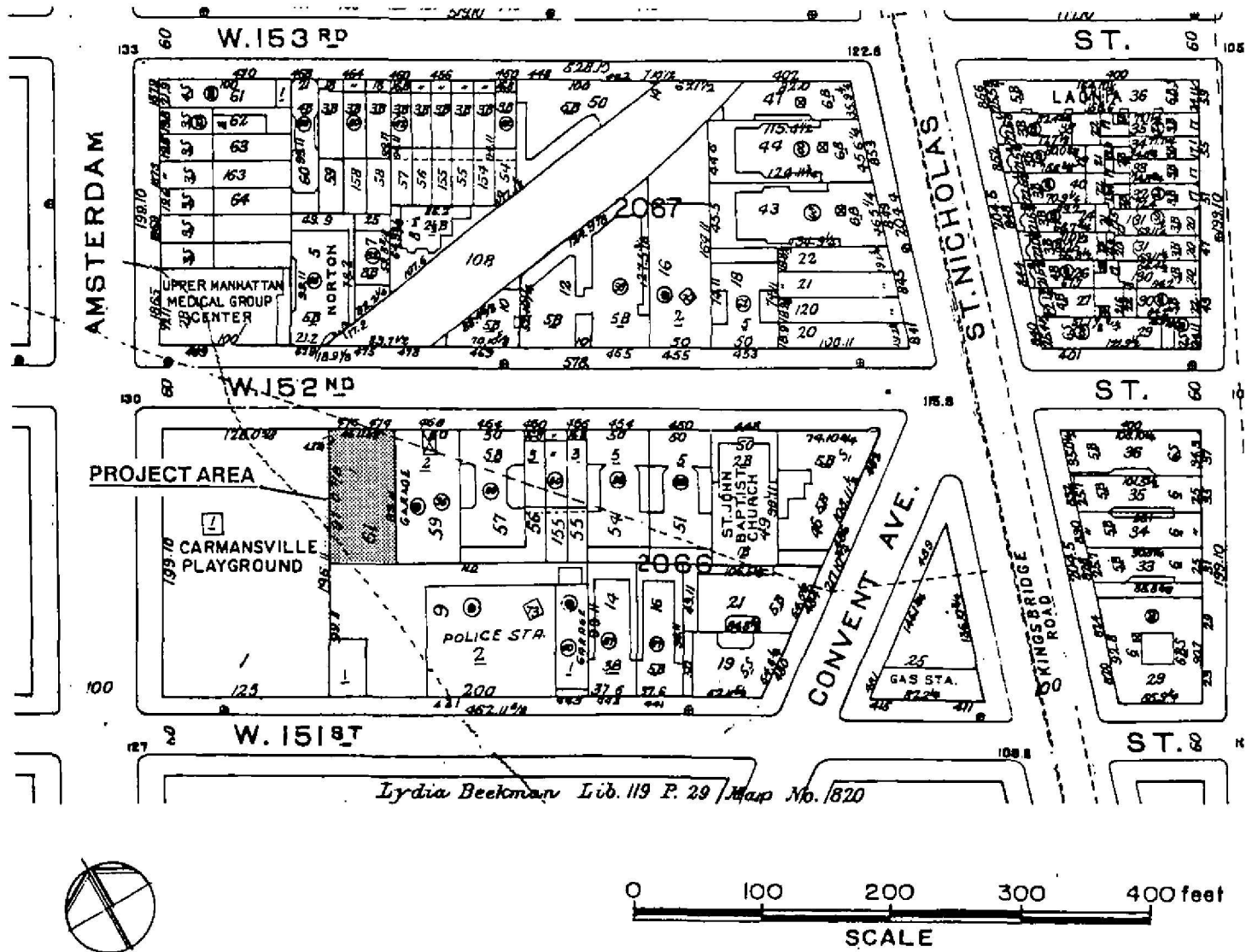


Figure 10 From the Sanborn 1979 Manhattan Land Book, Plate 161.



agriculture from the initial European settlement during the 1630s until the middle of the nineteenth century. During the Revolutionary War, the Battle of Harlem Heights was fought nearby, but the project area saw no action and was not used for fortifications or encampments. The farm was subdivided and the project area lot sold in 1853. The streets surrounding the block which were mapped in 1811 were put through around this time, with the exception of St. Nicholas Avenue which follows the course of the seventeenth century Kingsbridge Road at this point. The project area remained vacant until 1879 or 1880 when a three story brick structure containing two dwellings with a common wall was built. Sewers and water mains were evidently installed under West 152nd Street about two years prior to this, so there is no reason to believe that the property had wells, cisterns or privies. The building stood without major alteration until the early 1970s, and the parcel has remained vacant since that time. The potential for the project area to preserve significant archaeological deposits from the historic period is therefore low.

The above text on prehistory documents that there is a reason to suspect that the Dance Theatre of Harlem project area may have been inhabited during the prehistoric period. The existence of six known prehistoric sites within two miles including several villages combined with the existence of a stream course within the southwestern corner of the property supports this reasoning. The soils within the project area block are sandy so the location should have been well drained. The survival of an aboriginal place-name nearby provides an additional line of reasoning to support this conclusion.

There is evidence that any potential prehistoric deposits could not have survived beneath the project area surface. The structure built within this parcel covered only the front 70 percent of the lot. The rear 30 percent of the lot is consistently shown as open space on all the maps examined. However, Boring B-1 of the three soil borings completed during June 1991 by Thomas H. Otto and Associates, Inc. clearly shows a layer of fill to six feet below grade. This boring was located about 17 feet from the rear of the lot, well within the former rear yard. This provides evidence that this yard has been disturbed, and therefore cannot preserve prehistoric archaeological evidence *in situ*.

It is our conclusion that the Dance Theatre of Harlem project area had the potential to contain subsurface remains from prehistory. However, recent evidence from soil borings indicates that this location has been disturbed. Therefore, we recommend that archaeological presence/absence testing will not be necessary within the rear 28 feet of lot 61 on Block 2066 to search for possible prehistoric evidence.

Acknowledgements

Thanks are due to Marty Kotin of the Manhattan Topographical Bureau for allowing the 1819 Randel Farm Map to be photographed. The staff of the New York City Municipal Archives, the New-York Historical Society Library, and the Main Research Branch of the New York Public Library were also helpful.



Plate 1 View of the project area looking south.



BIBLIOGRAPHY

Bolton, Reginald P.

- 1975 New York City in Indian Possession. *Indian Notes and Monographs* Vol. II, No. 7. New York: Museum of the American Indian.

Denison, Lindsay and Max Fischel

- 1925 *Villages and Hamlets within New York City*. New York: The Press Publishing Company.

Ellis, Edward R.

- 1966 *The Epic of New York City*. New York: Old Town Books.

Encyclopedia Britannica

- 1955 New York City. Volume 16:376. Chicago.

Gody, Lou et al. (editors)

- 1939 *The WPA Guide to New York City*. New York: Random House.

Grumet, Robert S.

- 1981 *Native American Place Names in New York City*. Museum of the City of New York.

Innes, J.H.

- 1902 *New Amsterdam and Its People*. New York: Charles Scribner's Sons.

Kouwenhoven, John A.

- 1972 *The Columbia Historical Portrait of New York*. New York: Harper and Row.

New York City Municipal Archives

- 1915 Tract Report No. 232.

- n.d. Report on the John Maunsell Farm. *Farm Reports* No. 113.

Parker, Arthur C.

- 1922 The Archaeological History of New York. *New York State Museum Bulletin* Nos. 235-238.

Patterson, Jerry E.

- 1978 *The City of New York*. New York: Harry N. Abrams, Inc.

Pierce, Carl Horton

- 1903 *New Harlem: Past and Present*. New York: New Harlem Publishing Company.



Riker, James

- 1881 *Harlem (City of New York): Its Origin and Early Annals*. New York: printed for the author.

Schramke, T.

- 1846 *Description of the New-York Croton Aqueduct in English, German and French*. New-York and Berlin: Published by the author.

Subsurface Exploration Section

- 1969 Record of Borings for New 30th Precinct Station House, Job 526 and 526A.

Thompson, John H., ed.

- 1966 *Geography of New York State*. Syracuse: Syracuse University Press.

Maps and Atlases

Bromley, G.W. and Walter S.

- 1879 *Atlas of the City of New York*, Plate 30. Philadelphia: G.W. Bromley and Co.

Dripps, Matthew

- 1867 *Plan of New York City from the Battery to Spuyten Duyvil Creek*. New York: Matthew Dripps.

Manhattan Sewer Department

- 1954 Sewer Index Map.

Perris, William and Browne

- 1877 *Insurance Maps of the City of New York*, Volume 11, Plate 239. New York: Perris and Browne.

Randel, John Jr.

- 1819 *Four Maps*, Volume 4. On file at the Manhattan Topographical Bureau, Office of the Borough President of Manhattan.

Riker, James

- 1881 Map of Harlem with Original Lots and Farms. In *Harlem (City of New York): Its Origin and Early Annals*. New York: Printed by the author.

Robinson, E. and Roger H. Pidgeon

- 1880 *Atlas of the Twelfth Ward of the City of New York*. Plate 29. New York: E. Robinson.



Sanborn Map Company

- 1909 *Insurance Maps of the City of New York. Borough of Manhattan.* Volume 11, Sheet 57.
- 1909 *Insurance Maps of the City of New York. Borough of Manhattan.* Volume 11, Sheet 57, updated to 1951.
- 1970 *Manhattan Land Book of the City of New York*, Plate 161.
- 1975 *Manhattan Land Book of the City of New York*, Plate 161.
- 1979 *Manhattan Land Book of the City of New York*, Plate 161.

Sanborn-Perris Map Company, Limited

- 1893 *Insurance Maps of the City of New York.* Volume 11, Sheet 256.

United States Geological Survey

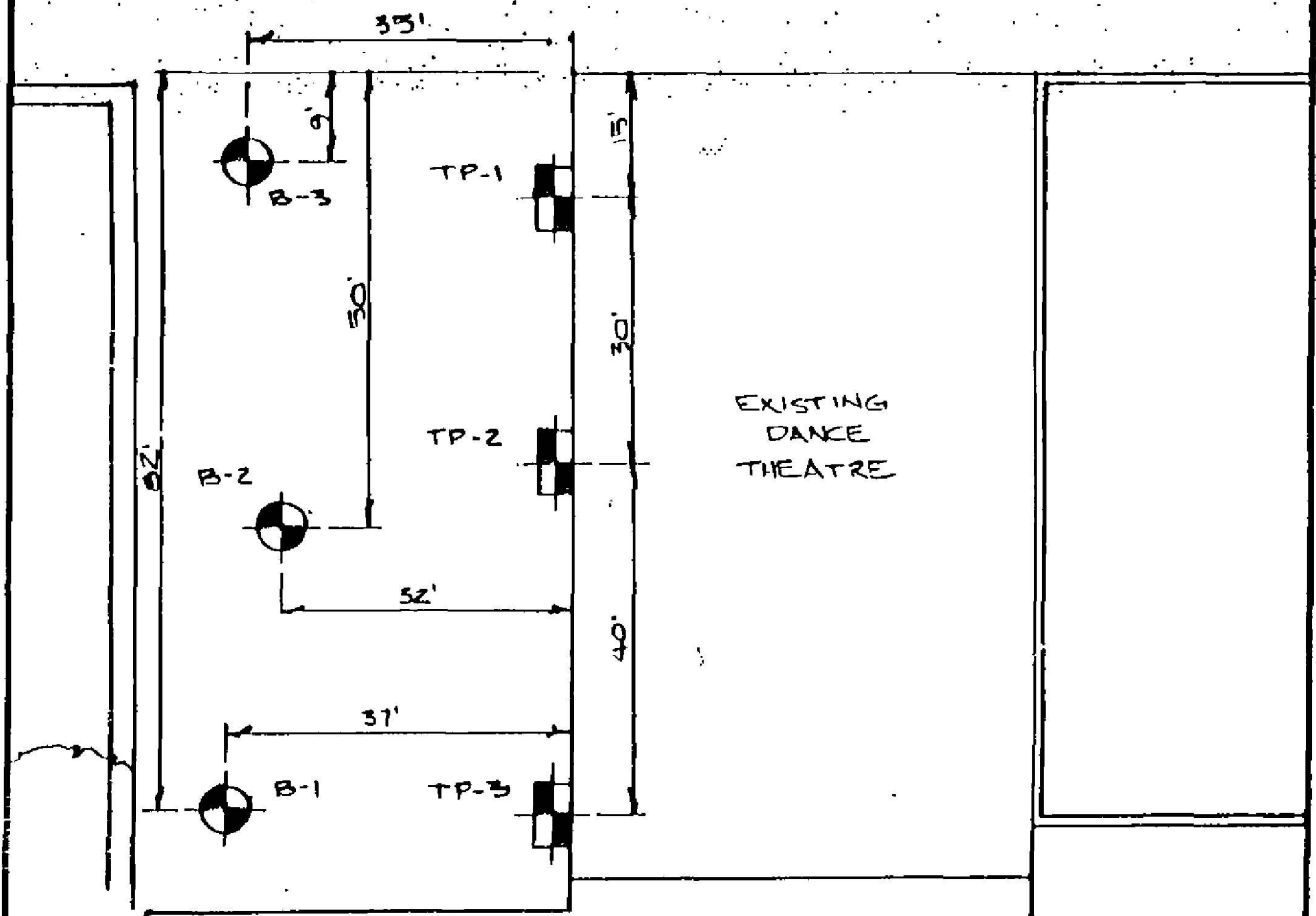
- 1966 *Central Park, New York-New Jersey Quadrangle.* 7.5 Minute Series Topographic Map. Photorevised 1981.



APPENDIX I: BORING LOGS



152ND STREET



INDICATES BORING LOCATION



INDICATES TEST PIT LOCATION

BORING AND TEST PIT LOCATION PLAN

N.T.S.

Project:

**DANCE THEATRE OF HARLEM
PROPOSED EXPANSION
NEW YORK, NEW YORK**

THOMAS H. OTTO & ASSOCIATES, INC.
Consulting Engineers

240 Grand Avenue
Leonia, New Jersey 07605
(201) 592-6377

LP-1

Shl 1 of 1
Job No. 3462

BORING RECORD SHEET

Thomas H. Otto & Associates, Inc.
Leonia, New Jersey

Boring No. B-1
Sheet 1 of 1
Date 6/27/91
Elevation +97.4

Client Dance Theatre of Harlem, Inc.
Project Proposed Expansion
Location New York, New York
Boring Contractor Soiltesting, Inc.
Boring Foreman Phil DeAngelis
Inspector Joe Novelli
Type of Casing 3 1/2" I.D. Drilled-in-Casing

GROUNDWATER DATA

At 15 ft. 0 in. at Completion of Hole
At ft. in. After Hours

| DEPTH | R | SAMPLE DEPTHS FROM - TO | SAMPLE TYPE & NO. | STANDARD PENETRATION RESISTANCE BLOWS/6 INCHES | | STRATA CHANGE DEPTH ELEV. | FIELD DESCRIPTION AND (REMARKS) |
|-------|----|-------------------------|-------------------|--|----|---------------------------|--|
| 5 | 4 | 0 - 2 | S1 | 1 | 0 | 3.0± 94.4 | bn f SAND, sm (+) Silt, tr f Gravel; tr roots, FILL moist [11-65] |
| | | | | 1 | 2 | | (Rubble Fill) |
| | | | | | | | SAME; dk-bn, tr concrete, FILL, moist [11-65] |
| 10 | 24 | 5 - 7 | S2 | 10 | 11 | 6.0± 91.4 | lgt-bn f SAND, sm (+) Silt; moist [8-65] |
| | | | | 8 | 7 | | |
| | | | | | | | |
| 15 | 24 | 10 - 12 | S3 | 2 | 1 | 13.0 84.4 | SAME; bn, gy and or mottles, wet [8-65] |
| | | | | 1 | 2 | | SAME; bn, or mottles, wet 8-65 |
| | | | | 2 | 1 | | |
| | | | | 3 | 11 | | or SILT, & f Sand; gy mottles (13'-13.5') wet [10-65] |
| 20 | 24 | 12 - 14 | S4 | 4 | 5 | 15.5 81.9 | gy SILT, sm f Sand; tr organic matter, wet [10-65] |
| | | | | 9 | 9 | | SAME; or mottles, tr organic matter, wet [10-65] |
| | | | | 32 | 27 | | bn cmf SAND, lt (-) Silt, tr f Gravel; wet [7-65] |
| | | | | 27 | 23 | | SAME; sm (-) Silt, lt f Gravel, or-bn, wet [7-65] |
| 25 | 22 | 16 - 18 | S6 | 23 | 27 | 27.0 70.4 | SAME; lt (-) f Gravel, bn-or, wet [7-65] |
| | | | | 29 | 40 | | |
| | | | | | | | |
| 30 | 24 | 20 - 22 | S7 | 9 | 15 | 32.0 65.4 | SAME; wet [7-65] |
| | | | | 24 | 18 | | (auger resistance from 27') |
| | | | | | | | |
| 35 | 24 | 25 - 27 | S8 | 30 | 24 | 32.0 65.4 | multi-gy mf SAND; decomposed schist, wet [4-65] |
| | | | | 29 | 43 | | |
| | | | | | | | |
| 40 | 24 | 30 - 32 | S9 | | | 65.4 | Bottom of Boring at 32.0'. |
| | | | | | | | Elevation determined using finished first floor as Elevation +100.0. |
| | | | | | | | |

SAMPLE TYPE S-1 3/8" I.D. SPLIT SPOON, 140 # HAMMER, 30" DROP

U-UNDISTURBED THW WALLED TUBE SAMPLE

C-CORE 6122, I.D. TYPE

R - Recovery in inches.

Boring No. B-1

BORING RECORD SHEET

Thomas H. Olla & Associates, Inc.
Leonia, New Jersey

Boring No. B-2
 Sheet 1 of 1
 Date 6/27/91
 Elevation +97.6

Client Dance Theatre of Harlem, Inc.
 Project Proposed Expansion
 Location New York, New York
 Boring Contractor Soiltesting, Inc.
 Boring Foreman Phil DeAngelis
 Inspector Joe Novelli
 Type of Casing 3 1/2" I.D. Drilled-in-Casing

Job No. 3462

GROUNDWATER DATA

At 11 ft. 11 in. of Completion of Hole
 At 11 ft. 11 in. After Hours

| DEPTH | R | SAMPLE DEPTHS FROM - TO | SAMPLE TYPE & NO. | STANDARD PENETRATION RESISTANCE BLOWS/8 INCHES | | STRATA CHANGE DEPTH ELEV. | FIELD DESCRIPTION AND (REMARKS) |
|-------|----|----------------------------|----------------------|--|-------------|------------------------------------|--|
| 5 | 18 | 0 - 2 | S1 | 6 3 | 3 6 | 8.0± 89.6 | bn f SAND, 1t Silt; wood, FILL, moist [11-65] |
| | | | | | | | |
| | | | | | | | |
| 10 | 3 | 5 - 5.3 | S2 | 50/3" | | 14.0 83.6 | SAME; foam, FILL (rods bouncing) moist [11-65] |
| | | | | | | | |
| | | | | | | | |
| 15 | 24 | 10 - 12 | S3 | 4 3 3 | 3 4 4 | 26.0 71.6 | 1gt bn SILT, 1t f Sand; gy mottles (to 11') wet [10-65] gy SILT, sm f Sand; tr organic matter, wet [10-65] SAME; wet [10-65] |
| | 17 | 12 - 13.4 | S4 | 50/5" | | | |
| | | | | 10 | 8 | | |
| 20 | 20 | 14 - 16 | S5 | 24 23 | 17 25 | 30.1 67.5 | bn mf SAND, tr (+) Silt, tr f Gravel; wet [7-65] SAME; wet [7-65] |
| | 18 | 16 - 18 | S6 | 30 36 | | | |
| | | | | | | | |
| 25 | 24 | 20 - 22 | S7 | 21 28 | 22 40 | 30.1 67.5 | SAME; bn-gy-or, 1t (+) Silt, wet [7-65] |
| | | | | | | | |
| | | | | | | | |
| 30 | 24 | 25 - 27 | S8 | 20 30 | 16 40 | 30.1 67.5 | SAME; wet [7-65] multi-gy mf SAND; decomposed schist, wet [4-65] |
| | | | | | | | |
| | | | | | | | |
| 35 | 0 | 30 - 30.1 | S9 | 50/1" | | 30.1 67.5 | N.R. |
| | | | | | | | |
| | | | | | | | |
| 40 | | | | | | 30.1 67.5 | Bottom of Boring at 30.1'. |
| | | | | | | | Elevation determined using finished first floor as Elevation +100.0. |
| | | | | | | | |

SAMPLE TYPE 8-1/2" I.D. SPLIT SPOON, 140 lb HAMMER, 30" DROP

U-UNDISTURBED THIN WALLED TUBE SAMPLE

C-CORE DRILL, I.D. TYPE

R - Recovery in inches.

Boring No. B-2

BORING RECORD SHEET

Thomas H. Otto & Associates, Inc.
Leonia New Jersey

Boring No. B-3
Sheet 1 of 1
Date 6/27/91
Elevation +99.6

Client Dance Theatre of Harlem, Inc. Job No. 3462
Project Proposed Expansion
Location New York, New York
Boring Contractor Soiltesting, Inc.
Boring Foreman Phil DeAngelis
Inspector Joe Novelli
Type of Casing 3 1/2" I.D. Drilled-In-Casing

GROUNDWATER DATA

At 14 ft. 8 in. at Completion of Hole
At ft. in. After Hours

| DEPTH | R | SAMPLE DEPTHS FROM-TO | SAMPLE TYPE AND | STANDARD PENETRATION RESISTANCE BLOWS/8 INCHES | | STRATA CHANGE DEPTH ELEV. | FIELD DESCRIPTION AND (REMARKS) |
|-------|----|-----------------------|-----------------|--|----|---------------------------|--|
| 5 | 12 | 0 - 2 | S1 | 11 | 6 | 2.0± | bn f SAND, sm (-) Silt, tr f Gravel; bricks, FILL, moist [11-65] |
| | | | | 6 | 11 | 97.6 | (Rubbie Fill) |
| | | | | | | | |
| 10 | 8 | 5 - 7 | S2 | 7 | 3 | 8.0± | SAME; concrete, bricks, FILL, moist [11-65] |
| | | | | 2 | 4 | 91.6 | |
| | | | | | | | |
| 15 | 24 | 10 - 12 | S3 | 4 | 6 | | bn SILT, tr f Sand; wet [10-65] |
| | | | | 4 | 4 | | SAME; (to 13') wet [10-65] |
| | 24 | 12 - 14 | S4 | 2 | 3 | | gy SILT, & (-) f Sand; wet [10-65] |
| | | | | 4 | 7 | | SAME; sm f Sand; tr organic matter, wet [10-65] |
| | | | | 2 | 2 | | SAME; sm f Sand, tr (-) organic matter, wet [10-65] |
| 20 | 24 | 14 - 16 | S5 | 4 | 4 | 17.0 | |
| | | | | 4 | 9 | 82.6 | bn mf SAND, 1t Silt; wet [7-65] |
| | 24 | 16 - 18 | S6 | 5 | 5 | | |
| 25 | | | | 9 | 13 | | bn-or mf SAND, 1t Silt; w/occasional 1" ± layer or-bn SILT, wet [7-65] |
| | 24 | 20 - 22 | S7 | 15 | 30 | | |
| | | | | | | | |
| 30 | | | | 23 | 16 | 27.0 | SAME; wet [7-65] |
| | 24 | 25 - 27 | S8 | 19 | 20 | 72.6 | |
| | | | | | | | Bottom of Boring at 27.0'. |
| 35 | | | | | | | Elevation determined using finished first floor as Elevation +100.0. |
| | | | | | | | |
| | | | | | | | |
| 40 | | | | | | | |
| | | | | | | | |
| | | | | | | | |

SAMPLE TYPE S-1 1/2" I.D. SPLIT SPOON, 140 # HAMMER, 30" DROP

U-UNDISTURBED THIN WALLED TUBE SAMPLE

C-CORR SIZE, I.D. TYPE

R - Recovery in inches.

Boring No. B-3