

Central Harlem – West 130th-132nd Streets Historic District



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DESIGNATION REPORT

Central Harlem – West 130th-132nd Streets Historic District

LOCATION

Borough of Manhattan

LANDMARK TYPE

Historic District

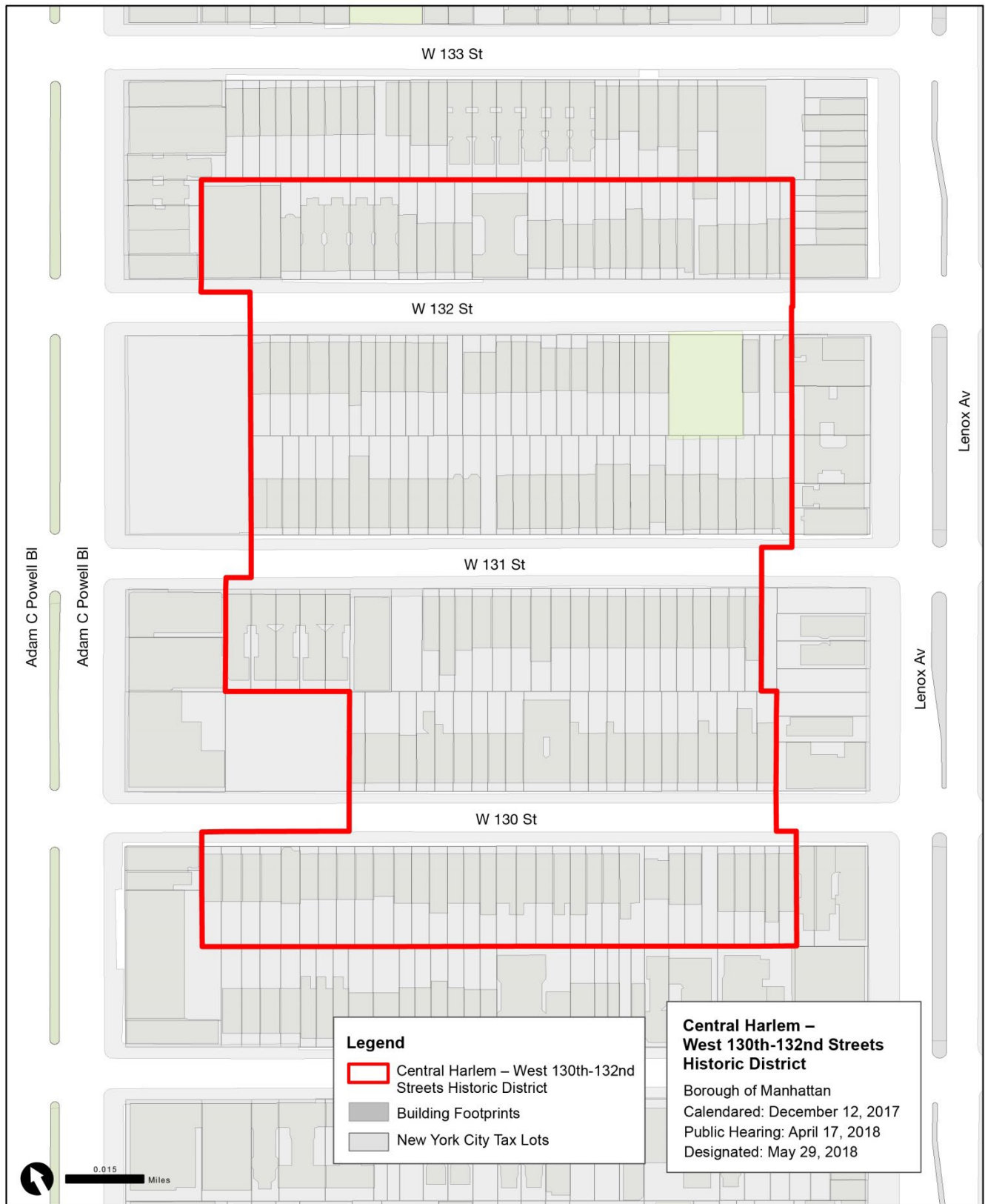
SIGNIFICANCE

The historic district is a significant enclave of residential architecture representative of Central Harlem's first major phase of development, and a remarkable reminder of the substantial role that the African-American community of Harlem played in creating political and social change in New York City and the nation.

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Testimony at the Public Hearing

Central Harlem – West 130th-132nd Streets

Historic District

On April 17, 2018, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Central Harlem – West 130th St-132nd Streets Historic District (Public Hearing Item No. 2). The hearing had been duly advertised in accordance with the provisions of the law. Twenty-four spoke in favor of the designation as proposed, including representatives of the office of New York State Senator Brian A. Benjamin, the office of Manhattan Borough President Gale Brewer, Manhattan Community Board 10, the New York City Landmarks Conservancy, the Real Estate Board of New York, Historic Districts Council, The Municipal Art Society of New York, Society for the Architecture of the City, LANDMARK WEST!, Save Harlem Now!, Ascendant Neighborhood Development, the West 131st Street Block Association, the 132nd Street Block Association, Mount Morris Park Community Improvement Association, New Amsterdam Musical Association, local property owners, and local residents. Two of those in support of the district and one other raised concerns about the inclusion of specific properties. One person spoke in opposition. The Commission also received a letter in support of the district from New York State Assemblywoman Inez Dickens, who noted concerns about the inclusion of certain properties, a letter from the owner of 161-165 West 132nd Street opposing inclusion in the district, and a petition with 454 signatures supporting the inclusion of 161-165 West 132nd Street in the district.

Boundary Description

Central Harlem – West 130th-132nd Streets
Historic District

The proposed Central Harlem – West 130th-132nd Streets Historic District consists of the property bounded by a line beginning on the southern curbline of West 130th Street at a point on a line extending northerly from the eastern property line of 102 West 130th Street, then extending southerly along the eastern property line of 102 West 130th, westerly along the southern property lines of 102 West 130th Street to 170 West 130th Street, then northerly along the western property line of 170 West 130th Street to the southern curbline of West 130th Street, then easterly along the southern curbline of West 130th Street to a point on a line extending southerly from the western property line of 147 West 130th Street, then northerly along the western property line of 147 West 130th Street, then westerly along the southern property lines of 148 West 131st Street to 156 West 131st Street, then northerly along the western property line of 156 West 131st Street to the southern curbline of West 131st Street, then easterly along the southern curbline of West 131st Street to a point on a line extending southerly from the western property line of 161-163 West 131st Street, then northerly along the western property line of 161-163 West 131st Street and along the western property line of 166 West 132nd Street to the northern curbline of West 132nd Street, then westerly along the northern curbline of West 132nd Street to a point on a line extending southerly from the western property line of 161 West 132nd Street, then northerly along the western property line of 161 West 132nd Street, then easterly along the northern property lines of 161 West 132nd Street to 103 West

132nd Street, then southerly along the eastern property line of 103 West 132nd Street, extending southerly across West 132nd Street and southerly along the eastern property lines of 102 West 132nd Street and 103 West 131st Street to the northern curbline of West 131st Street, then westerly along the northern curbline of West 131st Street to a point on a line extending northerly from the eastern property line of 104 West 131st Street, then southerly along the eastern property line of 104 West 131st Street, then easterly along the northern property line of 103 West 130th Street, then southerly along the eastern property line of 103 West 130th Street to the southern curbline of West 130th Street, then easterly to the point of beginning.

Summary

Central Harlem – West 130th-132nd Streets
Historic District

The Central Harlem – West 130th-132nd Streets Historic District consists of approximately 164 properties, primarily row houses with a handful of apartment and institutional buildings, located on the mid-blocks of West 130th, West 131st, and West 132nd Streets, between Lenox and Seventh Avenues. Constructed during the speculative building boom that created Central Harlem's row house neighborhoods in the late 19th century, this highly intact district illustrates not only the architectural development of Harlem, but the rich social, cultural, and political life of Harlem's African American population in the 20th century.

Development within the district occurred rapidly in the final decades of the 19th century as transportation and infrastructure improvements made Harlem an attractive neighborhood for New Yorkers looking to escape the overcrowding of Lower Manhattan. Central Harlem became a residential enclave for the middle and upper-middle class at the close of the nineteenth century. In less than two decades, architects like Cleverdon & Putzel, Charles Baxter, and William J. Merritt built row houses with standardized designs and materials, primarily in the neo-Grec style, filling the once empty blocks with single-family homes sold to families of Dutch, German, and English heritage.

By the turn of the century, Harlem began to attract middle-class African-American families moving north to escape the conditions of New York's Tenderloin District, which historically was one of the few areas open to black families. The Central Harlem – West 130th-132nd Streets Historic

District remained almost exclusively white through the 1910s, but by the 1920s the neighborhood was primarily a middle-class African-American neighborhood.

The concentration of academics, reverends, doctors, activists, artists, actors, and musicians created the conditions that made this area home to an impressive variety of cultural, religious, civic, and political activity. Professional and social organizations such as the New Amsterdam Musical Association (NAMA) which is the oldest African-American musical association in the United States and the Alpha Physical Culture Club, the first all-black athletic club in the United States, sought to meet the needs of a community that was kept out of the equivalent "white-only" groups of Manhattan. As a microcosm of the African American experience in greater Harlem, the district is not only significant for its contributions to the social and political history of the immediate area, but to the nation as a whole, due to its role as the location of the planning headquarters for the March on Washington for Jobs and Freedom in 1963, which remains the nation's largest political demonstration. This event was instrumental in spurring the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965.

Today, the Central Harlem – West 130th-132nd Streets Historic District is not only a significant enclave of residential architecture representative of Central Harlem's first major phase of development, but a remarkable reminder of the substantial role that the African American community of Harlem played in creating political and social change in New York City and the nation.

Historical and Architectural Development

Central Harlem – West 130th-132nd Streets
Historic District

Early History of Harlem: European Settlement -1800¹

Before Manhattan was developed, the area now contained within the Central Harlem – West 130th-132nd Streets Historic District was part of the flat meadow land of the Harlem Valley, with the hills and the cliffs of the Harlem Heights rising just to the west and low marshland along the Harlem River to the east.² Prior to the arrival of European fur traders and the Dutch West India Company, Manhattan and much of the present-day tri-state area was populated by bands of Native Americans from the Lenape tribe. The Lenape traveled from one encampment to the other with the seasons, occupying fishing camps in the summer and inland areas, where they hunted and harvested crops, during the fall and winter. In Upper Manhattan, the Rechgawawank clan populated the Harlem flats and the Upper East Side, with a major campsite at Konaande Konge (present day 98th Street and Park Avenue) and seasonal planting fields and fishing camps across the Harlem flats.³ When Director-General Peter Minuit of the Dutch West India Company “purchased” the island from the Lenape for sixty guilders worth of trade goods in 1626, the deal was made with Lenape tribes in Lower Manhattan who did not have land rights beyond Yorkville on the East and Manhattanville on the West. The Rechgawawank continued to resist the settlement of Harlem based on this understanding of the so-called “sale,” and continued to take action against incursions across the Harlem Valley and the Harlem Heights.⁴

Throughout the first half of the 17th century, the Dutch West India Company encouraged the development of New Netherland through generous land grants to settlers.⁵ The greatest portion of the Harlem Flats was granted to Jochem Pietersen Kuyter, who arrived in New Netherland in 1639. His four hundred acre farm, which he named Zengendal or the Vale of Blessing, occupied most of the Rechgawawank planting area known as Schorakin.⁶

While Native American raids were not uncommon, a particularly aggressive attack in 1655 caused European settlers to flee to the protection of fortified lower Manhattan.⁷ In response to the large loss of life and property, New Netherland’s governor Peter Stuyvesant officially prohibited the settlement of “exposed situations,” requiring farmers to move to town until a settled village could be established to provide protection for pastures, farms, and residents.⁸

The establishment of Nieuw Haarlem by Peter Stuyvesant in 1658 sought to provide for the security and livelihood of those willing to resettle the Harlem Flats. The village of Nieuw Haarlem was positioned at the confluence of the Old Harlem Road, the Indian Trail, and the Eastern Post Road, an area that today would be roughly centered around East 120th Street and Third Avenue in East Harlem. Under the provisions of the original ordinance, freeholders were allotted farms of 36 to 48 acres and meadows of 12 to 16 acres, protected by Dutch West India Company soldiers. The ordinance also provided for an “Inferior Court of Justice” and village minister once 20 to 25 families had settled there, and the construction of a good wagon road between Nieuw Haarlem and New Amsterdam, to be built by the Dutch West India Company’s slaves.⁹ The earliest farmland to be subdivided and distributed between the first villagers of Nieuw Haarlem was that of Jochem Pietersen’s Flat, a name that was recorded in title deeds through the 19th

century.¹⁰ Soon after the establishment of the village center, the English regained control of New Netherland; and in 1664 the English colonial government expanded the land grant to Nieuw Haarlem 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 early as the 1760s, as the steadily increasing population in lower Manhattan brought with it crime and disease, upper Manhattan began to attract wealthy citizens who constructed country estates, like the Morris-Jumel Mansion (a designated New York City Landmark, built c. 1765). However, with the beginning of the Revolutionary War in 1776, battles in Harlem between the British Army and George Washington’s forces caused damage to the town, displacing residents and making it inadvisable to remain on the sparsely settled estates across both the Harlem Flats and the Heights.¹¹ It was not until after the war that Harlem received renewed interest from wealthy New Yorkers once again looking to move from the city.¹² The most famous of the post-war estates constructed in Harlem was the Grange, built for Alexander Hamilton in 1801 (a designated New York City Landmark).¹³

A Century of Change: Early Development of Central Harlem

Despite the presence of several scattered estates, Harlem remained a sparsely settled farming area of only about ninety families until the mid-19th century. By this time, many of the farms suffered from soil depletion after decades of cultivation and were left fallow, subdivided into smaller plots, or sold at public auction. Those in search of cheap land bought small parcels and began to erect one- to two-story frame houses, while others (often early Irish immigrants) merely squatted on abandoned land,

building shelters and shantytowns from anything available.¹⁴ Despite this “village of shanties and huts” that the New York City Board of Alderman described as a “third or fourth rate village,” Harlem still retained much of its natural beauty and became a country retreat for the wealthy.¹⁵ When the Commissioner’s Plan of 1811 applied a grid plan to Manhattan, encompassing 12 north-south avenues, running approximately parallel to the Hudson River and 155 cross streets (extending from Houston to 155th Street), dense, urban development as far north as Harlem was still considered centuries away.¹⁶ However, speculators who bought cheap property as early as the 1820s through the 1850s sold at enormous profits as lower Manhattan faced overcrowding and residents began to flee northwards.

The area of the West 130th-132nd Streets Historic District occupies land that was within the farms of John Myer (or Meyers) and John Sickels, both descendants of original freeholders of Nieuw Haarlem.¹⁷ Both Myer and Sickels sold their land to Charles Henry Hall in the 1820s.¹⁸ Hall, who had recently relocated from the area that is now SoHo, bought nearly 200 acres in Central Harlem to serve as both a country estate for fishing and horse breeding, as well as a speculative investment.¹⁹ His home, a large mansion that stood between what is now Fifth and Sixth avenues and 131st and 132nd Streets (just east of the district), was known for its extensive gardens that featured a manmade lake. In order to increase the value of his investment and spur the development of Harlem, Hall became a great proponent of civic improvements, becoming the alderman of the 12th Ward, regrading Third Avenue, paving streets and sidewalks, and actively campaigning for the extension of train service to Harlem.²⁰ 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.²¹ Hall subdivided his land along the

guidelines of the Commissioner's Plan, selling blocks and lots through 1839, by which time the New York & Harlem Railroad had begun service from downtown to Harlem along Fourth Avenue.²²

The addition of transit lines along Eighth Avenue (1852) and Third Avenue (1858) provided greater ease in transportation between lower Manhattan and Harlem, which, when coupled with a population boom following the Civil War, set the stage for the development of Harlem at the end of the nineteenth century.²³ Harlem's urbanization was also assisted by the graft of the Tweed Ring years; William "Boss" Tweed was involved in road building, bringing gas lines to Harlem, and pushing for the replacement of street level transit with elevated trains. Developing infrastructure and selling land was enormously profitable for the city under the Tweed Ring, yet was seen by many as the cost of progress, creating the conditions to allow for Harlem's rapid development during the "Flash Age" from the end of the Civil War to the turn of the century.²⁴ A short-lived financial panic from 1873 to 1876 caused building to halt temporarily, but by the end of the 1870s Harlem was in the midst of a substantial speculative building boom that shaped the row house neighborhoods of Central Harlem, of which the historic district is a characteristic example.

Speculative Development in the Historic District

Residents moving into Central Harlem in the late-19th century were largely a middle and upper-middle class population who sought to escape from the overcrowding of southern Manhattan, and who saw Harlem as a new suburb of New York City. The row houses of Central Harlem were bought by German, Irish, and English immigrants as well as native New Yorkers. Unlike the row houses of upper-class New Yorkers, these homes were often used as multi-family residences, and taking on

boarders to supplement the income of the homeowner was a common practice. Within the historic district, census records listed anywhere from two to five separate heads of household at each address.²⁵ This preference for row house living over apartment-style living reflected what was considered an American bias for "home" in the contemporary press.²⁶ For 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. Europeans of distinction, of all countries, think much less of the exterior of their residences.²⁷

While the average resident in the historic district appears to have taken advantage of multi-family residential arrangements, the row house typology allowed for an appearance of status and personal success. This preference defined the streetscapes of Harlem, and after initial developments around Mount Morris and Morningside parks and in Washington Heights, Central Harlem above 125th Street quickly filled with modest houses in the 1880s speculative building boom, turning "Harlem of the rocks and goats" into a dense row house

neighborhood by the early 1890s.²⁸

Apart from its first two houses at 141 and 152 West 130th Street, very few buildings were built on an individual basis or were owner-occupied; instead, the more economical approach of speculatively developing rows of two or more homes was common in the district. This approach had been popularized prior to the Civil War and the Italianate style row houses of the 1840s through the 1860s were often built in long rows that proved cost-effective for both builder and developer, and reflected the prevailing taste for monumental streetscapes with “boldly protruding stoops, richly ornamented doorways, smooth brownstone fronts, and heavy cornices [that] receded into the distance for an impressive vista.”²⁹ While the preferred style transitioned from Italianate to neo-Grec by the 1870s, the speculative approach to low-scale residential building remained constant in upper Manhattan and in Brooklyn until the turn of the 20th century.

Within the Central Harlem Historic District speculative building resulted in phased development of the streets, with the earliest construction generally grouped along West 130th Street. Development quickly moved northwards and the greater variety of building style, type, and height along West 132nd Street is a result of that street’s slightly later period of development.

The first building constructed in the district, at 141 West 130th Street, was built in 1878 for Emma Boone and was designed by Bartholomew Walther. The building’s brownstone facade and neo-Grec design allows it to blend with the streetscape of West 130th Street, but it is noticeably shorter than the buildings on either side, providing a visual clue to its earlier erection date and more modest construction. Located just across the street, 152 West 130th Street was built in 1879 for T. W. Jockel and designed by J. Irving Howard.³⁰ The building

was constructed with a modest brick facade with understated stone lintels and sills for a lawyer and his father, a carver. The Jockel family was listed on West 130th Street during the 1880s United States Census, and would own the building until 1886.³¹

In contrast to the modest brick dwelling at 152 West 130th Street, the nearly simultaneous construction of 103 and 105 West 132nd Street in 1879 was more typical of the development that defined the district (Figure 1). Built as part of a speculative row by J. F. Pupke and designed by John C. Prague, these two buildings were built in addition to six other row houses along Lenox Avenue (since altered). While 132nd Street was generally the last area within the historic district to be developed, the fact that Pupke had purchased a large section of the block at the southeast corner of Lenox Avenue and West 132nd Street allowed him to develop these mid-block buildings as development became more lucrative along the avenue.

Other builders bought large swaths of the district and developed portions as they were able. Among these were family organizations like the McReynolds brothers, Anthony and William; and the Wright brothers, Isaac, Samuel, and Stephen. These builders, and others within the district, undertook projects throughout Central Harlem; other speculative rows of theirs can be found in the Mount Morris Park Historic District and the Mount Morris Park Historic District Extension.³²

The Wright brothers were the most active builders in the district and were responsible for developing 42 of the extant row houses in the district. Of these 42 buildings, the majority were grouped along the eastern half of the block bounded by West 130th and West 131st streets (towards Lenox Avenue). The seven easternmost buildings along both streets were built simultaneously in 1884, with the adjacent four along both streets—directly west—being constructed in 1885. This method of

developing property within the same block allowed for speculative developers to efficiently group their labor force, and their financial and material resources, moving from one row to the next as properties were completed and sold.

Due to the speculative development model, developers were known to work repeatedly with the same architect or firm, and would reuse the design for one row on the next, avoiding the expenditure of commissioning a new design. The Wright brothers, particularly Samuel, often worked with Cleverdon & Putzel, and their collaborations can be seen in the Central Harlem – West 130th-132nd Streets Historic District, as well as in the Mount Morris Park Historic District and its extension. This led to the repeated use of a number of building elements throughout the district, such as the Tuscan-columned entrance surround (Figures 2-3) which can be found on a number of row houses in Central Harlem.

Architectural Styles

At the time of the district’s development, the neo-Grec was the most popular style for row houses in New York City. The neo-Grec style continued to be commonly used for row house design through the 1880s, when it was supplanted by 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 buildings are representative of the neo-Grec (115), with a handful of Queen Anne (17), Renaissance Revival (19), and Romanesque Revival (2) buildings.

The neo-Grec Style

The neo-Grec was popularized in the years after the Civil War as the foliate and ornate Italianate style that had dominated row house design from the 1840s through the 1860s began to fall out of favor.³³ The Italianate style had become synonymous with the

brownstones of the period that valued the monumental streetscape and the palazzo, with ornamental carved detailing and a preference for three-dimensional ornate decoration around windows and doors. 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 more economically create decorative details.³⁴ While a financial consideration, the incised designs of the emerging neo-Grec style reacted to the seemingly fussy hand-carved details of the Italianate and “took on a regularity and precision thought to be expressive of an increasingly mechanized and industrial society.”³⁵

This preference for a more modern and innovative design was influenced by French architecture which had revived interest in Classical Greek design in the 1840s. The work of Henri Labrouste, particularly the Bibliothèque Sainte-Geneviève, which uses simplified designs thoughtfully placed to emphasize building structure and load within a classical framework, is generally referred to as the primary example of the expressive qualities of the neo-Grec. Richard Morris Hunt, the first American to study at the École des Beaux-Arts in Paris is credited by scholars for introducing the contemporary ideas of French architecture, and thereby the neo-Grec, to the United States. His Tenth Street Studio Building, built in 1857, introduced a French-influenced “Graeco-Romantic” design that stressed rational and geometric facade organization.³⁶ Hunt’s more decorative designs for the John Quincy Adams Ward Houses (1868-1869, demolished) were more typical of how the neo-Grec style was interpreted for row house architecture in New York City. Incised designs were placed in areas of structural load and tension, around openings, and in bands and paneling along the facade.³⁷ While Hunt’s work was on a grander scale than the

speculative houses built for the middle class, his designs received widespread coverage in contemporary architectural publications and were influential to the field. Architectural historian Sarah Bradford Landau has stated that “the New York architects and builders who followed Hunt’s lead picked up on only the unmolded lintels and stylized ornament,” and in the work that emerged from this interpretation, “the chief merits of the New York Neo-Grec house front were simplicity and modernity.”³⁸

By the 1870s the neo-Grec had become the style of choice 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.³⁹ As applied to row house design, the neo-Grec did not significantly break with the precedents of the Italianate, continuing to use the brownstone front, and the general proportions and facade organization of the earlier style. This similarity led to the use of a recognizable transitional Italianate/neo-Grec style that lacks much of the incised detailing of the neo-Grec, but demonstrates a general simplification and flattening of forms, particularly in the door hood. This reduction of previously ornate carved features into more geometric volumes can be seen in the cornice and door enframing at 143, 145, and 147 West 132nd Street, designed by E. D. Stebbins in 1883 (Figure 4).⁴⁰

More typical examples of the neo-Grec are identified through the presence of a number of features commonly associated with the style, including most notably both neo-Grec fluting and incised detailing.⁴¹ 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 Central

Harlem Historic District the use of incised detail can be seen in its most prolific form on the facades of the row from 129 to 133 West 130th Street (Figures 5-6). Constructed in 1881 by the builder Samuel Lynch, these facades demonstrate the characteristic flattening of the style, as window enframements project from the facade but remain nearly planar, with only an understated molded sill course on the second and third stories. The primary decoration is achieved through incised detail applied to the flat enframing in floral designs, circles, diamonds, and neo-Grec fluting.

In contrast to these more overt depictions of neo-Grec incising and flattening, the style could also be evoked through a restrained use of angular geometry, as in the 1879 brick-fronted residence for the Jockel family at 152 West 130th Street (Figure 7). Here the expression of the neo-Grec style is simple and sparse, with the flatness and angularity of simplified triglyphs and guttae used as volutes under the molded stone lintel of the door hood as the only indications of the building’s style.⁴² The use of brick on this row house is also a marker of the more limited means of the owner, as brownstone had remained the building material of choice for row house builders since the late 1840s, particularly in Manhattan, and by the 1860s brick was regarded as a material for only modest middle- to working-class residences.⁴³ This trend would change with the increasing popularity of decorative textured-brick facades in the Queen Anne style.

Neo-Grec cornices are also recognizable for their geometric designs and simplified patterns. Characteristic examples can be found at 124 West 130th, 129 West 130th, 144 West 130th, and 113 West 132nd streets. The cornice at 113 West 132nd Street is particularly interesting for its layering of simple geometric elements (Figure 8). An unusually heavy and ornate cornice is used on the row houses from 135 to 139 West 130th and on the two “old

law” tenement buildings (since combined) at 125-127 West 130th Street. All five buildings were designed by architect Charles Baxter in 1882 with identical neo-Grec design features. The use of identical neo-Grec design on both row houses and apartment buildings is illustrative of the desire to disguise tenements by employing the design rhetoric of the single-family row house, and blends multi-family use into the row house streetscape (Figures 9-10).

As the style proliferated through the 1880s, variations on the neo-Grec row house were developed by architects and developers in an effort to keep the style fresh and appealing to home buyers. Among these were rare variations incorporating Middle Eastern and Egyptian influences. Middle Eastern influences are only minor but can be seen at 103 and 105 West 132nd Street. Both buildings incorporate flattened ogee arches in lintels and door enframements, and 105 West 132nd Street retains its basement-level lobed incised lintel (see Figure 1). The inclusion of these design elements hint at the broader enthusiasm for “Orientalism and exoticism” that saw the introduction of Asian and African influences into architecture and the decorative arts in the years following the Civil War.⁴⁴ The Egyptian Revival architectural style enjoyed two brief periods of popularity—first from the 1830s to 1850, and then in the 1920s following the discovery of Tutankhamen’s tomb—but Egyptian design influences remained fashionable, “enjoy[ing] an almost constant vogue” in furniture and the decorative arts.⁴⁵ Americans’ interest in Egypt surged following the 1869 opening of the Suez Canal, and the influence of Egyptian design on the neo-Grec is strongly expressed on the facades of the three row houses at 143-147 West 130th Street, designed by Joseph H. P. Inslee in 1880 (Figures 11-12).⁴⁶ Inslee’s design on West 130th Street used a variety of eclectic elements—including oversize

lintels, saw-tooth detailing, battered window enframements, sill aprons, pilaster supports, and a cove (or “cavetto”) paneled cornice—that culminated in a generally Egyptian feel, combined with neo-Grec style hallmarks including highly geometric elements and incised details.

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. While the district’s neo-Grec buildings are primarily representative of the style’s flatness and simplicity, some details not generally associated with the style were also incorporated, 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 seen in the inclusion of features that are more Queen Anne in design, such as columns and high-relief carving, the use of the sunflower or sunburst pattern—a hallmark of the Queen Anne style—and the use of unusual proportions and scale that demonstrate a preference for rounded forms, varied massing, and an eclectic combination of classical decorative elements.

The Queen Anne Style

The Queen Anne 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 of the style. In New York City one of the earliest known uses of the Queen Anne was by Sidney V. Stratton in 1878 for the New York House and School of Industry (120 West 16th Street, a New York City designated landmark).⁴⁷ 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.⁴⁸ The American Queen Anne style melded medieval English and classical architectural elements with the classical features of the American colonial past.⁴⁹ The Centennial Exposition of 1876 revived interest in colonial architecture, and 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 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 overall symmetry and cohesion in the design of the row as a whole. The inclination for individuality became increasingly important as the monumental streetscape and the seemingly interminable rows of identical repeating brownstones had fallen out of public favor at the end of the 19th century. While the upper classes commissioned buildings that reflected their personal tastes, middle-class homeowners also began to seek out variation that would make their homes distinct, creating a demand for row houses with variation and eclectic design features.⁵⁰ The two partially extant rows built for Mattie A. Cockburn from 111 to 121 West 131st Street demonstrate the application of different design features to help individualize each facade, and details such as the ornate carved tympana in the basement-level horseshoe-arched openings are each unique, featuring a variety of birds, floral details, and even a dragon (Figures 13-15).

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.⁵¹ While the Queen Anne style in New York is generally identified with brick and terra cotta, the use of brownstone fronts can be seen in the district from 111 to 121 West 131st Street (1889-1890, Cleverdon & Putzel and E. H. Cockburn) and at 162 West 130th Street (1889, Cleverdon & Putzel) (Figure 16). William J. Merritt’s row of Queen Anne style homes at 164, 166, and 168 West 130th Street (Figure 17), built in 1884, show many of these hallmarks of the style, with their rusticated brownstone basements and box stoops supporting upper stories of brick with oriel windows, projecting bays, and terra cotta tiles and panels. No. 164 West 130th Street additionally features an asymmetrically placed pediment, while 168 West 130th Street has a Flemish gable with finials and sunbursts.⁵²

The Romanesque Revival Style

The Romanesque Revival style became popular from the 1880s through the 1890s.⁵³ 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.⁵⁴ William J. Merritt’s Friendship Baptist Church at 146 West 131st Street demonstrates this application through the use of rough rock-faced stonework with contrasting color around main architectural features, including the rose window and corbeled round-arches of the entrance and window openings (Figure 18). The style was most popular for commercial and institutional buildings, like Friendship Baptist Church, though often on a larger scale, and while the style was “for nearly a decade ... the foremost

architectural mode in America,” it was not as easily adapted to the narrow row house. Few strictly Romanesque Revival style structures were constructed in the Central Harlem 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.⁵⁵ Such a mixture can be seen within the district at 122 West 130th Street, designed Henry M. Congdon in 1883 (Figures 19-20). This building, while clearly Romanesque in its use of arched openings and a rock-faced stone facade with alternating smooth-faced and rock-faced corbeled lintels, also features a number of Queen Anne style features like decorative metal railings, inset panels with sunbursts, and short columns that are more slender (seen in the Queen Anne) than squat (as would generally be identified in the Romanesque Revival).

The Renaissance Revival Style

The Renaissance Revival style enjoyed its greatest popularity in New York City after the peak years of construction in the historic district. While it was used on only 19 buildings within the Central Harlem historic district the Renaissance Revival style was applied to possibly the greatest variety of building types, including individual row houses, speculative row houses, flats buildings, tenements, and in alterations to older structures. Balanced and subdued, this classical style, which was 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 America was spurred by the construction of McKim, Mead & White’s Villard Houses (1882-1885, a designated New York City Landmark) based on Rome’s Palazzo della Candelaria, and the 1893 World’s Columbian Exposition in Chicago with its widely publicized and

classically inspired “White City,” played a major role 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, which recalls the white marble of classical architecture, brownstone was still used in many examples and dominates those found in the Central Harlem Historic District.⁵⁶

The earliest example of the Renaissance Revival style within in the district is a restrained interpretation in a brownstone-front residence built by the owner-architect James Barrett at 133 West 132nd Street in 1883. The facade features strong horizontal delineation with bandcourses and sill courses and varying stone treatment on each story with classical details in its door surround and a classical modillioned and denticulated cornice (Figure 21). The row houses from 158 to 166 West 132nd Street are a more expressive example of the Renaissance Revival; built for Ethelbert and Adelaide Wilson by architect John F. Miller in 1886, these row houses were built to 20-foot widths, significantly larger than most of the neighborhood’s row houses. The buildings feature an elaborate first story with banded Corinthian columns and pilasters decorating an entrance portico and adjacent paired windows (Figure 22). Both this row and the 1887 row from 126 to 134 West 131st Street, designed by Cleverdon & Putzel, illustrate clear horizontal divisions and the hierarchical organization of facade detail that is characteristic of the Renaissance Revival style. Particularly expressive, the 1887 row features strong horizontal lines created by sill courses and band courses that carry through all five facades. Curved and fluted brackets under molded lintels repeat, while sill aprons and carved details change from more three-dimensional and decorative

on the first floor to simpler and more flattened forms on the third floor (Figures 23-24).

As one of the last styles to be introduced during the district's development and as it was popularized simultaneously to the growing acceptance of multi-family apartment style living, the Renaissance Revival was used for many of the district's apartment buildings. The five five-story with basement apartment buildings from 148 to 156 West 131st Street, built by Henry Andersen in 1896, present not only some of the tallest buildings in the district but also are a particularly imposing row in their restrained Renaissance Revival design (Figure 25). Once again prioritizing horizontal bandcourses and sill courses, the row was designed in an A-B-A-B-A configuration with alternating two- and three-story projecting angled bays over foliate consoles. In plan, these buildings are representative of the dumbbell-tenement or "old law" tenement design that became typical following the passage of the Tenement House Act of 1879 that required that each room have access to light and air.

The passage of the Tenement House Act of 1901, known as the "new law," increased the requirements for light and air, effectively banning the construction of tenements on the traditional 25-foot-wide lot. Instead, "new law" tenements were much larger, occupied lots of 35 feet or more, were often six or seven stories tall, and were designed around one or more light courts.⁵⁷ The last building to be built in the Central Harlem Historic District until the 21st century was the 1906 new law tenement designed by Bernstein & Bernstein for Israel Block, which demonstrates the application of the 1901 law in its H-plan, six-story Renaissance Revival design with ground floor commercial space, on a 56.5 foot lot.

Non-Residential Design in the Historic District

While the architecture of the district is primarily

residential in character, the presence of a few institutional and commercial buildings enrich the story of the historic district. Two buildings were purpose-built for non-residential use: the one-story Romanesque Revival style church at 146 West 131st Street, and the stable (currently in use as a garage) at 161-165 West 132nd Street. Other buildings were adapted from their original residential use for institutional use through alterations or new facades in the 20th century, including 125-127 West 130th Street (now Beulah Baptist Church), 159 West 132nd Street (Baptist Temple), and the Utopia Children's Home at 170 West 130th Street.

The 1883 church at 146 West 131st Street, designed by William J. Merritt, is one of the few Romanesque Revival styles in the district and was constructed for the Baptist Church of the Redeemer. It has continually offered space for social, religious, and political activities within the neighborhood, providing the community with a much needed gathering space that is limited by the size and scale of the neighborhood's row houses.

A commercial stable was constructed at 161-165 West 132nd Street 1889, as the rest of the block was developing with residential row houses and tenement buildings. With increased land value along the avenues, stables were often located on side streets and their facades were given dignified architectural envelopes that could blend easily with their surroundings through regular fenestration, floor heights, and cornice lines. The original 1889 design by Julius F. Munckwitz and its identical 1914-addition by Mortimer C. Merritt, was intended to allow the four-story building to be sympathetic to its residential context (Figure 26). The block was contemporaneously seeing the development of the five-story Queen Anne style tenements from 149 to 155 West 132nd Street, and the garage's facade with its regular window openings, prominent pressed-metal cornice, and its use of a brick and stone palette

seen throughout the district, connects to the surrounding context.

In the 20th century, the residential row houses of the district were repurposed for a range of non-residential uses. The redesign of facades at 125-127 West 130th Street and 170 West 130th Street are rare examples of these new uses having a physical manifestation on the building exterior. The two neo-Grec apartment buildings at 125-127 West 130th Street were repurposed as a venue for the neighborhood's social functions early on. While the 1882 buildings were converted from multi-family living to a convent for the Sisters of the Assumption in 1899, by 1917 they had become St. Luke's Hall, which housed fraternal organizations and benefit societies that served the community. Alterations to the building from 1924 to 1928 helped to identify the building's new purpose within the community, and a one-story front addition created new ground-floor entrances, marking a change from the stoops of the surrounding row houses (see Figure 10). The Renaissance Revival style addition used classical tropes and symbols, with pilasters and urns, to illustrate this public function. The building's visitors in the 1920s and 1930s attended lodge meetings, dances, social events, religious ceremonies, political meetings and lectures in these adaptable, paired four-story buildings.

The Utopia Neighborhood Club purchased the original 1884 Queen Anne row house at 170 West 130th Street in 1924, and in 1928 hired Vertner Tandy to modernize the facade in a manner that was fashionable for New York City row houses in the second and third decades of the 20th century.⁵⁸ The Utopia Neighborhood Club, which was run by African American working women in Harlem, formed and ran the Utopia Children's Home from this building. The Utopia Children's Home served as a day care center that provided a safe environment for the neighborhood's children away

from the city's streets. While most institutions housed within the historic district chose to make only economical interior alterations, the Utopia Children's Home made visible changes to illustrate the building's new use and mark it as a community asset. Financial assistance from the Rockefeller Foundation and partnerships with the Children's Aid Society and the Welfare Council of New York raised the importance of the venture.

Vertner Tandy was the first African American architect registered in New York State after his graduation from Cornell University's School of Architecture in 1908. As a resident of nearby Striver's Row (designated as the St. Nicholas Historic District) with a practice in New York City through the 1940s, Tandy was active in Harlem society, and his surviving works include the Rush Memorial A.M.E. Zion Church (Tandy & Foster), St. Philip's Protestant Episcopal Church (Tandy & Foster, a designated New York City Landmark) which served the oldest African American Episcopal congregation in New York City, the Ivey Delph Apartments at 13 Hamilton Terrace (within the Hamilton Heights Historic District), and Villa Lewaro (a National Historic Landmark) in Irvington, New York, which was the home of Madam C.J. Walker, the cosmetics entrepreneur who was the first black female millionaire in America.

For 170 West 130th Street, Tandy's redesign removed the features of the typical, then old-fashioned, row house, replacing the high stoop with an entrance at the ground floor and removing the classical decorative elements, creating a Mediterranean-inspired stuccoed front with a projecting roof (Figures 27-29).⁵⁹ Tandy's simplification of the facade was the result of early 20th-century aesthetic preferences and the financial considerations of the client who wanted an updated, but economical, building for the new Utopia Children's Home.

Cultural History of the Central Harlem Historic District

Central Harlem – West 130th-132nd Streets
Historic District

The first residents of the row houses in the Central Harlem – West 130th Street-West 132nd Streets Historic District were predominantly white and middle-class. After the turn of the 20th century, New York City's African-American population increased as a result of the Great Migration from the American South, and immigration from the West Indies, and with the redevelopment of the Tenderloin pushing African-American families out of Lower Manhattan, they began to rent and purchase homes within the proposed district. By the 1920s it had become a middle-class African-American neighborhood, and throughout the 20th century the row houses were used not only as residences, but also housed clubs, dance halls, restaurants, churches, professional organizations, collaboratives, arts groups, medical facilities, funeral homes, and recreational spaces for the community.

The cultural history of Harlem is distinctly reflected in the three blocks of 130th to 132nd Streets between Lenox and Seventh Avenues. From the first pioneers in the early 1900s, bringing with them their religious institutions and their many organizations of African-American society, to a new generation of African Americans returning from World War I marking a new era in the Harlem identity, to the height of the Harlem Renaissance when African-American literary, theatrical, and entrepreneurial ingenuity was recognized and accepted, to the cooperative movement with its boycotts, rallies and marches that set the stage for the Civil Rights Movement, these few blocks reflect

the hopes and dreams of a people and of a Nation. This essay illustrates the significant history embodied in these three blocks; for more detail on individuals and organizations associated with the district, please refer to the Notable Residents and Institutions section, immediately following.

The Growth of Central Harlem's African-American Community

African-Americans have been a continuous presence in Harlem since the 1630s. A 1703 census noted a total of 76 black men, women, and children in Harlem, both free and enslaved. The first federal census in 1790 noted more than 115 slaves, with 26 living in their own homes, and 44 non-white free persons living in Harlem.⁶⁰

In the 1880s African-Americans in upper Manhattan were predominantly in East Harlem along Second and Third Avenues below East 125th Street.⁶¹ In 1893 and 1894 there were additional enclaves on West 130th Street between Broadway and Amsterdam Avenue, and tenement buildings smattered throughout Harlem that catered to and advertised for "Elite and middle-class Colored Tenants, looking for respectable neighborhoods settled on West 134th Street."⁶² A 1900 riot in the tenderloin district helped to spur the transition north to Harlem, and a small number of middle-class African-American families started to populate Central Harlem around 1904 and 1905 between Lenox and Fifth Avenues.⁶³

In 1900 no African-American families owned or rented property within the three blocks of West 130th to 132nd Street between Lenox and Seventh Avenues. The African-Americans who did live there were live-in servants. There were several African-American families recorded in the 1910 census living on West 132nd Street, renting houses at Nos. 111, 133 and 156 West 132nd Street; and there were several African-American families with

lodgers at 172 West 132nd Street.⁶⁴

Between 1904 and 1905, a speculative construction boom was stimulated by the new subway, however, the real estate market in Harlem collapsed, leaving many new apartment houses along Seventh and Lenox Avenues empty.⁶⁵ To find tenants landlords reduced rents, and sold or leased their properties to real estate firms. During this time, Phillip A. Payton, Jr. founded the Afro-American Realty Company and was instrumental in helping Africa-Americans move into Harlem.⁶⁶ The Nail and Parker real estate firm founded in 1907 by John E. Nail and Henry Parker also played a significant part in the growth of African-American Home ownership in Harlem.⁶⁷ The number of African-American property owners increased in Harlem in the later part of the 1910s to the 1920s, purchasing row houses, churches, theatres, and apartment buildings.

African-Americans moving to New York in the period of 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, residential restrictions, and racial covenants. Dating since 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.⁶⁸ The effects of these discriminatory residential segregation policies have had a lasting effect on Central Harlem and other New York City neighborhoods well into the 21st century.

In opposition to African-American families moving into Central Harlem, white residents and landlords created organizations like the Protective

Association for 130th to 132nd Streets,⁶⁹ the Save Harlem Committee, the Anglo-Saxon Realty, and the Harlem Property Owners’ Improvement Corporation (HPOIC). These organizations were active from 1910 to 1915,⁷⁰ 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.”⁷¹ The HPOIC sought to advance racial covenants within the boundaries of 110th Street on the south, the Harlem River on the north, Park Avenue on the east, and Morningside, Nicholas and Bradhurst Avenues on 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 blacks in the vicinity of 135 and Lenox Avenue.”⁷²

Within the Central Harlem Historic District, The Protective Association for 130th to 132nd Streets likewise raised funds, hired lawyers, and filed “Restrictive Agreements” attached to lots along both sides of West 130th Street, and both sides of West 131st Street. In February 1912 over 65 white property owners signed a “restrictive agreement”⁷³ stating that the agreed homeowners listed by name and address on these blocks would: “not sell or rent to people described as negro, mulatto, quadroon, or octoroon of either sex as tenant, guest, boarder, or occupant in any manner.”⁷⁴ Rather than seeing property values decrease as a result of African Americans purchasing or renting homes in all-white or mostly white neighborhoods, however, property values tended to rise as African-Americans were willing to pay more for properties than whites were, simply because their housing supply was so restricted and they had so few choices.⁷⁵ Ultimately,

the restrictive covenants and similar policies all failed; the white property owners began to rent and sell to African Americans willing to pay inflated prices.⁷⁶

The period from 1910s to 1920s witnessed an increase in the African-American population in New York City fueled by immigration, “the Great Migration,” and the growth of the African-American middle-class. A small but significant number of African Americans gained access to teaching, medicine and other professions. African-American ownership of real estate is reflected in Central Harlem, within the blocks of West 130th to West 132nd Streets between Lenox and Seventh Avenue. A 1917 article in *The New York Times* called Harlem “The Wealthiest Negro Colony in the World.” Many of the new African-American middle-class families owned property in central Harlem as early as 1915, and by the 1920s and 1930s, most African American families rented or owned property and all took in lodgers or boarders to offset rental costs and mortgages.⁷⁷

In New York City between 1914 and 1916, apartment construction ranged between 1,200, and 1,365 units per year. In 1917 it dropped to 760 units and down to an all-time low of 130 units in 1918, no buildings were built between 1920 and 1924. During World War I, building construction industry focused its assets to the war effort, thus contributing to housing shortages and rent inflation.

Between 1919 and 1926, African-American rents increased from \$21.64 to \$41.77 per month in Harlem.⁷⁸ By the 1920s, despite few improvements made within Harlem apartment buildings, African Americans living in Harlem paid higher rents than their white counterparts living in comparable living arrangements in other parts of Manhattan. In 1916 the Urban League and other community institutions held a meeting with Harlem’s African-American community, property owners and landlords to shed

light on the issue of rising rents and poor housing conditions; they demanded fair rents, healthy housing conditions, and landlord accountability as their community rights. This would be the first of many such meetings and would create a citywide tenant movement aimed at reducing and stabilizing rent.⁷⁹ Tenant organizations employed an array of tactics, including rent strikes, to pressure landlords to lower rents. By 1920 the State legislature passed a series of rent laws to protect tenants’ rights.

As described by the *New York Times* in 2010,

In 1910, African-Americans constituted about 10 percent of central Harlem’s population. By 1914, Harlem had 50,000 African-American residents. By 1930, the beginnings of the great migration from the South and the influx from downtown Manhattan neighborhoods where blacks were feeling less welcome, transformed them into a 70-percent majority. The African-American population in Central Harlem (98 percent) and total numbers (233,000) peaked in 1950.⁸⁰

By this time, what had started out as a predominantly elite white neighborhood had developed into a proud African-American working- and middle-class neighborhood. While some residents were homeowners; most were renters, lodgers or roomers. Many families continued to take in lodgers and roomers to offset housing costs.

Central Harlem Benevolent Societies

African Americans moving to Harlem from other parts of New York City, the Caribbean, and the

south, established roots and created a community. They brought with them cultural institutions in the form of fraternal organizations, benevolent associations, and religious institutions, and created more. In the face of poverty and deteriorating race relations in New York City, African-American New Yorkers, “danced, sang, worshipped, forged friendships, and collectively made New York City into the country’s most dynamic Negro metropolis.”⁸¹

Churches, fraternal and benevolent societies, lodges and economic cooperatives played an important role in the development of Harlem as a community. Mutual Aid Societies and cooperative organizations helped the community tremendously, buying buildings to be sold or rented, providing insurance and financial aid during illnesses, helping with burial costs, and solidifying networks.

The purpose of many fraternal organizations and clubs was social, however, these organizations also served as networking and support systems for African-American doctors, lawyers, actors, politicians and businessmen and women in the community. Fraternal organizations focused on providing its members services such as low-cost medical care as well as survival skills such as thrift, reciprocity, and individual responsibility.⁸² These organizations had names like the Independent Benevolent Protective order of the Elks of the World. The Elks were Harlem’s largest fraternal order, attracting professionals and working-class men. The Elks emphasized educational programs and community service, and offered insurance benefits, help finding jobs and housing, and entertainment, such as organized boat rides and parties.⁸³

The Frogs were one of the first Mutual Aid Societies for African-Americans in the entertainment industry. They started as a fraternity in 1908, founded by eleven men including vaudeville actors Burt Williams (named president in 1910) and George

Walker, Bob Cole, songwriters Alex Rogers, J. Rosamond and Jesse A. Shipp and bandleader James Reese Europe. Williams and Walker purchased 111 West 132nd Street in 1908; it provided a clubhouse with housing for out-of-town member actors, with the help of fundraising in the form of concerts and dances, the organization also paid for member’s burials and some expenses while sick.⁸⁴

The Clubmen’s Beneficial League (1888 to 1945) was one of the earliest African-American beneficial societies in Central Harlem.⁸⁵ Originally organized to give weekly financial aid to its sick members, and aide in the cost of funeral arrangements, at its height the club had more than 1,200 members, owned property in Harlem and maintained assets of more than \$122,000 dollars. There was also a Women’s Auxiliary with 750 members and assets of more than \$10,000 dollars. The organization maintained its headquarters at 127 West 130st Street until the 1940s.⁸⁶

The Utopia Neighborhood Club was established in 1911 by Daisy C. Reid to improve delinquency rates among black children in New York. The organization was financed by the Rockefeller Foundation and partnered with the Children’s Aid Society. Contemporary newspapers provided detailed information on the role of the community in financially supporting the organization and raising all the funds needed to purchase the building at 170 West 130th Street in 1924. This support, along with Vertner Tandy’s redesign, helped to affirm the identity of the Home as a Harlem institution supported by and established to benefit its own community.

The club provided childcare and free children’s health care; it organized the Mother’s Club, which gave children’s health care lectures for parents, and the Utopian Children’s House, which provided a safe environment for hundreds of students a day.⁸⁷ African-American artist and educator

Charles Alston taught art classes at Utopia Children's House, and it was there that he taught a young Jacob Lawrence the fundamentals that would inform his important career as a painter.⁸⁸

Central Harlem Cooperative Movement⁸⁹

African Americans have a long, rich history of cooperative ownership, especially in reaction to market failures, and economic racial discrimination. As early as 1907, W. E. B. DuBois wrote *Economic Cooperation Among Negro Americans*, promoting cooperative economics in the African-American community. He described cooperatives as "companies owned by the people who use their services." In 1918, Du Bois started the Negro Cooperative Guild.⁹⁰ African Americans established school co-ops, farm co-ops, marketing co-ops, grocery co-ops, gas station co-ops, housing co-ops, credit unions, and mutual insurance companies throughout the country from the post-Civil War Era, roughly 1865 to 1900.

The 1900s-1940s saw a rise in cooperative economics throughout the country and in Harlem. The Young Negroes' Co-operative League, and the Brotherhood of Sleeping Car Porters promoted and supported African-American cooperative economic development during that period.⁹¹ The cooperative apartment building at 148-150 West 131st Street, formed in May 1923 and first directed by William Des Verney, is one of the longest-running cooperative buildings in Harlem. As documented by Eric Arnesen, "In 1925, William Des Verney, Roy Lancaster, and Ashley Trotten met with Asa Phillip Randolph at Des Verney's home at 150 West 131st Street to discuss forming a union for the African-American Pullman Porters. This meeting would lead to one of the most successful African-American trade unions in America."⁹² Well into the 1940s, the Brotherhood of Sleeping Car Porters promoted co-ops. The Brotherhood's leaders, including A. Philip

Randolph and Halena Wilson (president of the Brotherhood's Ladies Auxiliary), wrote about economic cooperatives in the newsletter, and promoted, taught, and started cooperatives to keep resources circulating in the Black community.⁹³

Starting in the 1900s, Metropolitan Baptist Church at the corner of 128th Street and Seventh Avenue ran a co-op grocery store, butcher store and a real estate business all for the benefit of the congregation. Reverend Brown also encouraged the church, and the members to jointly invest their money, and "purchase a house a month for investment purposes."⁹⁴ In 1915, the Pioneer Cooperative Society formed in Harlem, and opened a small grocery store in 1919.⁹⁵

Religious Institutions and "Pastors' Row"

The African-American cultural and religious institutions gave a sense of community and protected the dignity of the African-American community.⁹⁶ Ministers of several African-American churches lead their congregations to Harlem; Adam Clayton Powell Sr. pastor of Abyssinian Baptist Church started the "On to Harlem" movements.⁹⁷ James Weldon Johnson wrote in *Black Manhattan*, (1930):

A Harlem church is much more besides a place of worship. It is a social center, it is a club, and it is an arena for the exercise of one's capabilities and powers, a world in which one may achieve self-realization and preferment. The African-American Churches in Harlem were a stabilizing force. Most churches provided classes ranging from vocational training to art, choirs and musical groups, and social clubs.⁹⁸

The reverends and founding members of these early religious institutions would also become political representatives of Harlem, and the businesses that they created to serve the African-Americans coming to Harlem created economic stability. The leadership role of black churches in the Civil Rights movement was a natural extension of their structure and function.

From the early-1900s to the late 1950s, several reverends lived and owned property on West 131st Street, many of whom founded churches that attracted large congregations and became influential in Harlem. There was such a concentration, in fact, that West 131st Street could be referred to as a “Pastors’ Row.” Inhabitants of the row included Reverend James J. Ryder, of the Union Methodist Episcopal Church; Reverend Dr. George H. Sims, who founded the Union Baptist Church; Pastor James Kemuel Humphrey, who founded the first Seventh Day Adventist Church for African Americans and later the United Sabbath Day Adventist Church; and Reverend Dr. Willis W. Brown, who founded Metropolitan Baptist Church in 1896, which would become one of the larger more influential churches in Harlem.

Also located on West 131st Street is Friendship Baptist Church, at 144-146 West 131st Street, which has played a significant role in the community and within the Civil Rights movement. The stone church was designed by William J. Merritt and built in 1883 for the Baptist Church of the Redeemer. It was sold in 1907 to the Congregation Anshe Emeth of West Harlem, and from 1916-1936 it housed the First Harlem Seventh Day Adventist Church, led by West 131st Street resident, Pastor James Humphrey.⁹⁹ The church was sold to Friendship Baptist Church in 1936, which continues to hold services there.

Founded by Rev. Dr. John Iverson Mumford in 1936 the church has provided for the physical,

spiritual, social, and cultural needs of its community for over 80 years. The pastor and the congregation have always been ardent supporters of Civil Rights. Dr. Thomas Kilgore Jr. was Pastor of Friendship Baptist Church from 1947 to 1963. In the 1950's and 1960's, he worked closely with the Rev. Dr. Martin Luther King Jr. and was the eastern representative to the Southern Christian Leadership Conference (SCLC), and was also Vice-president of the New York City chapter of the National Association for the Advancement of Colored People (NAACP). Friendship Baptist Church founded the House of Friendship Community Center in 1953 located at 170 West 130th Street, which housed educational, recreational and cultural centers for the church and community, and later was the location of the National Headquarters for the March on Washington. On July 3 1955, Rev. Martin Luther King Jr., gave a sermon at Friendship Baptist Church.¹⁰⁰

Rev. Kilgore was a primary organizer of the Prayer Pilgrimage for Freedom to Washington in 1957 and helped the New York City efforts for the March on Washington for Jobs and Freedom in 1963.¹⁰¹ The congregation participated in the March, and organized fundraisers, worked with residents in the neighborhood, and provided literature, campaign posters and refreshments for the several Harlem community groups going to the March.

Central Harlem Cultural Institutions

The Central Harlem Historic District consisting of the blocks between Lenox Avenue and Adam Clayton Powell Boulevard (Seventh Avenue) from 130th Street to 132nd Street was home to many musicians, doctors, nurses, educators, artists, and actors, as well as innovative cultural institutions that aided and uplifted the community, groundbreaking social clubs, and pioneering entrepreneurial endeavors.

Theater

For many years the Central Harlem neighborhood was known as the “Lafayette Theatre neighborhood,” named for the prominent cultural intuition that served the community for decades. Seventh Avenue from 125th Street to 145th Street was deemed “The Great Black Way” every element of Harlem flowed through this wide promenade.¹⁰² From the 1920 to the 1940s, a high concentration of the Lafayette Theater’s actors, directors, theater musicians, dancers, stage production staff, and crew resided on the streets close to the theater, particularly on 130th Street, 131st Street, and 132nd Street.¹⁰³

During the Harlem Renaissance era from roughly 1918 to 1935, Harlem was home to many community-based theaters and theatre companies, which fostered African-American playwrights, directors and actors, and inspired many later theatre groups, and several acting schools. These early companies like the Lafayette Players (1916 to 1932), would hone the skills of Charles S. Gilpin (the first African American to play a major role on Broadway), directors Oscar Micheaux and Edgar Forrest, and famed actors Lawrence Chennault, Alice Gorgas, and Canada Lee.¹⁰⁴

The Lafayette Theater operated from 1912 to 1953; in 1913 it became the first major theater to desegregate, and African-American theatergoers were allowed to sit in orchestra seats instead of the balcony, which was the standard practice in the majority of other New York theaters during that time.¹⁰⁵ From 1919 to 1925 the Lafayette Theater was owned by an African-American investment group known as the Elite Amusement Corporation, headed by Edward C. Brown, and Andrew F. Stevens.¹⁰⁶ The Lafayette Theater became home to The Lafayette Players from 1916 to 1932, this was the first opportunity for African-American actors to play full seasons of straight dramas and melodramas suited for a Harlem audience.¹⁰⁷ Charles S. Gilpin

took over the players and helped establish the Lafayette Players Stock Company. This was the first legitimate Black stock company in Harlem. The Lafayette Players would go on to perform over 250 plays. Many theatre companies would continue the tradition established by the Lafayette Players: the Ida Anderson Players (1917 to 1928), the Alhambra Players (1927 to 1931), and the Negro Experimental Theatre (1928 to 1934) were united in their vision of “serious theater free from degrading stereotypes.”¹⁰⁸

In 1936 the Federal Theater Project, which was part of the Works Project Administration, staged a production of *Voodoo Macbeth*, an adaptation of Shakespeare’s *Macbeth* by the American actor, director, writer, and producer, Orson Welles.¹⁰⁹ The show was performed from April 14 to June 20, 1936, and it had an all-African-American cast.¹¹⁰ The American Negro Ballet Company debuted at the Lafayette Theater on November 21, 1937. The company’s original program, conducted by Dean Dixon, included Stravinsky’s “Firebird” as well as pieces choreographed by von Grona to the music of Duke Ellington and W.C. Handy.

The New Amsterdam Musical Association

The New Amsterdam Musical Association (NAMA) was founded in 1904 and incorporated on January 18, 1905 in response to African-American musicians being denied admission into white-only local unions.¹¹¹ It is the oldest, continuous, African-American musical association in the United States. Originally located on West 53rd Street, NAMA moved to Harlem in 1906, and had several other locations in Harlem before purchasing its current location at 107 West 130th Street in 1922.¹¹² The building has served as the organization’s headquarters for 95 years.

In the late-19th to early-20th centuries African-American musicians did not have the same amount of access to musical education as their white

contemporaries. Though some were admitted in very small numbers to music conservatories, they were barred from playing in white orchestras and repeatedly refused lessons from white teachers.¹¹³ Into the 1910s, musicians defined professional music as European classical music. Racial stereotypes made it difficult for African-American musicians to become successful constantly having to prove their musicianship.¹¹⁴ Membership in NAMA provided African-American musicians with benefits that were previously out of reach, such as better access to musical education, better pay and protections against abusive contractors, and also provided lodgings and practice space.

Initially, NAMA was a staunchly middle-class organization. Their income was derived from membership dues, rent from residents on the upper floors, rehearsal space rental, and profits from its benefits events. They made great efforts to ensure the respectability of their African-American musicians, and the music that they played. To enter the association, each member paid a fee of five dollars, and was required be a classically trained musician and pass an examination of musical proficiency. An orchestra was created that played only European classical music. The members of the orchestra were provided uniforms; NAMA would book engagements at venues such as the New Amsterdam Opera House and the Palm Gardens. NAMA placed weekly advertisements in *Musical America* magazine, the *New York Amsterdam News*, *The Crisis*, and the *New York Age*, promoting the orchestra and individual artists. In 1909, NAMA was the first musical association to admit women to its ranks.

NAMA continued to protect black musicians during the prohibition era, providing bookings, a social forum, and job protections. The influence of James Reese Europe helped the organization shift its views on vernacular music and exclusionary

practices, and by the mid-1920s NAMA represented both jazz and classical musicians. It was a pivotal time as African-American musicians became central players in the New York music industry, by changing ethnic or black vernacular music into the professional popular music of the day. During this time the Local 802 started integrating most black musicians belonged to both the Local 802 and other Black music unions. More information on NAMA and its significant members is provided in the Notable Residents and Institutions section and the Appendix: Noteworthy Members of NAMA.

Clubs, Cabarets and Speakeasies

Known for its rich nightlife and theaters, by 1915, young Central Harlem was “jumping to the hot sounds of ragtime,” early jazz, and the blues.¹¹⁵ During the Prohibition era, the basements of brownstones and tenements became home to numerous night clubs, restaurants and speakeasies. These after-hours entertainment establishments employed many of the residents of Central Harlem. Because of the many clubs on the block, 133rd Street between Seventh and Lennox Avenues came to be known as “Swing Street.” It was the forerunner of an entertainment district in the area that included the blocks within the Central Harlem Historic District, where for the first time entertainment venues emerged owned exclusively by African Americans.¹¹⁶ Many restaurants, clubs, speakeasies and cabarets followed.¹¹⁷

The demise of “Swing Street” came with the end of Prohibition in 1933 and the end of long time employment for many of musicians, jazz singers, cabaret performers, and the families they supported, many living on 130th, 131st, and 132nd Streets.

The small dark basement level speakeasies gave way to and larger venues on major thoroughfares in Harlem, such as Connie’s Inn on Seventh Avenue and 131st Street¹¹⁸ and Smalls

Paradise on Seventh Avenue.¹¹⁹ What started as an important Central Harlem entertainment district, in the late 1930s gave way to Times Square theatre-restaurants, and later to the Jazz Clubs on 52nd Street in the 1940s and 1950s.

Depression Era¹²⁰

Even before the 1929 stock market crash that led to the Great Depression, African Americans were in a more precarious financial state than their white peers because of the economic and social impact of Jim Crow laws. Northern cities were not outside of the reach of prejudicial 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.¹²¹ The urban unemployment rate for African Americans was more than twice the rate of whites during the Depression at well over 50 percent.¹²²

The Great Depression during the 1930s turned Harlem into a black ghetto. Layoffs and foreclosures, increased economic tensions between the black community and the white shop owners of Harlem, all led to the Harlem Race Riot of 1935. Stores were looted and vandalized on 125th Street and along Lenox Avenue and Seventh Avenue, and over 600 windows were smashed.¹²³ This helped to mobilize the community and created a core of activists and political leaders. Harlem’s churches became activated, bringing unprecedented numbers into the political arena, demanding improved housing conditions, better social welfare, and higher standards for health care and educational opportunities.¹²⁴ By 1936, the people of Harlem shifted their focus from self-help to political action with the implementation of the New Deal.¹²⁵ 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.

Civil Rights Movement: 1940s-1960s¹²⁶

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.¹²⁷

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. The major issues were employment discrimination, police brutality, violation of individual rights, and repressive policing.¹²⁸ But there were many other issues involved: racial discrimination, housing segregation, and segregation at public places, such as transportation, restaurants, hotels, and public pools.

In Central Harlem institutions that encouraged socially conscious and political activism had large memberships, including churches, women’s clubs, Elks club, fraternities and sororities, civil rights groups, trade unions, and neighborhood political clubs. The struggle for African-American rights in New York relied on these community organizations for strength.¹²⁹

By 1950, most whites had left Harlem and by 1960, much of the black middle class had departed. Still between 1940 and 1960 the African-

American population doubled within New York City, rising from 458,000 to 1,088,000.¹³⁰ An influx of immigrants from Caribbean nations helped to increase the black population in Harlem during this period. Defense plant work 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 in Central 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.

In the late 1950s and early 1960s, Harlem was, according to a headline in the *Amsterdam News*, "Seething with Unrest."¹³¹ 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.¹³² By 1964, conditions in Harlem worsened, the result was a three-day riot that encompassed an eight block radius, centered around 125th between Lenox and Seventh Avenue, and including the blocks between 130th Street to 132nd Streets in Central Harlem.

The National Headquarters for the March on Washington for Jobs and Freedom in 1963 was located at 170 West 130th Street in the historic district. Over 100 volunteers and paid workers worked out the offices of the headquarters with the goal of mobilizing 100,000 people. The organizers had 10 demands which included comprehensive and effective civil rights legislation.

Bayard Rustin was the chief organizer of the march. A Civil Rights activist, Rustin had promoted nonviolent resistance and gained international

recognition as a pacifist for his participation in "freedom rides" through the upper South. Rustin's work on the March on Washington was his greatest achievement, and in 2013 he was Awarded Presidential Medal of Freedom in 2013.

From the headquarters, Rustin was involved in planning the route of the march, participating in news conferences, and overseeing transportation and fundraising. The work culminated in what at the time was the nation's largest political demonstration, which helped spur the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965.

In the midst of the Civil Rights Movement of the 1960s was the Pan African Movement, a worldwide intellectual movement that aimed to encourage and strengthen bonds of solidarity between all people of African descent. The bookstores of Harlem were central to both of these movements. Harlem bookstores and in particular those of Central Harlem were incubators and sanctuaries for like-minded intellectuals, also place to educate and inspire young people. Located near the historic district were the African National Memorial Bookstore, founded by Lewis H. Michaux in 1932 on Seventh Avenue, and the Liberation Bookstore, a Harlem mainstay founded by Una Mulzac in 1967, which for four decades specialized in materials promoting Pan-Africanism, black identity and black power.¹³³

The New Lafayette Theater founded by actor and director Robert Macbeth in 1967 and was located on the former site of the original Lafayette Theater.¹³⁴ The theater became an important part of the Black Arts Movement, founded by Amari Bakara on West 130th Street in the Central Harlem Historic District. Ed Bullins, the playwright-in-residence and Minister of Culture for the Black Panthers, wrote politically charged plays intended to be theater made by black people, for black people to reflect the black experience and performed in the vernacular of the

community. The theater supported local African-American actors and musicians and published a Black Theater periodical that connected it with companies in Southern states and on the West Coast. The theater burned down in 1968 and reopened at a new site later that winter.¹³⁵

Later History

During the late 1960s to the early 1970s, social problems caused a decrease in Harlem's middle-class population at large and in the Central Harlem neighborhood in particular, leaving the remaining residents ill equipped to maintain decaying housing stock. The physical conditions of many row houses and tenements had declined and many were abandoned or torched for insurance money, including in Central Harlem.

In the 1980s, as Harlem suffered from dual epidemics of AIDS and newer more powerful drugs, the pattern of mass abandonment and disinvestment continued. During late 1980s to the early 1990s, middle-class African Americans, priced out of many other parts of the city began to purchase abandoned, boarded-up brownstones in Central Harlem in the West 130s on the blocks between Lenox and Seventh Avenues. Noble efforts were made by the residents to restore neglected brownstones, improve vacant lots and maintain the character of the neighborhood as a residential community. Community garden initiatives started in the 1970s, but took hold in the 1980 and 1990s, and helped to clean up blight in the neighborhood; the abandoned public and private land was renovated by volunteers. These community gardens, like the one on West 132nd Street, provide green space for the residents.

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. This economic and creative rebirth lead to a development boom in Central

Harlem in the latter part of the 20th century and has continued into the first decade of the 21st century.

Commercial and residential development, an influx of new homeowners, and new economic opportunities are spurring the rebirth of the Central Harlem Historic District. The cultural institutions and the Harlemites that have stayed and weathered the transitions are forging new pathways in the community. The Central Harlem Historic District is a remarkable reminder of the substantial role that the African American community of Harlem played in creating political and social change in New York City and the nation.

Notable Residents and Institutions

Central Harlem – West 130th-132nd Streets
Historic District

The individuals and institutions represented here are but a few of the noteworthy who contributed to the history of the Central Harlem Historic District.

West 130th Street

107 West 130th Street

The New Amsterdam Musical Association (NAMA)

The New Amsterdam Musical Association (NAMA) is the oldest African-American musical association in the United States. It was founded in 1904 and incorporated on January 18, 1905, in response to African-American musicians being denied admission into white-only local unions. NAMA purchased 107 West 130th Street in 1922 and the building continues to serve as the organization's headquarters.

In the late 19th to early 20th centuries African-American musicians did not have the same amount of access to musical education as their white contemporaries. Though some were admitted in very small numbers to music conservatories, they were barred from playing in white orchestras and repeatedly refused lessons from white teachers.¹³⁶ Into the 1910s, musicians defined professional music as European classical music. Racial stereo-types made it difficult for African-American musicians to become successful constantly having to prove their musicianship.¹³⁷

A few African-American musicians broke the color line and became successful, playing European classical music and developed a wide following among white audiences. Walter Craig,

known as "The Prince of Negro Violinists,"¹³⁸ was the first Black musician to be admitted to the Musician's Mutual Protective Union, in NYC. Craig was a known composer and arranger, and performed throughout the eastern states.¹³⁹ Composer/pianist William Henry Tyers (1870-1924),¹⁴⁰ music arranger William J. Carle (dates unknown), and John Montgomery (dates unknown), were also admitted to the Musician's Mutual Protective Union.¹⁴¹

These four men were the exception, however, and the American Federation of Musicians, Local 802 excluded most African-American classically trained musicians until the Harlem Renaissance era. Most African-American musicians had to rely on unsavory promoters for work, and venue owners mistreated them regularly, giving booking preference to white musicians.¹⁴² The lack of quality representation led to the creation of the New Amsterdam Musical Association, an organization to promote and serve African-American classical musicianship.

From its inception an eight member board was elected through bi-annual elections, and monthly meetings were established. Founding members include Pastor Renalver, Jordon Crudup, Robert Francis Douge, Robert Burroughs, John W. Dias, Wilfred Herbert Day, William Anthony Riken, Jacob Pease, Louis Biggar Wise, Gladstone Marshall, and William H. Wiggins.¹⁴³ NAMA was always a progressive organization, and in 1909, it was the first musical association to admit women to its ranks. Hallie Anderson was one of the first African-American women admitted to the association, one of the first to lead a professional orchestra, and one of the first female members of NAMA to lead their orchestra.¹⁴⁴ Gladys Seals was an active member from the 1930s until the late 1970s conducting a community music school at the headquarters. NAMA always invested in the community giving study scholarships to talented musicians. Gail

Hightower was an early recipient of a NAMA study scholarship while attending Manhattan School of Music, where she studied bassoon. She went on to teach music in the New York public school system and would perform with the Great Neck Symphony, and the Festival Orchestra in Siena (Italy).¹⁴⁵ NAMA elected Vera P. Wilson, its first female president in 1979, she would go on to have the longest running presidency in the Associations history, Ms. Wilson served as president from 1980 until her death in 2000.¹⁴⁶

NAMA's membership consisted of composer pianist, Eubie Blake, one of the most important figures in early-20th-century African-American music, and a storehouse of the history of ragtime and early jazz music and culture; saxophonist Henry Minton, founder of Minton's Playhouse (where the foundations of modern jazz were established) who became president of NAMA in the 1940s, and many other celebrated African-American musicians.

In 1974, then President Samuel Heyward composed a history entitled "Resume of the New Amsterdam Musical Association, Inc." which has unfortunately been lost to time. For close to 115 years NAMA has served as a place for musicians to gather after performances to socialize and to practice. Its mission is to preserve, teach and promote the only original art form of America and other types of music.

Today NAMA continues to serve the Harlem community; the organization celebrated its 108th anniversary in 2013. They continue to hold weekly jam sessions for local musician to hone their craft, music lessons for up and coming artists, practice space for all members a safe haven in Central Harlem neighborhood.¹⁴⁷ To learn more about NAMA's noteworthy members, please see the Appendices of this report.

109 West 130th Street Black Arts Repertory Theater/School (1965)¹⁴⁸

The foundation of the Black Arts movement, the Black Arts Repertory Theatre/School (BARTS), was founded by Amiri Baraka (LeRoi Jones) in Harlem in 1965. Baraka envisioned a black artistic school responsive to the black community, attached to the militant politics of the Black Power movement, and rooted in the same urban landscape as the Harlem Renaissance of the 1920s. Although BARTS operated for less than a year, the school attracted artists of the talent of poet and jazz composer, Sun Ra; jazz saxophonist and composer, Albert Ayler; and poet Sonia Sanchez. It inspired dozens of similar Black Arts incubators across the United States, were propagating the Black Arts movement into the 1970s. Robert Macbeth, Actor and director founded the New Lafayette Theatre (NLT) in Harlem in 1967-1973.¹⁴⁹ The Black Arts Movement left behind many timeless and stirring pieces of literature, poetry, and theater. Other poets of the Black Arts movement include Gwendolyn Brooks, Ed Bullins, Eldridge Cleaver, Jayne Cortez, Harold Cruse, Mari Evans, Hoyt Fuller, Nikki Giovanni, Gil-Scott Heron, Maulana Ron Karenga, Etheridge Knight, Adrienne Kennedy, Haki R. Madhubuti, Larry Neal, Ishmael Reed, Ntozake Shange, Quincy Troupe, and John Alfred Williams.

125-127 West 130th Street Little Sisters of the Assumption Convent (1899-1917) St. Luke's Hall (1926-1935) The Clubmen's Beneficial League (1900-1945) Congregational Church of God in Christ (1935-1953) Beulah Baptist Church (1953-present)

Little Sisters of the Assumption Convent¹⁵⁰

The Little Sisters of the Assumption began as a community of religious Catholic women, founded in France in 1865 by Antoinette Fage (Marie of Jesus 1824-1883) and Father Etienne Pernet (1824-1899). Responding to social needs in the wake of the Industrial Revolution, the order worked to improve the lives of the poor and hurt with their social and spiritual services, and became a Roman Catholic religious institution. The first members of the Little Sisters of the Assumption arrived in Harlem from Paris in 1891, to nurse the “sick poor” in their own homes with respect and dignity.¹⁵¹ They owned 125-127 West 130th Street from 1899 to 1917, and moved to East Harlem in 1918. The Little Sisters of the Assumption celebrated their 125th year serving the Harlem community in 2016.

St. Luke’s Hall and The Clubmen’s Beneficial League

125-127 West 130th Street was home to several fraternal organizations, The New York District of the Independent Order of St. Luke owned 125-127 West 130th Street from 1917 to 1945. From its inception, the Independent Order of St. Luke (IOSL) identified and provided for African American needs. Over three decades, the IOSL grew from a burial society to a fraternal order and life insurance company. It provided a social outlet and security to its members, including the payment of death benefits.¹⁵²

For more than 20 years, 125-127 West 130th Street was the headquarters for The Clubmen’s Beneficial League, and early African American beneficial society, organized to give weekly financial aid to its sick members, and aide in the cost of funeral arrangements.¹⁵³

During the mid-1920s and 1930s this building was called St. Luke’s Hall, a social gathering space that could be rented by different organizations, churches, fraternal organizations including several Mason’s lodges, the Pullmans

Porters, and social clubs, held dinner dances, committee meetings. The owners advertised in African-American newspapers of the day, “For use as a lecture hall, public mass meetings, receptions, and weddings.”¹⁵⁴ In 1925 to 1927, the St. Luke organization remolded the façade and interior spaces, adding a dining room and kitchen in the cellar, a club and dance hall on the first-floor, lodge rooms second-and-third-floors, and two apartments on the fourth floor.¹⁵⁵

Beulah Baptist Church

The building is currently home to Beulah Baptist Church, which had several locations in Harlem before purchasing the building in 1953. 125-127 West 130th Street has been home to many religious congregations. St. Ambrose Episcopal Church was established in 1925 at 125 West 130th Street, and held services there from 1925-1927.¹⁵⁶ The Congregational Church of God in Christ held services here from 1940 to 1960. The building was home to several congregations simultaneously in the 1950 and 1960s; Beulah Baptist Church, Zion Baptist Church, Isabella Baptist Church, and Revival Temple.

130 West 130th Street

Dr. Eugene Perry Roberts (1868-1953)¹⁵⁷

Dr. Roberts, a prominent New York physician, was born in Louisburg, North Carolina, where his parents had been born into slavery. One of nine children, in 1891 he graduated from Lincoln University and come to New York to study medicine at New York Homeopathic Hospital. He received his M. D. in 1894 from New York Homeopathic Hospital, later Flowers-Fifth Avenue Hospital. Dr. Roberts was one of the first African-Americans to practice medicine in New York, and was appointed assistant medical examiner in 1897. The first African American to be appointed to the New York City Board of Education, he held the post for a five year term. He served on

the New York City Board of Health, worked for many years with the New York Tuberculosis and Health Association, and was a founder of the St. James Presbyterian Church and the National Urban League. Dr. Roberts's moved to Harlem in 1917, and had one of its longest running medical practices. 130 West 130th Street was Dr. Roberts's home and office for 36 years.

Ruth Logan Roberts (1891-1968)

Suffragist, activist, YWCA leader, Ruth Logan Roberts was born in 1891 and graduated with a degree in Physical Education from Boston's Sargent College in 1911.¹⁵⁸ Ruth Logan Roberts began her work as a suffragist around 1913 in Tuskegee. In 1917 she married Dr. Eugene P. Roberts and continued her activism after her move to New York City, notably serving on a number of boards and actively¹⁵⁹ Ruth Roberts was a member of the boards of directors of both national and local YWCA as well as board of the Katy Ferguson Home for Unmarried Mothers. She also served on the New York State Board of Social Welfare, a position that she was appointed to by Governor Thomas E. Dewey.¹⁶⁰ Her health education led her to serve on the boards of New York Tuberculosis and Health Association and the National Association of Colored Graduate Nurses.¹⁶¹

Dr. Myra Adele Logan (1907-1977)¹⁶² (sister of Ruth Logan Roberts)

Ruth Roberts' sister, Dr. Myra Adele Logan, lived at 130 West 130th Street during medical school. She was an African American physician, surgeon and anatomist, the first woman to perform open heart surgery, and the first African American woman elected a fellow of the American College of Surgeons. Dr. Logan's other achievements include development of antibiotics, including Aureomycin; work on early detection and treatment of breast cancer; and efforts to develop an x-ray processes to detect tumors earlier. She was a founding partner and

treasurer of the Upper Manhattan Medical Group of the Health Insurance Plan (HIP), one of the first group practices in the United States. She worked with the NAACP's Health Committee, the New York State Fair Employment Practices Committee, the National Cancer Committee, and Planned Parenthood. She was a member of the New York State Commission on Discrimination during then New York Governor Thomas E. Dewey's administration. In 1944, she resigned from the commission with seven other members after Dewey shelved antidiscrimination legislation they had drafted.

168 West 130th Street

Dr. Edward E. Best (1888-1967)¹⁶³

Dr. Best was a prominent African-America physician active in the Central Harlem community for more than 40 years. He emigrated from the British West Indies to New York City in 1898. He was a member of the Elks, and the Omega Psi Phi Fraternity, and sat on several boards.¹⁶⁴ He and his wife Jane Best purchased 168 West 130th Street in the late 1910s.

170 West 130th Street¹⁶⁵

Sojourner Truth House (1920-1924)¹⁶⁶

Utopia Children's House (1924-1954)

National Headquarter for the March on Washington for Jobs and Freedom (1963)¹⁶⁷

Sojourner Trust House (1920-1924)

Building has a long social history, which began in the 1920s when the single-family residence was sold to the Sojourner Truth House. The Sojourner Truth House was founded in 1915. The organization provided temporary care to African American girls coming from probation offices of the Children's Court and other social work agencies.

Utopia Children's House (1924-1954)¹⁶⁸

The Utopia Children's House was the second

organization to occupy the building, and is the building's connection to sculptor, Charles Alston (1907-1997), and painter, Jacob Lawrence (1917-200), and African-American architect, Vertner Tandy (1885-1949).

Utopia Neighborhood Club was established in 1911 by Mrs. Daisy C. Reid to improve delinquency rates among black children in New York. The organization was financed by the Rockefeller Foundation and partnered with the Children's Aid Society, they provided childcare and free children's health care. They also organized the Mother's Club, which gave children's health care lectures for parents. The community played an important role in financially supporting the Utopia Children's Home and raising all the funds needed to purchase the building at 170 West 130th Street in 1924. This helped to affirm the identity of the Home as a Harlem institution supported by and established to benefit its own community. The building was redesigned by the African American architect Vertner Tandy, in 1928.

It was here that African-American artist and educator Charles Alston sought to empower African American adults and children through cultural enrichment and artistic growth.¹⁶⁹ At the Utopia Children's House, Alston introduced Jacob Lawrence to soap carving, metalwork, and painting thereby developing his interest in art. Alston would later serving as the first African American instructor at the Art Students League (1950-1971) and at the Museum of Modern Art.¹⁷⁰

National Headquarters for the March on Washington for Jobs and Freedom (1963)¹⁷¹

The building's most significant use occurred when it was used as the National Headquarters for the March on Washington for Jobs and Freedom in 1963. Over 100 volunteers and paid workers worked out the offices of the headquarters at 170 West 130th Street with the goal of mobilizing 100,000 people. The

organizers had 10 demands which included comprehensive and effective civil rights legislation.

Bayard Rustin was the Chief organizer. A Civil rights activist, Bayard Rustin promoted nonviolent resistance. He had been the youth secretary for the Fellowship of Reconciliation (FOR) and gained international recognition as a pacifist for his participation in "freedom rides" through the upper South. Rustin's work on the March on Washington was his greatest achievement. As an openly gay African American, Mr. Rustin stood at the intersection of several of the fights for equal rights. In 2013, Rustin was Awarded Presidential Medal of Freedom in 2013. From the headquarters, Rustin was involved in planning the route of the march, participating in news conferences, and overseeing transportation and fundraising. The work culminated in what at the time was the nation's largest political demonstration, which helped spur the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965.

West 131st Street

109 West 131st Street

Reverend James J. Ryder (1880-?)¹⁷²

Rev. Ryder was born in Delaware, Pennsylvania about 1880 he and his family lived at 109 West 131st Street during the 1920 census. He was the reverend of Union Methodist Episcopal Church at 228 West 81st Street, established in 1821.¹⁷³

110 West 131st Street

William Edward Elcha (1885-1939)¹⁷⁴

In 1914, the photographer and artist William Edward "Eddie" Elcha was a boarder in this house. Elcha was born in Massachusetts in 1885 he was an extraordinary photographer of African-American and

white actors of stage and screen. Before moving to New York Elcha apprenticed for three years with George H. Van Norman, vice-president of the Photographers Association of New England. Elcha set up his own studio in Springfield, Massachusetts before coming to New York to open his own studio.

Elcha lived at 110 West 130th Street his first year in New York. During this time he was hired by renowned photography studio Aime Dupont Studio from late 1914 to 1917, until recruited by Bachrach Studio during World War I. In 1920 he joined in partnership with J. Montanya catering to performers of stage and screen providing publicity photos, the studio was at 230 West 135th Street.

In 1928 The Majestic Theatrical Circuit, Inc. signed an exclusive contract with Elcha to photograph each of the attraction and productions produced by the company. Elcha became the African-American chronicler of “Jazz Age” Manhattan, photographing its musicians, stage shows, and social gatherings.¹⁷⁵ He was highly sought-after, with assignments in the *Saturday Evening Post*, the *Philadelphia Evening Post*, and the *New York Morning Telegraph* in the early 1920s.¹⁷⁶

Elcha was most renowned for his paintings. The New York Society for the Suppression of Vice in 1930 closed down a show of Elcha’s nudes at a gallery on 125th Street, because they regarded reproduction of Rembrandt’s “Danae,” by Elcha also “Sleeping Venus,” “Springtime” and “Annunciation” too candid in their presentation of the human form. Judge Simpson viewed the paintings, declared them masterful, and reopened the exhibition.¹⁷⁷

Franklin C. Carr

As early as 1929, 110 West 131st Street became the C. Franklin Carr Funeral Service Inc. Franklin C. Carr was believed to have been the first African-American embalmer, and had established his

first Funeral Home on West 53rd Street in 1902, when the Tenderloin was still the heart of the African-American community of Manhattan. The c. 1939 tax photo shows the building as Carr’s Funeral Service.

114 West 131st Street

Dr. Charles Augustin Petioni (1885-1951)¹⁷⁸

Charles Augustin Petioni was a journalist whose advocacy for an end to colonial rule led to his expulsion from Trinidad in 1917. He arrived in New York, took pre-med classes at City College while working as a porter, and brought his family to join him in 1919. After being admitted to Howard University’s medical school in Washington, he studied there full time. Petioni became a doctor in 1925, and settled his family and medical practice at 113 West 131st Street a few years later. He was one of the first black physicians in Harlem and Marcus Garvey’s personal physician.

Dr. Muriel Marjorie Petioni (1914-2011)¹⁷⁹

Dr. Charles Petioni’s daughter Muriel Marjorie Petioni was born on Jan. 1, 1914, in Trinidad. She was among the first generation of African American doctors given staff privileges at Harlem Hospital in the 1950s, when most hospitals in the country still made black physicians refer their patients to white doctors before admitting the patients to the hospital. Dr. Petioni had a long and distinguished career in private practice and school health; thirty years as a school physician in Central Harlem for the New York City Department of Health, as well as the supervising physician for Central Harlem and East Harlem from 1980 to 1984. Hailed as the “mother of medicine in Harlem,” she was a pioneer in the realm of disease prevention, a core member of the Harlem Health Promotion Community Center Advisory Board, and worked diligently on its Dissemination Committee. She helped to implement a variety of community health

promotion initiatives. The *New York Times* called her “A mentor and advocate whose career spanned more than a half a century.”¹⁸⁰ Like her father her office was on the ground floor in the 114 West 131st Street.

116 West 131st Street

Granville O. Paris Funeral Home

James Reese Europe (1880-1919)¹⁸¹

This was the first location of the Granville O. Paris Funeral Home from 1915 until 1920, when Granville O. Paris bought the building across the street at 151 West 131st Street. Granville O. Paris Funeral Home was the undertaker of choice of many of the area’s stars and socialites through the 1930s. In 1919, Paris was the undertaker for famous bandleader and Harlem Hellfighter James Reese Europe, who died tragically at the height of his career. Europe’s body lay in state at this address prior to the funeral, which was the first public funeral for an African American in New York City.

126 West 131st Street

Alpha Physical Culture Club¹⁸²

The Alpha Physical Culture Club, formed in 1904 and incorporated in 1911,¹⁸³ was a pioneering African American Basketball Team from 1904-1923. Its founders, Jamaican-born brothers, Conrad and Gerald Norman and most members were Caribbean immigrants and the club had a strong allegiance among West Indians as well as American-born blacks. The team was known as the “Alpha Big Five” and their motto was “Square Deal for All.” The brothers picked the name “Alpha” because they saw themselves as pioneers in the field of physical culture, which was seen as a possible solution to the high incidence of tuberculosis and pneumonia among African-Americans in urban centers such as New York City.¹⁸⁴ The club competed in several sports including track, tennis and the main activity

was basketball. Their membership included physicians, dentists, lawyers, teachers, musicians, clerks, government employees, real estate men, brokers and students. New members were given a medical examination to determine their needs, the member was given a series of drills scientifically arranged to develop every part of the physical form. The club hosted field day events that included track and field events and a basket picnic held at Ulmer Park, Brooklyn; they also held basketball games with rival teams in the tri-state area and yearly dances and at the Manhattan Casino.¹⁸⁵ Like many Black Fives Era men’s basketball teams, the Alpha Physical Culture Club had a sister team called the New York Girls. The New York Girls were one of America’s first all-black women’s basketball teams. The Girls were managed and coached by Alpha Physical Culture Club co-founder Conrad Norman.

Within the five borough of New York City there were five African-American basketball teams before the 1950s; Alpha Physical Culture Club, St. Christopher Club, Smart Set Athletic Club of Brooklyn, New York All Stars, and the New York Incorporators. There were also teams in New Jersey, Chicago, IL, Washington D. C., Pittsburg, and Philadelphia, PA. The African-American basketball teams fostered hope, pride, unity and self-esteem among African-Americans, during a pivotal period in 20th century black history.

131 West 131st Street

Reverend Dr. George H. Sims (1871-1955)¹⁸⁶

Rev. Dr. Sims was born in Cumberland, Virginia and came to New York in 1884. Rev. Dr. Sims founded the Union Baptist Church in 1898, located on 204-206 West 63rd Street in the Hell’s Kitchen neighborhood, and erected two other churches before moving the church congregation to 240-252 West 145th Street in Harlem in 1926.¹⁸⁷ Rev. Dr. Sims was one of the organizers of the Baptist Ministers

Conference of Greater New York, and was president of Baptist Educational Center and the Empire State Baptist Convention.¹⁸⁸ Rev. Dr. Sims purchased his home at 131 West 131st Street in April 1916.¹⁸⁹

135 West 131st Street

Winfred Russell (dates unknown)¹⁹⁰

Winfred Jonathan Russell, African-American artist Winfred Russell was born in Virginia and studied at the School of the Museum of Fine Arts, Boston, and at New York's National Academy Museum and School of Fine Arts. Russell worked with various companies, producing illustrations for magazines and newspapers. Russell has had numerous exhibits namely with the Society of Independent Artists, Waldorf Astoria, and the Schomburg Library. Winfred Russell kept a studio at 135 West 131th Street in the 1930s.¹⁹¹

141 West 131st Street

Pastor James Kemuel Humphrey (1877 to 1952),¹⁹²

James Kemuel Humphrey was born in Jamaica, graduated from Colbert College, and became a Baptist Minister. In 1901, when on his way to Africa to be a missionary, he stopped in New York and decided to immigrate to the United States. He left the Baptist church and in 1902 he organized of the first Seventh Day Adventist Church for African Americans.¹⁹³ He was the pastor of the First Harlem Seventh Day Adventist Church, and greatly increased the ranks of African-American Adventists in the 1910s and 1920s. By 1922, Humphreys organized a total of four African-American Seventh Day Adventist churches in Manhattan, Brooklyn, White Plains, and New Rochelle, New York. He purchased the property at 141 West 131st Street in September 1919.¹⁹⁴ He broke with the Seventh Day Adventist church in 1929 and founded the United Sabbath Day Adventist Church in 1930, and as

leader of this new movement he went on to establish 17 churches in New York, Nebraska, California, the West Indies, and Central and South America.¹⁹⁵

143 West 131st Street

Reverend Dr. Willis W. Brown (1859 to 1930),¹⁹⁶

Rev. Dr. Brown was born in Franklin, Virginia, in 1859. A former slave, he began preaching at the age of 19. Rev. Dr. Brown pastored churches in Roanoke, Va., and Pittsburg, Pa. before coming to New York and founding Metropolitan Baptist Church in 1896, which would become one of the larger more influential churches in Harlem. The Metropolitan Baptist Church, at West 138th Street between Lenox, and Seventh Avenues, would grow to a congregation of over 3000 members. The congregation purchased a church at 151 West 128th Street and Seventh Avenue, and sold the original church at 138th Street to Marcus Garvey for the U.N.I.A., after which it became Liberty Hall. Rev. Dr. Brown urged his parishioners to become property owners and founded the Progressive Commercial Association (PCA), a profit sharing company with initial assets of \$100,000 dollars. The boards of directors were members of the church, in one year's time the organization purchased properties valued at \$401,337.61. At its height the PCA reported assets of over \$500,000 which included a real estate business, an insurance company, a hardware store and seven apartment houses, all owned and controlled by African Americans.¹⁹⁷ Rev. Dr. Brown purchased his home at 143 West 131st Street in November 1915.¹⁹⁸

148-150 West 131st Street¹⁹⁹

William Des Verney (1870-1939)²⁰⁰

This is the site of one of longest continuous cooperative buildings in Harlem, founded by William H. Des Verney in 1923, who was an

instrumental organizer of the International Brotherhood of Brotherhood of Sleeping Car Porters, or the Pullman Porters. A meeting took place at Des Verney's house at 150 West 131st Street in June 1925, where he and Pullman Porters Ashley L. Totten, Roy Lancaster, Thomas T. Patterson, and R. R. Matthews met with Asa Phillip Randolph to discuss the creation of an independent union, the International Brotherhood of Brotherhood of Sleeping Car Porters. The group held subsequent meetings and secretly worked out plans for founding a union. The Brotherhood of Sleeping Car Porters was organized in the Elks Hall in the Harlem on August 25, 1925, and their headquarters was on West 136th Street.

151 West 131st Street

Granville O. Paris Funeral Home²⁰¹

This home was purchased by the undertaker Granville O. Paris in 1920; he moved his well-known funeral parlor from 116 West 131st Street to this address in the same year. Granville O. Paris Funeral Home was the undertaker of choice of many of the area's stars and socialites through the 1930s. Paris was the undertaker for James Reese Europe's funeral in 1919, which took place at the first Paris location across the street at 116 West 131st Street, and only three years later was in charge of the funeral of another of the Frogs' founding members, the songwriter and Harlem Hellfighter Jesse A. Shipp, Jr.

154 West 131st Street

Romare Bearden (1911-1988)²⁰²

Romare Howard Bearden was a prominent American artist, whose incredible work celebrated the African American experience in paintings and collages. He worked in several styles and media, including Abstract expressionism, Cubism, and Social realism.

Bearden was born in Charlotte, North Carolina, into a college-educated and successful middle-class African-American family. The family moved to New York 1914. Romare's father, Richard Howard, was a sanitation inspector for the New York Health Department and was a renowned storyteller as well as an accomplished pianist, which influenced Romare's lifelong love of music. Bearden's mother, Bessye, was a social and political activist, as well as the New York correspondent for the Chicago Defender, a regional African-American newspaper, and also the first president of the "Negro Women's Democratic Association." In the 1920s Romare Bearden resided along with his parents at 130 West 131st Street.

163 West 131st Street

Scott Joplin (1868-1917)²⁰³

Scott Joplin was an American composer and pianist. The son of a former slave, he achieved fame for his unique ragtime compositions, and was dubbed the "King of Ragtime." During his brief career, Joplin wrote 44 original ragtime pieces, one ragtime ballet, and two operas. One of his first pieces, the "Maple Leaf Rag", became ragtime's first and most influential hit, and has been recognized as the archetypal rag. At the time of his death in 1917 he resided at 163 West 131st Street.

161-163 West 131st Street

Popularity Club Restaurant²⁰⁴

During the early 1930s these two row houses were home to the Popularity Club Restaurant, the in-house band was jazz Clarinetist, Fess Williams and his Royal Flush Orchestra.²⁰⁵ Band competitions were held at larger locations, entertainers like "Blanche Calloway and Her Sensational Orchestra" (Cab Calloway's older sister) and Noble Sissle and his Park Central Orchestra, would compete for cash prizes and "bragging rights." The Popularity Club

Restaurant, was active from 1932-33 at 161-163 West 131st Street.²⁰⁶

West 132nd Street

111 West 132nd Street

Frogs Clubhouse (Frog Pond)²⁰⁷

The Frogs began as a prominent black theater professional organization of New York and later Philadelphia it was founded in 1908. A ten room row house at 111 West 132nd Street was purchased in 1909 to become their headquarters and gentlemen's club, dubbed The Frog Pond. The 11 original members of the Frogs, considered African American theater royalty, included actors Bert Williams and George Walker, bandleader James Reese Europe, actor Bob Cole, and songwriters Alex Rogers, J. Rosamond Johnson, Jesse A. Shipp and Lester Walton. The Frogs organization was greatly respected in the Harlem community, they held annual elections, used their vaudeville revues and an annual ball "Frogs Frolic," raised money for charity,²⁰⁸ and later admitted doctors and lawyers to its ranks.²⁰⁹ Although a private club, the townhouse was "a forerunner of the neighborhood's first swank hostelrys for middle-class black travelers during the Harlem Renaissance era," according to historian Eric K. Washington.²¹⁰

121-123 West 132nd Street

Colored Branch Young Women's Christian Association²¹¹

121-123 West 132nd Street was the home of the Harlem Y. W. C. A., from 1913 to 1921. The Colored Branch of YWCA, founded in 1905, was one of the key institutions created by African-American women in New York City in the early twentieth century. After spending many years in

rented quarters on West 53rd Street, they moved to Harlem, following other African-American institutions making the transition to Harlem to better serve the community. The most visible and developed of all African-American YWCA's in the country, the branch's newly constructed facilities at 137th Street and Lenox Avenue opened in 1921.

153 W. 132nd Street

Wesley Wilson (1893-1958)²¹²

Leola B. Wilson (1893-1970)²¹³

Leola Wilson and Wesley Wilson met and began performing together in 1905 and married seven years later. The husband and wife duo were popular Jazz and Blues musician and songwriters from 1910s to the 1930s. They performed with top bands of the era such as Louis Armstrong, Fletcher Henderson, and Sidney Bechet Quintet. According to the 1940 census the couple resided at 153 West 132nd Street.

160 West 132nd Street

Alice Gorgas (1883-1951)²¹⁴

Alice Gorgas was born in Philadelphia, Pennsylvania in July 1883. Ms. Gorgas worked an actress for several years at the Lafayette Theater in several stage productions. Her first stage play "The Ole Man's Boy," in 1913 was with the Negro Players Theatre Troupe that began in Philadelphia, and brought the play to the Lafayette Theater. She later worked with famed film director Oscar Mircheau in *The Brute* (1920). She lived at 160 West 132nd Street in the 1930s.

Endnotes

¹ Sources for this section include James Riker, *Harlem (City of New York): Its Origin and Early Annals* (New York: James Riker, 1881); Carl Horton Pierce, *New Harlem: Past and Present* (New York: New Harlem Publishing Company, 1903); Reginald Pelham Bolton, *New York City in Indian Possession*, 2d ed. (New York: Museum of the American Indian, Heye Foundation, 1920; reprint 1975); Bolton, *The Indians of Washington Heights*, (New York: American Museum of Natural History, reprinted from the *Anthropological Papers of the American Museum of Natural History*, Vol. III, 1909); Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999); Michael Henry Adams, *Harlem: Lost and Found* (New York: The Monacelli Press, Inc, 2002).

² 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); also within Stokes, v. 3, 777-778.

³ Three clans of the Lenape are believed to have populated Manhattan. The Manahate were located in Lower Manhattan and the harbor islands; the Rechgawawank were located in Harlem and the Upper East Side, and relocated to the central Bronx in winter months; and the Wiechquaeseck lived 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. Bolton identifies additional Rechgawawanc sites at 105th Street and the East River, Yorkville, Washington Heights, Inwood, the island of Kingsbridge, Spuyten Duyvil hill, Van Cortlandt Park, part of Yonkers, Morrisania and the West Bronx. (Bolton, *New York City*, 18-21.)

⁴ The Native American understanding of land tenure was that of “occupancy for the needs of a group” and those 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.)

⁵ Burrows and Wallace, 20-21.

⁶ Riker, 133-4.

⁷ Pierce, 12. Jochem Pietersen Kuyter was murdered on his Bouwerie in 1654. Due to continuing controversy between Native Americans and settlers over the meaning and legality of land titles, members of the Rechgawawank in the attack on his farm, and an additional fifty settlers lost their lives in the razing of their farms and the long journey to the southern tip of the island.

⁸ Stuyvesant’s ordinance was passed on January 18, 1656.; Pierce, 13.; Riker, 164.

⁹ Stokes, v. 1, 71.; Pierce, 15-16.

¹⁰ Riker, 134.

¹¹ Robert Morris, a loyalist, fled to England at the start of the war, leaving the Morris-Jumel Mansion vacant. George Washington was briefly headquartered there during the battles of Harlem Heights. Please refer to LPC, *Morris-Jumel Mansion* (LP-0308), (New York: City of New York, 1967).

¹² Gill, 62.

¹³ Please refer to LPC, *Hamilton Grange* (LP-0317), (New York: City of New York, 1967).

¹⁴ Gilbert Osofsky, *Harlem: The Making of a Ghetto*, (New York: Harper & Row, 1971) 72-73.

¹⁵ Osofsky, 73; Gill, 86; Stern, 786.

¹⁶ The 1811 plan was the basis for the existing NYC grid. It extended north of 155th Street and into the Bronx with few modifications; these include some additional avenues and non-rectilinear older roads, as well as modifications to proposed parks. According to Gill, the 1811 report found it “improbable that (for centuries to come) the grounds north of the Harlem Flat will be covered with houses.” (Gill, 79.)

¹⁷ Both John Myer and John Sickels were descendants of Johannes Verveelen, one of the original freeholders in Nieu Haarlem. Their lineage and the transfer of their property is described in Riker, Chapter 24, 597-611. Department of Finance, “General Statement of Early Title,” [Blocks 1914, 1915, 1916].; The New York Public Library. “Maps of farms commonly called the Blue book, 1815 : drawn from the original on file in the street

commissioner's office in the City of New York, together with lines of streets and avenues [1868]" *The New York Public Library Digital Collections*. 1868.
<http://digitalcollections.nypl.org/items/eb5e6a80-c602-012f-61c4-58d385a7bc34>, 19.

¹⁸ 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.

¹⁹ "Illustrations: The Hall Mansion, Harlem, N.Y.," *American Architect and Building News*, v. xix, n. 534, March 20, 1886, 138 and plate.

²⁰ 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.

²¹ Adams, 81.

²² Burrows, 565.

²³ Although Harlem had grown substantially from the 90 families that inhabited it at the beginning of the century, prior to start of the Civil War the area had only 20,000 residents and was still known for its horse racing, various leisure activities (such as yachting, sleighing, and swimming) and its natural beauty. Gill, 100.

²⁴ For more information on Tammany Hall and the role of Boss Tweed in Harlem, please see Gill, "Chapter 5: The Flash Age."

²⁵ United States Census, 1880, and 1900.

²⁶ Richard Plunz, *A History of Housing in New York City*, (New York, Columbia University Press, 1990), 62.

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

²⁸ "Up in Busy Harlem," *New York Daily Tribune*, (September 1, 1889), 1.

²⁹ Charles Lockwood, *Bricks and Brownstone* (New York: McGraw-Hill Book Company, 1972), 143.

³⁰ *Real Estate Record and Builder's Guide*, "Projected Buildings" [NB 614-1879], July 1879, 614. Originally given the address of 144 West 130th Street, the address

was changed between 1884 and 1886 as the block became more developed. T. W. Jockel was likely a typo and actually Frederick W. Jockel, son of Conrad Jockel.

³¹ New York County, Office of the Register, Deeds and Conveyances, [John F. Hopkins to Conrad Jockel] Liber 1511, p 5 (May 20, 1879, recorded June 3, 1879); New York County, Office of the Register, Deeds and Conveyances, [Conrad Jockel to Julia Kreizer] Liber 1965, p 232 (June 1, 1886); "Jockel, Conrad," *Trow City Directory, 1885-1886*, (New York: Trow's Printing and Bookbinding Company, 1886), accessed through Ancestry.com. *U.S. City Directories, 1822-1995* [database on-line], 948.

³² Nos. 4-12 West 121st Street and 3-21 West 121st Street in the Mount Morris Historic District were developed by Samuel O. Wright from 1887 to 1889. In the Mount Morris Park Historic District Extension, Samuel O. Wright developed 122-134 West 121st Street (1890), Stephen J. Wright developed 147-155 West 119th Street (1890), and Anthony McReynolds developed 102-112 West 118th Street (1892). See LPC, *Mount Morris Park Historic District (LP-0452)* (New York: City of New York, 1971); LPC, *Mount Morris Park Historic District Extension (LP-2571)* (New York: City of New York, 2005).

³³ Lockwood, 125, 225.

³⁴ Lockwood, 228.

³⁵ Lockwood, 227-228.

³⁶ Sarah Bradford Landau, "Richard Morris Hunt: Architectural Innovator and Father of a 'Distinctive' American School," in *The Architecture of Richard Morris Hunt*, (Chicago: University of Chicago Press, 1986), 49

³⁷ A stronger focus on geometry gave the neo-Grec in its most extreme variant the appearance that its ornament had been sheared off, prioritizing the visual form of surrounds and lintels without the three-dimensional quality of the earlier Italianate. Examples of this approach can be found along both sides of West 130th Street at 124 and 126, and 129 to 133 West 130th Street.

³⁸ Sarah Bradford Landau, "Richard Morris Hunt: Architectural Innovator and Father of a 'Distinctive' American School," in *The Architecture of Richard Morris Hunt*, (Chicago: University of Chicago Press, 1986), 66-67. This publication is one in a series of essays on Hunt's work for a 1986 exhibit, co-hosted by the Metropolitan Museum of Art and the American Institute of Architects.

³⁹ Landau, 67.

⁴⁰ Built as a row of four houses that includes 141 West 132nd Street, only 143, 145, and 147 have matching transitional Italianate/neo-Grec door hoods. While the door hood at 141 West 132nd Street is believed to be original it likely was given a different design in order to not hang over the eastern property line. At the time these buildings were built the adjacent lot contained older wood buildings that were set far back from the street.

⁴¹ 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.

⁴² Lockwood, *Bricks and Brownstone*, 151

⁴³ Charles Lockwood, *Bricks and Brownstone* (New York: McGraw-Hill Book Company, 1972), 142.

⁴⁴ Sara Ickow, “Egyptian Revival,” in *Heilbrunn Timeline of Art History* (New York: Metropolitan Museum of Art, July 2012), accessed on November 18, 2005 at www.metmuseum.org/toah/hd/erev/hd_erev.htm.

⁴⁵ James Stevens Curl, *The Egyptian Revival: An Introductory Study of a Recurring Theme in the History of Taste* (London: Allen & Unwin, 1982), 330. On Egyptian influences in 19th-century American and European design, see also Jean-Marcel Humbert, Michael Pantazzi, and Christiane Ziegler, *Egyptomania: Egypt in Western Art, 1730- 1930* (Ottawa: National Gallery of Canada, 1994), 449-505.

⁴⁶ Other events of interest include the 1871 debut of Verdi’s *Aida* in Cairo at the Khedivial Opera House, and the erection of two ancient obelisks, each known as Cleopatra’s Needle, in London in 1878 and Central Park in 1880-81. “The Obelisk,” *New York Times*, July 21, 1880, 4; “Laying the Corner-Stone: Masons Preparing the Obelisk’s Foundation,” *New York Times*, October 10, 1880, 5. The use of Egyptian design on neo-Grec row houses in New York has been found in other districts, most notably the Bedford Historic District. The following section is 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, 16.

⁴⁷ *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.

⁴⁸ 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.

⁴⁹ 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.

⁵⁰ 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>.

⁵¹ Developments in brick manufacture not only increased the durability of the material, but also made new colors, textures, and dimensions widely available.

⁵² Constructed as row of four houses, with the facade of 164 West 130th Street repeated at 170 West 130th Street (redesigned in 1928), Merritt’s original design provided additional continuity to the feel of the row already maintained by continuous band courses.

⁵³ 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).

⁵⁴ Lockwood, 233-234.

⁵⁵ Ibid; Lockwood, 233.

⁵⁶ 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.

⁵⁷ Adapted from the Sullivan-Thompson Historic District Designation Report. *Sullivan-Thompson Historic District, (LP-2590)* (New York: City of New York Landmarks Preservation Commission, 2016).

⁵⁸ Andrew Dolkart, *The Row House Reborn* (Baltimore: The Johns Hopkins University Press, 2009), 4.

⁵⁹ For a larger discussion of similar updates to row houses of the 1920s and 1930s in New York City, refer to

Dolkart, *The Row House Reborn*; Interestingly the highly textured pattern of stucco used at 170 West 130th Street is referred to in a 1920s Portland Cement catalog as an English Cottage style. Portland Cement Association, *Portland Cement Stucco Surfacing*, c.1927, 15.

⁶⁰ Jonathan Gill, *Harlem: The Four Hundred Year History from Dutch Village to Capital of Black America* (New York: Grove Press, 2011)172- 174.

⁶¹ Ibid

⁶² Ibid

⁶³ Ibid

⁶⁴ 1910 United States Federal Census Records; There were several African-American families recorded in the 1910 census living in the West 130s, on West 132nd Street, the Anderson family rented a house at 156 West 132nd Street; the Franklin family at 111 West 132nd Street; the Whitehead family, rented a house at 133 West 132nd Street and there were several African-American families with lodgers at 172 West 132nd Street.

⁶⁵ <http://www.citi-habitats.com/media/guides/harlem.pdf>; "Harlem: Its Origins and Its Struggles," *New York Times*, February 15, 1996.

⁶⁶ Kevin McGruder, *Race and Real Estate: Conflict and Cooperation in Harlem 1890-1920* (New York: Columbia University Press, 2015),

⁶⁷ McGruder, 203-204.

⁶⁸ Richard Rothstein, *The Color Of Law: A Forgotten History of How Our Government Segregated America*, (New York: Liveright Publishing, 2017); National Public Radio's, *Fresh Air*, "A Forgotten History" Of How the U. S. Government Segregated America" Terry Gross, May 3, 2017,12:47, <http://www.npr.org/2017/05/03/526655831/a-forgotten-history-of-how-the-u-s-government-segregated-america>.

⁶⁹ Gill, 182.

⁷⁰ Information in this section adapted from: credo.library.umass.edu/view/pageturn/mums312-b008-i294 accessed 7/28/2015; Ibid 182.

⁷¹ Information in this section adapted from: Committee of Thirty Harlem Property Owners' Improvement Corporation, Articles of Incorporation, (January 1914), <http://credo.library.umass.edu/view/pageturn/mums312-b008-i294>.

⁷² "Harlem's Problem: An Improvement Corporation to

Deal with the Negro Invasion" *Real Estate Record and Builders Guide* (January 31, 1914), 205.

⁷³ County of New York, Office of the Register, Conveyance Liber:159, Page 7 February 15, 1912

⁷⁴ County of New York, Office of the Register, Conveyance Liber:159, Page 9-11, February 15, 1912, Restriction Agreement

⁷⁵ Ibid, Rothstein.

⁷⁶ Ibid, Rothstein.

⁷⁷ Kevin McGruder, *Race and Real Estate: Conflict and Cooperation in Harlem 1890-1920* (New York: Columbia University Press, 2015), 177-206; "The Wealthiest Negro Colony in the World: It is in Upper Manhattan," *New York Times*, September 2, 1917, 58.

⁷⁸ Shannon King, *Whose Harlem it This, Anyway? Community Politics and Grassroots Activism during the New Negro Era*, (New York: New York University Press, 2015), 93-96.

⁷⁹ McGruder, 179.

⁸⁰ "No Longer Majority Black, Harlem Is in Transition," *New York Times*, January 5, 2010.

⁸¹ Marcy S. Stacks, *Before Harlem: The Black Experience in New York City Before World War I* (Philadelphia, Pennsylvania: University of Pennsylvania Press, 2006), 170-196.

⁸² David T. Beito, *From Mutual Aid to the Welfare State: Fraternal Societies and Social Services, 1890-1967*, (Chapel Hill: University of North Carolina Press, 2000).

⁸³ Benevolent and Protective Order of Elks,' <https://digitalharlemblog.wordpress.com/tag/benevolent-and-protective-order-of-elks/>, accessed from the internet 12/28/2017.

⁸⁴ "The Frogs," *The New York Age*, August 6, 1908, 6; "Clubs Elect Officers," *The New York Age*, May 26, 1910, 6; "Frogs Elect Officers," *The New York Age*, December 21, 1911, 11.

⁸⁵ New York (State). Legislature Assembly *Documents of the Assembly of the State of New York*, Volume 20, Issue 30, Part 5

⁸⁶ "Remarkable Progress Made by Clubmen's Beneficial League," *The New York Age* January 21, 1928, 3; "Clubman's League Installs Officers--\$31,000 in Bank," *The New York Age*, January 12, 1924, 3.

⁸⁷ “Refuge Homes for Colored Girls Have Formal Openings” *New York Times*, October 16, 1920, 5; Directory of Social and Health Agencies of New York City, Volume 28, 300; “Refuge Homes for Colored Girls Have Formal Openings” *New York Times*, October 16, 1920, 5.

⁸⁸ “Charles Henry Alston,” The Johnson Collection, <http://thejohnsoncollection.org/charles-alston/> accessed from the internet August 31, 2017; United States Department of Interior, National Parks Service, “National Headquarters for the March on Washington,” OMB NO. 1024-0018, prepared by Corinne Engelbert, 03/15/2015.

⁸⁹ Jessica Gordon Nembhard, *Collective Courage: A History of African-American Cooperative Economic Thought and Practice*, (University Park Pennsylvania: The Pennsylvania State University Press, 2014), 105-110.

⁹⁰ William. Edward. Burghardt Du Bois, *Economic Cooperation among Negro Americans*. (Atlanta, Georgia: The Atlanta University Press, 1907).

⁹¹ Gordon Nembhard, 112-125.

⁹² Eric Arnesen, *Brotherhoods of Color: Black Railroad Workers and the Struggle for Equality*, (Cambridge, Massachusetts: Harvard University Press, 2003), 88-100;

⁹³ Beverly Bell, “The Black Co-op Movement: The Silent Partner in Critical Moments of African-American History,” <https://www.dailykos.com/stories/2015/10/21/1436585/-The-Black-Co-op-Movement-The-Silent-Partner-in-Critical-Moments-of-African-American-History>.

⁹⁴ “The Wealthiest Negro Colony in the World,” *The New York Times*, September 2, 1917, 58.

⁹⁵ Mira Luna, Interview: *The Deep Roots of African American Cooperative Economics*, <https://www.shareable.net/blog/interview-the-deep-roots-of-african-american-cooperative-economics>, accessed from the internet, 1/3/2018.

⁹⁶ Shannon King, *Whose Harlem it This, Anyway? Community Politics and Grassroots Activism during the New Negro Era*, (New York: New York University Press, 2015), 1-28.

⁹⁷ King, 23.

⁹⁸ James Weldon Johnson, *Black Manhattan*, 5th ed. (New York: Atheneum, 1977), 160-167.

⁹⁹ County of New York, Office of the Register, Conveyance Liber No. 181, Pg. 287 (June 28, 1916).

¹⁰⁰ <https://kinginstitute.stanford.edu/encyclopedia/3-july-1955>

¹⁰¹ Online Archive of California, Finding Aid of the Thomas Kilgore, Jr. papers 0381 http://www.oac.cdlib.org/findaid/ark:/13030/kt896nf7rp/entire_text/

¹⁰² Lionel C. Bascom, *Harlem: The Crucible of Modern African American Culture*, (Santa Barbara, California: Praeger, 2017) 83-85.

¹⁰³ See appendix. U. S. Federal Census, 1920, 1930, 1940.

¹⁰⁴ “Lafayette Theater Heads Buy Majority Stock in Oscar Micheaux Film Co.,” *The New York Age*, January 10, 1931, 6; “A Fool There Was,” *At Lafayette Next Week*,” October 25, 1919, 6.

¹⁰⁵ Errol G. Hill and James V. Hatch, *A History of African American Theatre*, (New York: Cambridge University Press, 2003), 203-206.

¹⁰⁶ “Harlem’s Popular Playhouse is Purchased by Syndicate Headed by E. C. Brown,” *The New York Age*, June 21, 1919, 1; Errol G. Hill and James V. Hatch, *A History of African American Theatre*, (New York: Cambridge University Press, 2003), 233-234; McGruder 191. They owned the theater until 1925 when it was sold to Leo Butcher and Frank Schiffman.

¹⁰⁷ Bascom, 83-85.

¹⁰⁸ Errol G. Hill and James V. Hatch, *A History of African American Theatre*, (New York: Cambridge University Press, 2003), 204-205.

¹⁰⁹ Ibid, Hill and Hatch, 203-206; in 1953 the Lafayette Theater was converted to a church. It became home to the Williams Christian Methodist Episcopal church. By April 2013, the church had moved out and the building was in the process of being demolished.

¹¹⁰ NYPL catalog entry: American Negro Ballet, *American Negro Ballet Company scrapbook*, 1937-1983, The ANB was founded by Eugene Von Grona to showcase their talents as serious dance artists. The troupe and was composed of 30 dancers and the principles were Lavinia Williams and Al Bledger.

¹¹¹ Incorporation Papers for [The New Amsterdam Musical Association], Office of the County Clerk, New York County, New York (2253[January 18, 1905]).

¹¹² New York City Office of Finance Deeds and Conveyances, Liber 3290 p. 203 June 27, 1922; “Private House Sales,” *The New York Times*, April, 28, 1922, 35.

¹¹³ Information in this section adapted from: Jacob Goldberg, "Paying Their Dues," *Allegro*, 114, No. 2 February 2014.

¹¹⁴ Goldberg, *Ibid*; Popular music or vernacular music was considered "armature," professional musicians that did play popular music of the day were expected to play with "European techniques."

¹¹⁵ David Freeland, *Automats, Taxi Dances, and Vaudeville*, (New York: New York University Press, 2009), 155-163.

¹¹⁶ *Ibid*.

¹¹⁷ Important clubs included The Nest (1923), at 169 West 133rd Street, Tillie's Chicken and Waffles (1926) where Fats Waller was the in house entertainment, Edith's Clam House (1928), Mexico's (1927) where Duke Ellington and other famous jazz musicians gathered for nightly jam sessions. In the early 1930s the hot spot was the Log Cabin, where Billie Holiday got her start with in-house pianist, Willie the Lion Smith.

¹¹⁸ Brothers Conrad (Connie), George and Louie Immerman, emigrated from Germany. The Immerman brothers operated a Harlem delicatessen and made their fortune as bootleggers. They opened Connie's Inn located at 2221 Seventh Avenue at 131st Street from 1923 until 1934. The Harlem site re-opened as the Club Ubangi and featured famous lesbian, gay and bisexual entertainers such as Gladys Bentley and comedienne Jackie Mabley (later known as Moms Mabley), *Harlem World Magazine*, <http://harlemworldmag.com/connies-inn-harlem-new-york-1923/>, posted: 10/27/2014

¹¹⁹ Small's Paradise on Seventh Avenue was the longest-operating club in Harlem before it closed in 1986.

¹²⁰ Cheryl Lynn Greenberg, *Or Does it Explode: Black Harlem in the Great Depression*, (New York: Oxford University Press, 1991); (LPC), *Mount Morris Park Historic District Extension Designation Report* (LP-2571) prepared by Theresa Noonan and Tara Harris, 16.

¹²¹ Greenberg, 6.

¹²² *Ibid*, 114-139.

¹²³ Mayor Fiorello LaGuardia enlisted a committee headed by sociologist E. Franklin Frazer to examine the riot. Their report, "The Negro in Harlem: A Report on Social and Economic Conditions Responsible for the Outbreak of March 19, 1935," identifies "injustices of discrimination in employment, the aggressions of the police, and the racial segregation" as the main causes of

racial tension in Harlem; Walter C. Rucker, James N. Upton, *Encyclopedia of American race riots Volume 1 of Encyclopedia of American Race Riots* (Westport, Connecticut: Greenwood Publishing Group, 2007), 265-6.

¹²⁴ 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/>.

¹²⁵ 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.

¹²⁶ 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.

¹²⁷ Martha Bondi, *To Stand and Fight: The Struggle for Civil Rights in Post War New York City* (Cambridge Massachusetts: Harvard University Press, 2003), 3.

¹²⁸ *Ibid*, 70.

¹²⁹ *Ibid*, 15.

¹³⁰ Ira Rosenwaike, *Population History of New York City* (Syracuse: Syracuse University Press, 1972), 140.

¹³¹ "Harlem Seething With Unrest," *Amsterdam News*, July 4, 1959; "Housing Fight Revolt Spreads," *Amsterdam News*, July 11, 1959.

¹³² Harlem Tensions Cited in Flare-Up," *Amsterdam News*, July 15, 1959.

¹³³ "Una Mulzac, "Harlem Bookseller With a Passion for Black Politics, Dies at 88," *New York Times*, February 12, 2012.

¹³⁴ Anthony D. Hill, "Rituals at the New Lafayette Theater," *Black American Literature Forum*, vol. 17, No. 1, Black Theater Issue (Spring, 1983), 31-35.

¹³⁵ <http://www.newlafayettetheatre.org/>

¹³⁶ Jacob Goldberg, "Paying Their Dues," *Allegro*, 114, No. 2 February 2014.

¹³⁷ Goldberg, *Ibid*; Popular music or vernacular music was considered "armature," professional musicians that did play popular music of the day were expected to play with "European techniques."

¹³⁸ Eileen Southern, *The Music of Black Americans: A History*, Third Ed. (New York: W.W. Norton & Company, 1997), 252-253; Craig's debut recital was given in 1870 at Cooper Union. Craig's Celebrated Orchestra, a society dance orchestra, was organized in 1872. For over 25 years, he held annual receptions where music of Black composers, as well as standard repertoire, was performed.

¹³⁹ "Musician who made his Mark". *The New York Age*, February 11, 1933, 4; Craig was at the front rank of musicianship among African-Americans and New Yorkers. His work frequently interpreted classical composers with "exceptional feeling and fidelity" and was important in shaping the musical tastes of African-American in New York City. His abilities stretched beyond classical composition and his orchestra was in great demand for dance programs. He provided employment for many Black musicians, and performed with his string quartet from about 1889.

¹⁴⁰ <http://www.ragpiano.com/comps/wtyers.shtml>.

¹⁴¹ Ibid, Goldberg. Musical Mutual Protective Union (MMPU) was a New York union of musicians, formed in 1863, it became Local 301 of the American Federation of Musicians in 1902.

¹⁴² Venue owners' mistreatment of African American musicians included booking white orchestras for the same performance, and not canceling their engagement; booking two African-American orchestras and whichever arrived early got the engagement; insisting that the black musicians clean up the venue after their performance or not receive payment.

¹⁴³ Incorporation Papers for [The New Amsterdam Musical Association], Office of the County Clerk, New York County, New York (2253[January 18, 1905]).

¹⁴⁴ Antoinette Handy, *"Black Women in American Bands and Orchestras"*, (London: Scarecrow Press, Inc., 1998), 176"

¹⁴⁵ Ibid, 188.

¹⁴⁶ NAMA, "108th Year Celebration Program," (New York, January 2013), 4-5.

¹⁴⁷ The current NAMA Board of Directors include: Willie Mack, Chairman, Antoinette Hamlin, President, Arthur Brown, Vice- President, Imani Scott, Corresponding Secretary, Stephen Sink, Recording Secretary, Zandrina Stewart, Treasurer, Katrina Libertelli, Financial Secretary, Ernest Antenor, Sargent of Arms,

Board members include: Joyce Nash, Roberson Norton, John Richardson, Ruby Valdez, and Gia Williams.

¹⁴⁸ Komozi Woodard, *A Nation within a Nation: Amiri Baraka (LeRoi Jones) and Black Power Politics*, (North Carolina: The University of North Carolina Press, 1999), 64-67; *Modern American* "Poetry Historical Overviews of The Black Arts,"

<http://www.english.illinois.edu/maps/blackarts/historical.htm>; Academy of American Poets. "A Brief Guide to the Black Arts Movement," Poets.org. <http://www.poets.org/viewmedia.php/prmMID/5647>.

¹⁴⁹ "The New Lafayette Theatre," <http://www.newlafayettetheatre.org/>; Hill and Hatch, 292-294

¹⁵⁰ <http://www.littlesisters.org/history.php>; "Hospitals, Homes and Societies for Relief," *The Brooklyn Daily Eagle Almanac*, 32, 1917, 206.

¹⁵¹ "To Nurse the Sick and Poor," New York World, April 20, 1891; New York (N.Y.). City Record Office, 'Annual Record of Assessed Valuation of Real Estate in the City of New York,' Supplement: Exempt Property Section: 7, Volume 1, 27.

¹⁵² "Local Members of I. O. of St. Luke In 9th Anniversary," *The New York Age*, November 5, 1927, 10; Parent Body Disclaims Financial Operations of St. Luke's in N. Y.," *The New York Age*, July 20, 1929, 1; U. S. Department of Interior National Park Service, "Maggie L. Walker Historic Site, Overview" https://www.nps.gov/museum/exhibits/Maggie_Walker/economic_empowerment_IOSL.html.

¹⁵³ Beneficial League Has Outgrown Original Idea," *The New York Age*, December 9, 1922, 1; "Remarkable Progress Made By Clubmen's Beneficial League," *The New York Age*, January 21, 1928, 3; "Clubmen's League Anniversary Held at St. James Church," *The New York Age*, November 29, 1929, 2; "Clubmen's

¹⁵⁴ "The St. Luke's Building," *The New York Age*, November 1, 1930, 2; "Memorial Tribute" *The New York Age*, June 11, 1955, 14.

¹⁵⁵ New York City Department of Buildings Alt. No. 41-24 1924, Alt. No. 556-28, 1928

¹⁵⁶ David W. Dunlop, *From Abyssinian to Zion*, (New York: Columbia University Press, 2004, 189; <http://www.nycago.org/Organs/NYC/html/StAmbroseEpi.html> accessed from the internet 02/21/2017.

¹⁵⁷ "Roberts Named Board Member," *The New York Age*,

January 11, 1917, 1; "New Yorkers Honor Dr. E. P. Roberts for Forty Years of Service to Race," *The New York Age*, October 27, 1934, 1, 7; "Dr. E. P. Roberts, 85, Harlem Physician," *The New York Times*, January 10, 1953, 17.

¹⁵⁸ Marjorie Spruill Wheeler, *Votes for Women!: The Woman Suffrage Movement in Tennessee, the South, and the Nation*, (Knoxville, Tennessee: The University of Tennessee Press, 1995), 103.

¹⁵⁹ TAU OMEGA CHAPTER et.al, *The Legacy of the Pacesetters of Tau Omega Chapter, ALPHA KAPPA ALPHA Sorority, Inc.*, (Bloomington, Indiana, Author House, 2014); When the 19th Amendment was passed in 1920, it legally enfranchised all women, white and black. However, within a decade, state laws and vigilante practices effectively disenfranchised most black women in the South. It would take another major movement for voting rights – the Civil Rights Movement of the 1960s – before black women in the South would be effectively enfranchised.

¹⁶⁰ "State Welfare Official Named," *New York Times*, December 24, 1947, 11; "Ruth Logan Roberts Named Social Welfare Member by Dewey," *The Pittsburgh Courier*, January 17, 1948;

¹⁶¹ Mrs. Eugene Roberts, 76, Dies Led Welfare and Health Groups," *New York Times*, October 3, 1968, 47.

¹⁶² "Dr. Myra Adele Logan: First Woman To Perform Open Heart Surgery," <http://womenyoushouldknow.net/dr-myra-adele-logan-first-woman-perform-open-heart-surgery/>, March 30, 2016; Dr. Myra Adele Logan Physician and Surgeon, <https://www.minorityhealth.hhs.gov/omh/content.aspx?ID=4033>; "Myra Adele Logan, M.D. '1933 (1908-1977)," <https://www.nymc.edu/alumni/alumni-profiles/school-of-medicine-alumni/alumni-in-memoriam/myra-adele-logan/>.

¹⁶³ U.S. Federal Census, 1920, 1930; "Mrs. Jane Bes's Burial Is Held in Cambridge, Mass.," *The New York Age*, November 22, 1952.

¹⁶⁴ "Garden Party Friday Aids Handmaids of Mary," *The New York Age*, June 24, 1950; "Chapter of Omega Returns Officers," *The New York Age*, November 20, 1948.

¹⁶⁵ United States Department of the Interior, National Parks Service, "National Headquarters for the March on Washington," OMB NO. 1024-0018, prepared by Corinne Engelbert, 03/15/2015; (U.S. Census (1900 and

1920); New York State Census (1905 and 1915); New York County, Office of the Register, Deeds and Conveyances, [Francis M. Jencks to William J. Merritt] Liber 1795, p 439 (1884).

¹⁶⁶ "Davis, Katherine Bement (1860-1935), *The Crystal Reference Encyclopedia*, (West Chilton: Crystal Semantics, 2005.); Thomas C. McCarthy, New York City's Suffragist Commissioner: Correction's Katherine Bement Davis, New York City Department of Corrections, 1997.

¹⁶⁷ "Official Elk Notice," *The New York Age*, August 20, 1927, 10; "To Commence Work On WPA Housing Project Here Soon," *The New York Age*, December 14, 1935, 12; 1920 United States Census; 1930 United States Census

¹⁶⁸ "Refuge Homes for Colored Girls Have Formal Openings" *New York Times*, October 16, 1920, 5; Directory of Social and Health Agencies of New York City, Volume 28, 300; "Refuge Homes for Colored Girls Have Formal Openings" *New York Times*, October 16, 1920, 5.

¹⁶⁹ "Charles Henry Alston," The Johnson Collection, <http://thejohnsoncollection.org/charles-alston/> accessed from the internet August 31, 2017; United States Department of Interior, National Parks Service, "National Headquarters for the March on Washington," OMB NO. 1024-0018, prepared by Corinne Engelbert, 03/15/2015.

¹⁷⁰ Ibid.

¹⁷¹ Jervis Anderson, *Bayard Rustin: Troubles I've Seen*, (New York: Harper Collins Publishers, 1997), 249; "Washington March is being Mapped in House in Harlem" *Chicago Daily Defender*, Aug 5, 1963, A9; Orlando Fernandez, Cleveland Robinson, Full-length Portrait, Facing Front, Standing on Second Floor Balcony of the National Headquarters of the March on Washington in Harlem, 1963, Library of Congress, <<http://www.loc.gov/pictures/item/97519573/>>.

¹⁷² U. S. Federal Census, 1920; "News Of the Churches," *The New York Age*, July, 3, 1920, 2.

¹⁷³ "New York Church Needs Money," *The New York Age*, July 16, 1908, 1

¹⁷⁴ "Retoucher at Rembrandt's Studio," *The New York Age*, September 3, 1914, 1.

¹⁷⁵ "Majestic Circuit Gets Photo Artist," *The Pittsburgh Courier* April 18, 1928; <http://broadway.cas.sc.edu/content/edward-elcha;>

¹⁷⁶ Ibid.

¹⁷⁷ “Nude Paintings of Race ‘Photog’ Leads To Raid By ‘Simon Pures,’” *The Pittsburg Courier*, April 12, 1930, 18.

¹⁷⁸ “Dr. Petioni’s Memory Honored With Plaque,” *The New York Age*, March 6, 1954; “West Indies Authority,” *The New York Age*, November 2, 1935, 18;

¹⁷⁹ “Muriel Petioni, 97, Prominent Harlem Physician, Dies,” *New York Times*, December 10, 2011, B8;

¹⁸⁰ “Dr. Petioni Memorial, Mother of Medicine in Harlem,” *Get Healthy Harlem.org*, <http://www.gethealthyharlem.org/photos/dr-petioni-memorial-mother-medicine-harlem>, accessed from the internet 10/20/2017; “Dr. Muriel Petioni,” *The Changing Face of Medicine*, https://cfmedicine.nlm.nih.gov/physicians/biography_252.html, accessed from the internet 10/20/2017

¹⁸¹ “Granville O. Paris,” Ancestry.com, U.S. City Directories, 1822-1995 [database on-line] (Provo, Utah: Ancestry.com Operations, Inc., 2011)[years: 1915, 1917, 1919, 1921, 1937]; Reid Badger, *A Life in Ragtime: A Biography of James Reese Europe*, (New York: Oxford University Press, 2007); “Big Funeral for ‘Jim’ Europe,” *The Sun*, May 11, 1919, 4; “Big Crowd at Funeral of Lieut. ‘Jim’ Europe,” *New York Tribune*, May 14, 1919, 8, U.S. Census Records, 1920, 1930, 1940.

¹⁸² “Origin and Growth of the Alpha Physical Culture Club,” *The New York Age*, April 25, 1907, 1.

¹⁸³ “Alphas Incorporate,” *The New York Age*, November 9, 1911, 7; “Alpha’s Tenth Anniversary,” *The New York Age*, January 8, 1914, 8.

¹⁸⁴ “Long before the Brooklyn Nets, There Were the Black Fives,” *The New York Times*, February 1, 2013; Alpha Physical Culture Club, <http://www.blackfives.org/alphas/>

¹⁸⁵ Other prominent African-American basketball teams include; the St. Christopher Club founded in 1896, which started as a bible study group at St. Phillip’s Protestant Episcopal Church in 1905. The church started staging athletic activities and related social events for the youth of the church. The Smart Set Athletic Club of Brooklyn was founded in 1904, and played their home games at the 14th Regiment Armory. The financial success of the team allowed them to make a significant difference in their community. “Alpha Club Field Day,” *The New York Age*, September 2, 1915, 6;

<http://www.blackfives.org/teams/smart-set/>;
<http://www.blackfives.org/st-christopher/>;

¹⁸⁶ Information in this section adapted from: Thomas Yenser, *Who’s Who in Colored America*, 9th ed., (Brooklyn, New York: Thomas Yenser Publisher, 1941), 468; “At 81 Dr. Sims Works 6 Days Each Week Plus,” *The New York Age*, November 15, 1952, 9; Union Baptist Church, *Our History* <https://www.ubcofharlem.org/history> accessed from the internet 09/08/2017; 1920 U. S. Census.

¹⁸⁷ Information in this section adapted from: “18th Anniversary of Pastor Sims and Wife,” *The New York Age*, November 14, 1916; Thomas Yenser, *Who’s Who in Colored America 1941-1944 6th ed.*, (Brooklyn, New York: Thomas Yenser, Editor and Publisher), 467-468.

¹⁸⁸ Information in this section adapted from: “At 81, Dr. Sims Works 6 Days Each Week Plus,” *The New York Age*, November 15, 1952, 9.

¹⁸⁹ County of New York, Office of the Register, Conveyance Liber No. 781 Pg. 117 (April 4, 1916).

¹⁹⁰ Information in this section adapted from: Jacqueline Francis, *Making Race: Modernism and Racial Art in America*, (Seattle, Washington University of Washington Press, 2012), 148.

¹⁹¹ 1930 United States Census.

¹⁹² Clifford Jones, James K. Humphrey and the Sabbath-Day Adventists, (Mississippi: University Press of Mississippi, 2009) 30-162.

¹⁹³ “Know Your Church,” *The New York Age*, May 22, 1954, 4.

¹⁹⁴ County of New York, Office of the Register, Conveyance Liber No. 310, p. 15 (September 3, 1919).

¹⁹⁵ Jones, 30-162; Rev. Simpson Turner, “Know Your Church,” *The New York Age*, May 22, 1954, 14.

¹⁹⁶ “The Rev. Willis W. Brown, Pastor Metropolitan Baptist Church, Dies of Heart Attack At Late Residence,” *The New York Age*, September 27, 1930, 1, 9.

¹⁹⁷ “Survey of Harlem Business Development Shows Increase,” *The New York Age*, February 5, 1921, 1.

¹⁹⁸ County of New York, Office of the Register, Conveyance Liber No. 178, Pg. 488 (November 6, 1915); Liber No. 180 Pg. 139 (November 8, 1915).

¹⁹⁹ NYS Department of State Division of Corporations Entity Information

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²⁰⁰ U.S. Federal Census, 1920; "The Brotherhood of Sleeping Car Porters Emerges," - Webster, Randolph, *Union, and Black* - JRank Articles <http://encyclopedia.jrank.org/articles/pages/4507/The-Brotherhood-of-Sleeping-Car-Porters-Emerges.html#ixzz570x7glui>, accessed from the internet 12/118/2017; "Activities of Brotherhood of Sleeping Car Porters," *The New York Age*, January 30, 1926, 9.

²⁰¹ U.S. Federal Census, 1920; "Granville O. Paris," Ancestry.com, U.S. City Directories, 1822-1995 [database on-line] (Provo, Utah: Ancestry.com Operations, Inc., 2011) [years: 1919, 1921, 1937]; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Last Tribute to the Late Jesse A. Shipp, Jr., Sunday," *The New York Age*, July 8, 1922, 6; Reid Badger, *A Life in Ragtime: A Biography of James Reese Europe*, (New York: Oxford University Press, 2007); "Big Funeral for 'Jim' Europe," *The Sun*, May 11, 1919, 4.

²⁰² U.S. Federal Census, 1930; Ruth Fine, Jacqueline Francis, *Romare Bearden, American Modernist*, (Washington, DC: National Gallery of Art, 2011); <http://www.nndb.com/people/610/000029523/>; <http://www.theartstory.org/artist-bearden-romare.htm>.

²⁰³ Edward A. Berlin, *King of Ragtime: Scott Joplin and His Era*, (New York Oxford University Press, 1994, 2016), 293-307; : Scott Joplin, the Wizard of Ragtime, *New York Amsterdam News*, December 5, 2015; Christopher Grey, "Tracing Scott Joplin's Life Through His Address," *New York Times*, February 80 2007.

²⁰⁴ "Popularity Club, Inc. Offers its \$3,000 Rango, Breakfast Dance and Jazz Battle," *The New York Age*, April 9, 1932, 9; "Popularity Club Exclusive Restaurant," *The New York Age*, May 7, 1932, 6.

²⁰⁵ "Popularity Club to Open Exclusive Cafe," *The New York Age*, May 7, 1932, 6; NYC Department of Buildings Alt. No. 784-29 1929

²⁰⁶ "Popularity Club Presents Earl Hines And Noble Sissle at Rockland Palace, July 2," *The New York Age*, June 25, 1932, 2.

²⁰⁷ "Bert Williams, Harlem," *Harlem World Magazine* (July 2, 2012), <http://harlemworldmag.com/bert-williams-harlem/>, accessed from the internet: 12/4/2017; "Bert Williams & George Walker: The First African-American

Superstars," *Jas Obrecht Music Archive*, <http://jasobrecht.com/bert-williams-george-walker-african-american-superstars/>, accessed from the internet: 12/4/2017.

²⁰⁸ "Coming to Frogs Frolic," *The New York Age*, June 13, 1912, 6; "Frogs Frolic Monday," *The New York Age*, June 26, 1913, 6.

²⁰⁹ "Frogs Elect Officers," *The New York Age*, June 27, 1912, 3; "The Frogs Annual Frolic," *The New York Age*, May 26, 1910, 6.

²¹⁰ Eric K. Washington, "The Frog Pond, A Small, Stately Memento of Harlem's Lustrous Past," *Examiner.com*, (published: June, 28, 2013).

²¹¹ "Y. W. C. A. Moves to its New Home in Harlem," *The New York Age*, July 17, 1913, 1-2; Initially they made plans to move to 118 West 131st Street, however the 100 block of West 131st Street had restrictive covenants prevented that move, McGruder 130-132; Adrienne Lash Jones, *Struggle among Saints African-American Women and the YWCA 1870-1920*, Nina Mjagkij and Margaret Spratt, eds. *Men And Women Adrift, The YMCA and The YWCA in the City*, (New York: New York University Press, 1997) 160-187.

²¹² Eugene Chadbourne *Wesley Wilson*, <https://www.allmusic.com/artist/wesley-wilson-mn0000819705> accessed from the internet 08/25/2017; Discography of American Historical Recordings, https://adp.library.ucsb.edu/index.php/talent/detail/125930/Wilson_Wesley_lyricist, accessed from the internet 20/20/2018.

²¹³ <https://www.discogs.com/Leola-B-Wilson-Kid-Wesley-Wilson-1928-1933/release/4815335>, accessed from the internet on 09/29/2017.

²¹⁴ Henry T. Sampson, *Blacks in Blackface: A sourcebook on Early Black Musical Shows*, (Toronto, Canada: Scarecrow Press Inc., 2013) 1027.

Findings and Designation

Central Harlem – West 130th-132nd Streets
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 Central Harlem – West 130th-132nd Streets Historic District contains buildings and other improvements that have a special character and a special historical and aesthetic interest and value as part of the development, heritage, and culture characteristic of New York City, and by reason of these factors constitute a distinct section of the city.

The Commission further finds that, among its important qualities, the Central Harlem – West 130th-132nd Streets Historic District is a significant enclave of residential architecture representative of Central Harlem's first major phase of development; that the district was developed primarily within two decades in the late-19th century and demonstrates a cohesive mid-block residential enclave; that these structures are built in a cohesive palette of brick and brownstone and were designed in the popular styles of the time including neo-Grec, Queen Anne, Romanesque Revival, and Renaissance Revival; that speculative builders and architects constructed these building rapidly, experimenting with applied ornament, which was becoming increasingly available, and building details in a number of architectural styles; that the cultural history of these blocks illustrates the rich social, cultural, and political life of Harlem's African American population in the 20th century; that by the 1920s the area was a middle-class African American neighborhood; that the district continued to grow due to the Great Migration from the American South and

immigration from Afro-Caribbean nations; that it was home to a rich variety of cultural, religious, civic, and political institutions that illustrate the larger artistic explosion of the Harlem Renaissance across Greater Harlem; that the district was home to an impressive concentration of African-American actors, musicians, artists, and performers that included the "King of Ragtime" Scott Joplin and popular composer and pianist James Hubert "Eubie" Blake; that professional and social organizations that sought to meet the needs of a community that was kept out of the equivalent "white-only" groups of Manhattan formed within the district; that The Frogs, an important gentleman's club and professional association formed by 11 significant names in music and theater, including James Reese Europe, Burt Williams, and George Walker, had a clubhouse in the district; that the nation's first all-black athletic club, the Alpha Physical Culture Club, which focused on the health of black youth, had its headquarters in the district; that the New Amsterdam Musical Association (NAMA) which is the oldest African-American musical association in the United States, purchased and moved into 107 West 130th Street in the district in 1922 and remains at that address; that Harlem played a major role in creating political and social change in New York City and the nation; that the nation's largest political demonstration, the March on Washington for Jobs and Freedom, had its national planning headquarters within the district; that the March was planned in large part by Bayard Rustin, who was an important figure of the Civil Rights movement; that the Friendship Baptist Church supported the March and that its pastor, Reverend Thomas Kilgore Jr., was an associate of Dr. Martin Luther King Jr. and was involved in the Southern Christian Leadership Conference and the NAACP; that the building at 170 West 130th Street is one of the few known remaining works of Vertner Woodson Tandy, the

first African American architect to be registered in the state of New York; that the district represents a microcosm of the African-American experience in greater Harlem and is not only significant for its contributions to the social and political history of the immediate area, but to the nation as a whole.

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 Central Harlem – West 130th-132nd Streets Historic District containing the property bounded by a line beginning on the southern curbline of West 130th Street at a point on a line extending northerly from the eastern property line of 102 West 130th Street, then extending southerly along the eastern property line of 102 West 130th Street, westerly along the southern property lines of 102 West 130th Street to 170 West 130th Street, then northerly along the western property line of 170 West 130th Street to the southern curbline of West 130th Street, then easterly along the southern curbline of West 130th Street to a point on a line extending southerly from the western property line of 147 West 130th Street, then northerly along the western property line of 147 West 130th Street, then westerly along the southern property lines of 148 West 131st Street to 156 West 131st Street, then northerly along the western property line of 156 West 131st Street to the southern curbline of West 131st Street, then easterly along the southern curbline of West 131st Street to a point on a line extending southerly from the western property line of 161-163 West 131st Street, then northerly along the western property line of 161-163 West 131st Street and along the western property line of 166 West 132nd Street to the northern curbline of West 132nd Street, then westerly along the northern

curbline of West 132nd Street to a point on a line extending southerly from the western property line of 161 West 132nd Street, then northerly along the western property line of 161 West 132nd Street, then easterly along the northern property lines of 161 West 132nd Street to 103 West 132nd Street, then southerly along the eastern property line of 103 West 132nd Street, extending southerly across West 132nd Street and southerly along the eastern property lines of 102 West 132nd Street and 103 West 131st Street to the northern curbline of West 131st Street, then westerly along the northern curbline of West 131st Street to a point on a line extending northerly from the eastern property line of 104 West 131st Street, then southerly along the eastern property line of 104 West 131st Street, then easterly along the northern property line of 103 West 130th Street, then southerly along the eastern property line of 103 West 130th Street to the southern curbline of West 130th Street, then easterly to the point of beginning.

Meenakshi Srinivasan, Chair

Frederick Bland, Vice Chair

Diana Chapin

Wellington Chen

Michael Devonshire

John Gustafsson

Anne Holford-Smith

Jeanne Lutfy

Adi Shamir-Baron

Kim Vauss

Commissioners

Central Harlem – West 130th-132nd Streets Historic District: Illustrations





Figure 1
103 and 105 West
132nd Street,
Barrett Reiter
(LPC),
March 2018



Figure 2
Detail of stoop with Tuscan Column entrance at
146 West 132nd Street (above)
 Barrett Reiter (LPC), March 2018



Figure 3
151 (center stoop) and 153 (left stoop)
West 131st Street (left) NYC Municipal
 Archives, c. 1938-1943



Figure 4
143, 145, and 147 West
132nd Street (left), Barrett
 Reiter (LPC), March 2018

Figure 5
129, 131, and 133 West 130th
Street (bottom left), NYC
 Municipal Archives, c.1938-
 1943

Figure 6
133 West 130th Street
(bottom right), Barrett Reiter
 (LPC), May 2018





Figure 7
152 West 130th
Street, Barrett
Reiter (LPC),
March 2018



Figure 8
113 West 132nd
Street, Barrett Reiter
(LPC), March 2018



Figure 9
135 West 130th
Street, Barrett
Reiter (LPC),
May 2018



Figure 10
125-127 West
130th Street,
Barrett Reiter
(LPC),
May 2018



Figure 11
143, 145, and 147 West 130th Street (above)
 Barrett Reiter (LPC), March 2018

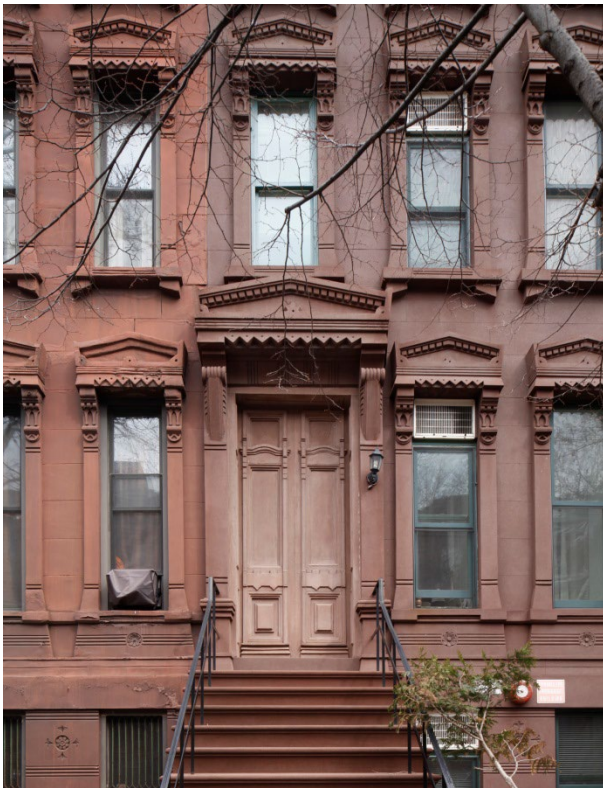


Figure 12
Detail of entrance to 145 West 130th Street (left)
 Barrett Reiter (LPC), March 2018



119 West 131st Street

Figure 13 (top) Detail of carving at basement, Barrett Reiter (LPC), July 2017

Figure 14 (bottom left) Tax photo, Municipal Archives, c. 1938-1943

Figure 15 (bottom right) Stoop and entrance, Barrett Reiter (LPC), May 2018



Figure 16
162 West 130th Street
Barrett Reiter (LPC),
May 2018



Figure 17
164, 166, and 168 West
130th Street (above)
 Barrett Reiter (LPC),
 March 2018



Figure 18
Friendship Baptist
Church, 144-146 West
131st Street (left)
 Barrett Reiter (LPC),
 March 2018

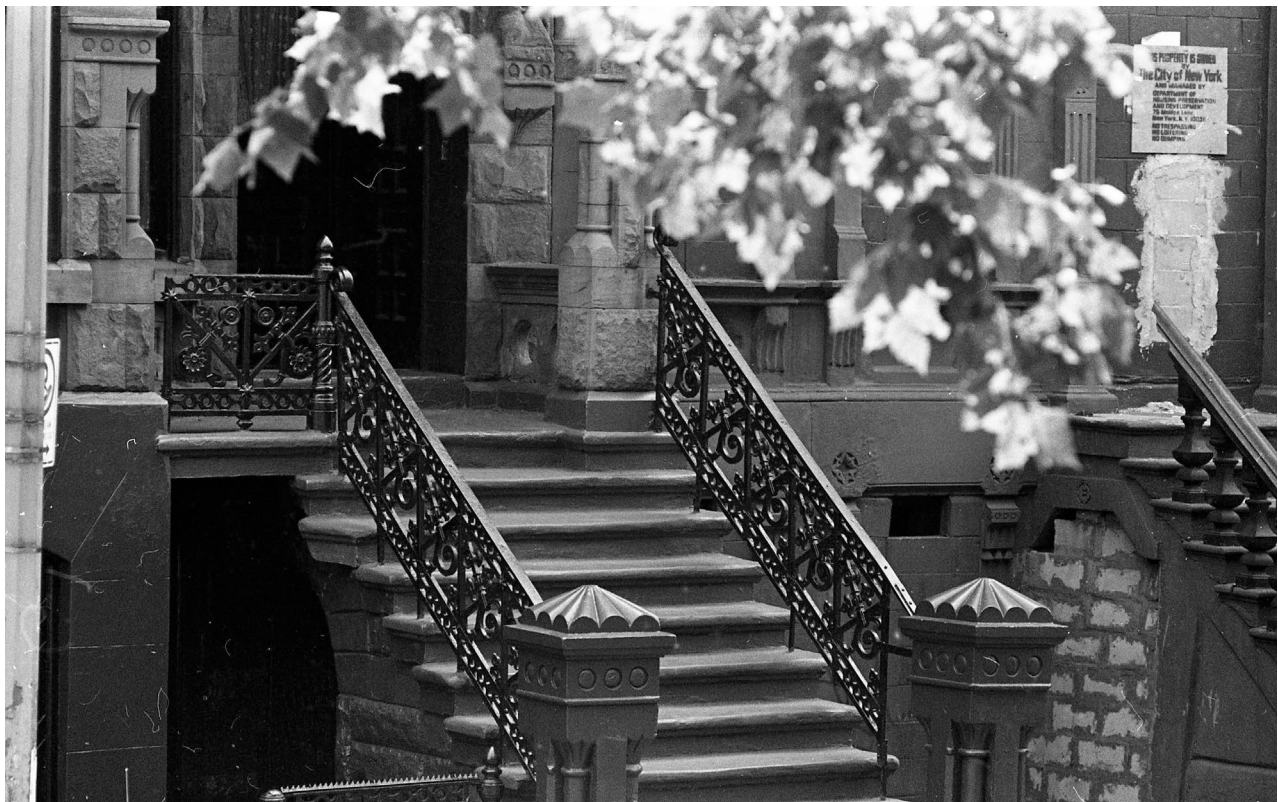


Figure 19
Detail of ironwork, 122 West 130th Street (above)
 Urban Cultural Resources Survey (LPC), May 1985



Figure 20
122 West 130th Street (left)
 Barrett Reiter (LPC), May 2018



Figure 21
133 West 132nd
Street
Barrett Reiter
(LPC), May 2018



Figure 22
164 and 166 West
132nd Street
Barrett Reiter
(LPC), May 2018



Figure 23
126-134 West 131st Street (above)
 Barrett Reiter (LPC), May 2018



Figure 24
134 West 131st Street (left)
 Barrett Reiter (LPC), May 2018



Figure 25
154 West 131st Street
Barrett Reiter (LPC),
May 2018



Figure 26
Garage, 161-165
West 132nd Street
 Barrett Reiter (LPC),
 May 2018



170 West 130th Street, National Headquarters for the March on Washington for Jobs and Freedom

Figure 27 (left) Tax photo, Municipal Archives, c. 1938-1943

Figure 28 (right) Barrett Reiter (LPC), May 2018





Figure 29
Bayard Rustin in
front of the
National
Headquarters for
the March on
Washington for
Jobs & Freedom
Associated Press,
"March on
Washington,"
photographer:
anonymous,
August 1963



Figure 30

View east on West 130th Street

**[Sidewalk sign “National Headquarters, March on Washington for Jobs & Freedom”
outside the March’s Headquarters Building in New York City, 170 West 130th Street],**

Werner Wolff, U.S. News and World Reports, 1963

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Central Harlem – West 130th-132nd Streets Historic District: Building Descriptions



West 130th Street

Central Harlem – West 130th-132nd Streets Historic District

West 130th Street was the first block within the district to be fully developed, and contains many of the district's oldest buildings. Only two buildings were designed outside of an 11-year period from 1878 to 1889. The brief development period of the street resulted in a high degree of continuity in building type, building massing, and architectural style. The northern side of the street contains entirely neo-Grec style buildings with brownstone facades, with a uniform height of three stories over a basement, front stoops, and an even setback from the street, except for the block's only apartment house, which bisects this row. Also designed in the neo-Grec style, the apartment building rises an extra story and extends farther into the sidewalk than the row houses. The southern side of the street features more variation in height, but maintains a uniform street wall and contains almost entirely neo-Grec buildings with a few buildings in the Queen Anne, Romanesque Revival, and Mediterranean Revival styles. While primarily consisting of brownstone facades, a few brick facades can be found at the western edge of the block. The southern side of the street contains the block's one new building and one vacant lot. Overall, the even rhythm of row houses with stoops and areaways, along with a high number of street trees, gives this street striking regularity. The sidewalks along West 130th Street are concrete.

South Side of West 130th Street



102 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 136

Date(s): 1881 (NB 149-1881)

Architect / Builder: Charles Baxter (architect); W. W. Adams and S. Weir (builders)

Owner / Developer: Thomas Keenan

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

One of two row houses (102 and 104 West 130th Street) built in 1881 designed by architect Charles Baxter for Thomas Keenan, this three-story neo-Grec style row house retains its bracketed projecting molded stone lintels, bracketed sills, decorative spandrel panels, and incised details throughout the facade, including Greek-key, and rosette motifs. Other

features include saw-tooth lintels moldings at basement windows, and a bracketed metal cornice with decorative frieze.

Alterations

Facade resurfaced; windows replaced; stoop and newel posts removed and railings replaced main-entrance door replaced; non-historic intercom system, and light fixtures at main entrance; non-historic basement, first-story, and cellar windows grilles; non-historic light fixture, and metal gate at under-stoop entrance

Site

Sunken concrete areaway with metal access hatch; non-historic metal areaway fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 12, 1881), 237; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



104 West 130th Street (Gospel Temple Church of Christ)

Borough of Manhattan Tax Map Block 1914, Lot 37

Date(s): 1881 (NB 149-1881)

Architect / Builder: Charles Baxter (architect); W. W. Adams and S. Weir (builders)

Owner / Developer: Thomas Keenan

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone, brick

Status: Contributing

History, Significance and Notable Characteristics

This is one of two row houses (102 and 104 West 130th Street) designed in 1881 by architect Charles Baxter for Thomas Keenan. This three-story neo-Grec row house retains its bracketed projecting molded stone lintels, bracketed sills, decorative spandrel panels, and incised details throughout the facade, including Greek-key and rosette motifs; other features include saw-tooth lintels moldings at basement windows and a bracketed metal cornice with decorative frieze.

Alterations

Facade painted; stoop replaced; windows replaced; stoop newel posts removed and railings replaced; main-entrance door replaced and transom infilled with wood; security camera at main entrance; signage at first-story; basement window opening enlarged into door opening containing

double-leaf metal door and metal security gate; non-historic signage; under stoop entrance replaced with non-historic door; first-and-second-story windows replaced; conduit at basement

Site

Sunken stone areaway with non-historic metal fencing

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 12, 1881), 237; New York City Department of Buildings Alteration Applications, Alt. No. 10120, 1926; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



106 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 38

Date(s): 1880 (NB 1026-1880)

Architect / Builder: Charles Baxter

Owner / Developer: Thomas Keenan

Type: Row house

Style: Neo-Grec

Stories: 3

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (106-110 West 130th Street) built in 1881 and designed by architect Charles Baxter for Thomas Keenan. The three-story neo-Grec row house retains its bracketed projecting molded stone lintels and bracketed sills, decorative spandrel panels, and decorative incised details throughout the facade, including Greek-key and rosette motifs; other features include saw-tooth lintel at basement windows and bracketed metal cornice with decorative frieze. It retains its original under stoop gate and basement window grille.

Alterations

Facade partially resurfaced; stoop newel posts removed and railings replaced; non-historic main-entrance door and transom; non-historic light fixture at main entrance; two small metal louvers at cellar; non-historic metal security door at under-stoop entrance; two conduits at basement

Site

Sunken stone areaway with historic stone knee walls

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (December 11, 1880), 1103; New York City Department of Buildings Alteration Applications, Alt. No.100167686 November 26, 1993; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives



108 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 7501

Date(s): 1880 (NB 1026-1880)
Architect / Builder: Charles Baxter
Owner / Developer: Thomas Keenan
Type: Row house
Style: Neo-Grec
Stories: 3
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (106-110 West 130th Street) built in 1881 and designed by architect Charles Baxter for Thomas Keenan. This three-story neo-Grec row house retains its historic wood main-entrance door, bracketed projecting molded stone lintels, and bracketed sills, decorative spandrel panels, and decorative incised details throughout the facade, including Greek-key and rosette motifs. Other features include saw-tooth lintels at basement windows, and bracketed metal cornice with decorative frieze. It retains its original metal grille at basement window.

Original lot 138, this is now a condominium with lot numbers 1001-1004.

Alterations

Facade resurfaced; stoop, and newel posts removed, and railings replaced; non-historic light fixture, and brass address plaque at main entrance; windows replaced; metal louvers at cellar; under-stoop gate replaced; metal mail boxes at stoop wall, and basement facade

Site

Sunken areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (December 11, 1880), 1103; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



110 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 39

Date(s): 1880 (NB 1026-1880)
Architect / Builder: Charles Baxter
Owner / Developer: Thomas Keenan
Type: Row house
Style: Neo-Grec
Stories: 3
Materials: Brownstone
Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (106-110 West 130th Street) built in 1881 and designed by architect Charles Baxter for Thomas Keenan. The three-story neo-Grec row house retains its bracketed projecting molded stone lintels and bracketed sills, decorative spandrel panels and historic wood-and-glass main-entrance door, decorative incised details throughout the facade, including Greek-key and rosette motifs; other features include saw-tooth lintel at basement windows and bracketed metal cornice with decorative frieze. It retains its original under-stoop gate and basement window grille.

Alterations

Facade resurfaced; stoop newel posts removed and railings replaced; light fixture and brass address plaque at main entrance; windows replaced throughout; light fixture at under-stoop entrance; metal mail boxes at basement facade and on stoop wall; electrical conduits and piping at first-story and basement

Site

Sunken stone areaway with stone knee walls and non-historic metal railings

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 11, 1880), 1103; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives



112 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 40

Type: Unimproved lot

Status: Non-Contributing

History, Significance and Notable Characteristics

Originally one in a row of three brownstone houses (extant houses at 106 West 130th Street) built in 1881 and designed by architect D. & J. Jardine for J. W. Hogencamp, historic building demolished in 1967, and remains an unimproved lot at the time of designation.

Site

Non-historic chain-link fence and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

New York City Department of Buildings, DP 166-1967.



114 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 140

Date(s): 1881 (NB 1062-1881)

Architect / Builder: D. & J. Jardine

Owner / Developer: J. W. Hogencamp

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of two row houses (114 -116 West 130th Street) built in 1881 and designed by architect D. & J. Jardine for J. W. Hogencamp. This three-story neo-Grec row house retains its stoop and metal newel posts, bracketed projecting molded stone lintels, and bracketed sills, decorative spandrel panels, and decorative incised details including interlaced foliage on the basement lintel, the house also retains its original metal basement window grille and under stoop gate. Other historic features include rosettes and anthemion, and a bracketed metal cornice with decorative rosettes.

Secondary Side (East) Facade: Red brick facade from first floor to roofline with two chimneys.

Alterations

Primary (North) Facade: Facade painted; non-historic door and light

fixture at main entrance; windows replaced throughout; non-historic metal security grille at basement window, and security door at under-stoop entrance; non-historic metal mail box at under-stoop entrance

Secondary Side (East) Facade: Basement resurfaced

Site

Sunken brownstone areaway with stone steps; concrete block wall at east side of areaway; non-historic iron fencing with iron meshing and iron railings

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

New York State Office of Parks, Recreation and Historic Preservation, USN:06101.009533; "Buildings Projected," *Real Estate Record and Builders' Guide* (October 29, 1881), 1024; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



116 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 41

Date(s): 1881 (NB 78-1882)
Architect / Builder: D. & J. Jardine
Owner / Developer: J. W. Hogencamp
Type: Row house
Style: Neo-Grec
Stories: 3
Materials: Brownstone
Status: Contributing

History, Significance and Notable Characteristics

This is one of two row houses (114 -116 West 130th Street; No. 118 has been demolished and replaced) built in 1881 and designed by architect D. & J. Jardine for J. W. Hogencamp, this three-story neo-Grec row house retains its bracketed projecting molded stone lintels and bracketed sills, window and door enframements featuring Ionic pilasters, historic wood double-leaf door and transom at the main entrance, first-story window with decorative spandrel panel, decorative incised details throughout the facade, basement window lintels featuring classical decorative elements and bracketed metal cornice with decorative sunbursts.

Alterations

Facade resurfaced; stoop resurfaced; light fixtures at main entrance; metal railings, fencing and gate, metal security grille at basement window and door at under-stoop entrance; electric conduit, electric meters and two gas meters on stoop wall; non-historic light fixture at under-stoop

Site

Concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (October 29, 1882), 1024; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

**118 West 130th Street**

Borough of Manhattan Tax Map Block 1914, Lot 42

Date(s): 2002-2005 (NB 102682312)

Architect / Builder: Michael Wein

Owner / Developer: New York City Housing Preservation and Development

Type: Row house

Style: Not determined

Stories: 3 and basement

Materials: Masonry

Status: Non-Contributing

History, Significance and Notable Characteristics

Completed in 2005, 118 West 130th Street is a three-story and basement residential building with a masonry and stucco facade. The building was designed by Michael Wein P. E. and contextually designed in its mass, its placement in line with the street wall, and its asymmetrically-placed entrance with a stoop. This lot is the former site of a brownstone built as one of three row houses (114 -118 West 130th Street) built in 1881 and designed by architect D. & J. Jardine for J. W. Hogencamp. The 1881 row house was demolished in 1967 and the lot remained vacant until 2002.

Site

Areaway enclosed by concrete hipwall with metal fencing

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

New York City Department of Buildings, Demolition Applications, DP 389-1967.



122 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 43

Date(s): 1884 (NB 919-1884)

Architect / Builder: H. M. Cogdon

Owner / Developer: William I. Van Dolsen

Type: Row house

Style: Romanesque Revival with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This unique row house designed by architect H. M. Cogdon and built in 1884 by for William I. Van Dolsen, features a rough-faced ashlar facade, arched main portico with historic wood-and-cast-iron railings, recessed wood double-leaf door and segmental-arched multi-light transom. An angled basement through second-story bay features molded stone lintel courses and decorative keystones above segmental-arched windows. Other notable historic features include its second-story balconet with decorative cast-iron railing, third-story angled balconet featuring stone newel post with ball finials and decorative cast-iron railings; tripartite third-story transom panel with ornamental sunburst motifs, and metal bracketed denticulated cornice. It also retains its stoop with historic railings and historic basement window grilles.

Secondary (East) Facade: visible from basement to third floor and contains multiple windows at each story.

Alterations

Primary (North) Facade: Facade partially resurfaced; windows replaced throughout; non-historic metal security grilles at first-story windows; cast-iron newel posts covered with stucco; security camera and light fixtures at main entrance and under-stoop entrance; signage, alarm bell, metal mailboxes, electrical conduits and automatic sprinkler at basemen and stoop wall.

Secondary (East) Facade: Painted brick facade

Site

Sunken concrete areaway with historic brownstone step, historic cast-iron fencing, newel posts and gate; sunken alley at eastern side of building part of property lot, contains small metal gate and tall metal fencing

Sidewalk and Curb Materials

Concrete sidewalk and metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (June 21, 1884), 688; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives



124 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 44

Date(s): 1880 (NB 361-1880)
Architect / Builder: John Fettretch
Owner / Developer: Catherine Fettretch
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (124-128 West 130th Street) built in 1880 and designed by architect John Fettretch for Catherine Fettretch. This three-story neo-Grec row house retains its bracketed projecting molded stone lintels and bracketed sills, windows enframements with decorative spandrel panels, decorative incised details throughout the facade, featuring florid ornament and rosette motifs, historic wood-and-glass double-leaf door at main-entrance, decorative brackets with guttae flanking basement windows, bracketed metal cornice with paneled frieze.

Alterations

Facade resurfaced; stoop, railings and newel posts replaced; non-historic light fixtures at main, and under-stoop entrances; windows replaced throughout; non-historic metal security grilles at first-story, and basement windows; electrical conduit at basement facade; cellar windows infilled

Site

Sunken concrete areaway with historic brownstone steps and kneewall with non-historic fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 1, 1880), 429; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives



126 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 144

Date(s): 1880 (NB 361-1880)
Architect / Builder: John Fettretch
Owner / Developer: Catherine Fettretch
Type: Row house
Style: Neo-Grec with alterations
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (124-128 West 130th Street) built in 1880 and designed by architect John Fettretch for Catherine Fettretch. This three-story neo-Grec row house retains its bracketed projecting molded stone lintels, and bracketed sills, windows enframements with decorative spandrel panels, decorative incised details throughout the facade, featuring florid ornament, and rosette motifs, decorative brackets with guttae flanking basement windows, bracketed metal cornice with paneled frieze.

Alterations

At the time of designation, construction of a two-story vertical enlargement was ongoing; facade resurfaced; stoop, railings and newel posts replaced; non-historic main-entrance door with transom and sidelights; light fixtures at main and under stoop entrances; windows replaced; non-historic metal security grilles at first-story and basement windows

Site

Sunken concrete areaway with non-historic fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 1, 1880), 429; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



128 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 45

Date(s): 1880 (NB 361-1880)
Architect / Builder: John Fettretch
Owner / Developer: Catherine Fettretch
Type: Row house
Style: Neo-Grec with alterations
Stories: 5 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (124-128 West 130th Street) built in 1880 and designed by architect John Fettretch for Catherine Fettretch. This three-story neo-Grec row house retains its bracketed projecting molded stone lintels and bracketed sills, window enframements with decorative spandrel panels, decorative incised details throughout the facade featuring florid ornament and rosette motifs, historic wood-and-glass double-leaf door at main-entrance, decorative brackets with guttae flanking basement windows, bracketed metal cornice with paneled frieze.

Alterations

Two-story, fourth- and fifth-floor addition; facade resurfaced; stoop resurfaced; non-historic main-entrance door with transom, sidelights and light fixture; non-historic metal railings, newel posts; two louvers at cellar; non-historic security grilles and metal security door at under stoop entrance; non-historic light fixtures and electrical conduits at basement; windows replaced throughout; metal fire escape from second-to fourth-floors; non-historic cornice

Site

Sunken resurfaced areaway with non-historic metal railings, fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 1, 1880), 429; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives New York City Department of Buildings Alteration Application, (Alt. 103805731, December 2, 2005); New York City Department of Finance Photograph (c. 1983-88), Municipal Archives



130 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 46

Date(s): 1885 (NB 134-1885)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Unknown
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (130-136 West 130th Street) built in 1885 and designed by architects Cleverdon & Putzel. This row house's neo-Grec style features include historic wood-and-glass double-leaf door and transom, historic cast-iron railing and newel posts, incised details through the facade, elaborate main-entrance enframements featuring bracketed projecting door hood with console brackets and cast-iron balconet railings, bracketed window enframements with egg-and-dart molding, fluted pilasters and a decorative window skirt and bracketed projecting lintels, and a bracketed modillioned metal cornice.

Dr. Eugene Perry Roberts (1868-1953) and his wife, Ruth Logan Roberts, purchased this property Harlem in 1917, and it was their home and his Doctor's office for 36 years. Dr. Roberts was one of the first African-Americans to practice medicine in New York and had one of the longest running medical practices in Harlem. He was appointed assistant medical examiner in 1897 and was the first African American to be appointed to the New York City Board of Education, and he served on the New York City Board of Health and with the New York Tuberculosis and Health Association.

Ruth Logan Roberts (1891-1968) was a Suffragist, activist, and YWCA leader. She was a member of the boards of directors of the national and local YWCA, the Katy Ferguson Home for Unmarried Mothers, the New York State Board of Social Welfare, the New York Tuberculosis and Health Association, and the National Association of Colored Graduate Nurses.

Alterations

Facade and stoop resurface; non-historic light fixture at main entrance; basement window enlarged into entrance with non-historic door; light fixture at basement entrance; windows replaced; under stoop gate replaced

Site

Sunken concrete areaway with historic brownstone knee walls, planting bed non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and metal curb

References

“Roberts Named Board Member,” *The New York Age*, January 11, 1917, 1; “New Yorkers Honor Dr. E. P. Roberts for Forty Years of Service to Race,” *The New York Age*, October 27, 1934, 1, 7; “Dr. E. P. Roberts, 85, Harlem Physician,” *The New York Times*, January 10, 1953, 17; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Buildings, New Buildings [NB 134], (1885); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



132 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 146

Date(s): 1885 (NB 134-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Unknown

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (130-136 West 130th Street) built in 1885 and designed in the neo-Grec style by architects Cleverdon & Putzel. This row house retains its historic incised details throughout the facade.

Historic features include a stoop, an elaborate main entrance enframing featuring bracketed projecting door hood with console brackets and cast-iron balconet railings, bracketed window enframements with egg-and-dart molding, fluted pilasters, incised sill aprons at first story windows, and bracketed projecting lintels, and a bracketed modillioned metal cornice.

Alterations

At the time of designation, building was under renovation; all windows and main entrance infilled with construction plywood; light fixtures at main entrance; resurfaced stoop; railings and newel posts removed; plywood construction box covers basement and areaway

Site

Areaway enclosed with construction plywood

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

New York City Department of Buildings, New Buildings [NB 134],

(1885); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



134 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 47

Date(s): 1885 (NB 134-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Unknown

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four neo-Grec style row houses (130-136 West 130th Street) built in 1885 and designed by architects Cleverdon & Putzel. This row house retains its historic wood-and-glass double-leaf door and transom, incised details throughout the facade, elaborate main entrance enframements featuring bracketed projecting door hood with console brackets, and cast-iron balconet railings, bracketed window enframements with egg-and-dart molding, fluted pilasters, and a decorative window skirt and bracketed projecting lintels, and a bracketed modillioned metal cornice.

Alterations

Facade resurfaced; stoop, railing, and newel posts replaced; non-historic light fixtures at main entrance; windows replaced; non-historic metal security door at under-stoop entrance; non-historic metal mesh grille at cellar window; conduit at basement and first-story

Site

Sunken concrete areaway with historic brownstone knee wall and non-historic metal railings, fencing, gate and metal sign pole

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

New York City Department of Buildings, New Buildings [NB 134], (1885); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



136 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 48

Date(s): 1885 (NB 134-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Unknown

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (130-136 West 130th Street) built in 1885 and designed by architects Cleverdon & Putzel. This row house retains its historic wood-and-glass double-leaf door and transom, incised details throughout the facade, elaborate main entrance enframements featuring bracketed projecting door hood with console brackets and cast-iron balconet railings, bracketed window enframements with egg-and-dart molding, fluted pilasters, and a decorative window skirt and bracketed projecting lintels, and a bracketed modillioned metal cornice.

Alterations

Facade resurfaced; non-historic main entrance door and transom; windows replaced throughout; non-historic stoop, metal railings, one basement window converted to entrance with non-historic wood door, and metal gate; non-historic basement window grille, and under-stoop gate; non-historic light fixtures at basement and at main entrance; conduit at basement

Site

Sunken areaway with brownstone steps and historic knee wall with non-historic metal fencing, and gate; non-historic raised planting beds

Sidewalk and Curb Materials

Concrete sidewalk and metal curb

References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Buildings, New Buildings [NB 134], (1885).



140 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 49

Date(s): 1882 (NB 256-1882)
Architect / Builder: Carter & Ferdon
Owner / Developer: Alburnus L. Sayre
Type: Row house
Style: Neo-Grec
Stories: 4 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (140-144 West 130th Street) built in 1882 and designed by architects Carter & Ferdon for Alburnus L. Sayre. This row house retains its historic incised details, elaborate main entrance enframement featuring a bracketed projecting door hood with angular ornament, console brackets and fluted pilasters; other features include shouldered basement window opening, stone stoop with arched under-stoop entrance, bracketed projecting lintel, and sills, incised spandrel panel below the first-story window, and a bracketed metal cornice.

Alterations

Facade resurfaced, alarm bell, and sprinkler valves at basement; historic main-entrance door replaced; windows replaced; non-historic light fixture and intercom at main entrance; stoop railings replaced with masonry walls; cornice modified brackets covered with sheet metal

Site

Sunken concrete areaway with historic brownstone steps and knee walls

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 25, 1882), 287; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



142 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 149

Date(s): 1882 (NB 256-1882)
Architect / Builder: Carter & Ferdon
Owner / Developer: Alburnus L. Sayre
Type: Row house
Style: Neo-Grec with alterations
Stories: 4 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

One of three row houses (140-144 West 130th Street) built in 1882 by architects Carter & Ferdon, for Alburnus L. Sayre. This neo-Grec style row house retains its historic incised details from second-through-fourth stories, bracketed projecting lintels and sills at the second- through fourth-stories; windows, and a bracketed metal cornice.

Alterations

Facade resurfaced; stoop removed since 1988 and main entrance converted to window; basement entrance converted to main entrance; windows replaced; non-historic decorative shutters at basement and first-story windows; non-historic light fixtures, address plaque, intercom, security camera and conduit at basement.

Site

Resized concrete areaway with by small hipwall with metal railing

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 25, 1882), 287; New York City Department of Buildings Alteration Applications, (Alt. 451-88-1988); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



144 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 50

Date(s): 1882 (NB 256-1882)
Architect / Builder: Carter & Ferdon
Owner / Developer: Alburnus L. Sayre
Type: Row house
Style: Neo-Grec
Stories: 4 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (140-144 West 130th Street) built in 1882 this row was designed in the neo-Grec style by architects Carter & Ferdon for Alburnus L. Sayre. This row house retains its historic incised details, elaborate main entrance enframing featuring a bracketed projecting door hood with angular ornament, console brackets, and fluted pilasters; other features include shouldered basement window opening, stone stoop with arched under-stoop entrance, bracketed projecting lintel, and sills, incised spandrel panel below the first-story window, and a bracketed metal cornice.

Alterations

Facade resurfaced; non-historic light fixture, and address plaque at main entrance; non-historic metal railings, stoop, newel posts removed; non-historic metal security grille at basement window; metal security gate replaced at under-stoop entrance; non-historic light fixture and intercom at basement; electric meters, metal junction box and gas meters on stoop wall

Site

Sunken concrete areaway enclosed by non-historic masonry knee wall and metal railings, fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

New York City Department of Taxes Photograph (c. 1938-43); Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* (March 25, 1882), 287.



146 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 51

Date(s): 1883 (NB 1032-1883)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and Basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

One of three row houses (146-150 West 130th Street) built in 1883 and designed by architects Cleverdon & Putzel for Samuel O. Wright. This row house retains its historic neo-Grec incised details with bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, and incised sill aprons on the first floor. The projecting door hood features a frieze of sunburst designs supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. The house retains historic wood-and-glass double-leaf doors and its original bracketed, and modillioned metal cornice. Other historic features include the stone stoop with cast-iron railings and newel posts, iron security grilles at cellar and basement windows, and iron under-stoop gate.

Alterations

Facade, and stoop resurfaced; windows replaced throughout; metal planting baskets at all windows; non-historic light fixtures at main and under-stoop entrances

Site

Sunken concrete areaway with non-historic cast-iron fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (September 8, 1883), 679; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



148 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 151

Date(s): 1883 (NB 1032-1883)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and basement
Materials: Brownstone
Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (146-150 West 130th Street) built in 1883, and designed by architects Cleverdon & Putzel for Samuel O. Wright. This row house retains its historic neo-Grec incised details with bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, and incised sill aprons on the first floor. The projecting door hood features a frieze of sunburst designs supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. Other historic features include the stoop with cast-iron railings and newel posts, historic wood-and-glass double-leaf doors, iron security grilles at cellar and basement windows, and iron under-stoop gate. The house retains its original bracketed and modillioned metal cornice.

Alterations

Facade painted; light fixtures at main entrance conduit, and pipe at basement; infill at cellar windows; non-historic metal stoop gate

Site

Sunken concrete areaway with historic brownstone knee walls, and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (September 8, 1883), 679; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



150 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 52

Date(s): 1883 (NB 1032-1883)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with alterations
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This neo-Grec style house was built in 1883 as one of a row of three (146-150 West 130th Street) designed by architects Cleverdon & Putzel for Samuel O. Wright. This row house retains its historic neo-Grec incised details including rosettes, egg-and dart moldings, the first-through-third-floor window openings feature bracketed enframements with projecting lintels, fluted pilasters, bracketed sills and decorative sill skirts below the first-story windows. The house retains its original bracketed and modillioned metal cornice.

Alterations

Facade painted; prior to 1998 stoop removed and main entrance relocated to basement with non-historic door; non historic metal security grilles at basement windows; cellar window openings infilled and resurfaced with brownstone; non-historic light fixtures, metal address numerals, security camera and intercom at basement; windows replaced throughout; first-story entrance converted to window and original main-entrance enframent removed

Site

Sunken areaway with raised planting bed shared with No. 152 West 130th Street; small raised planting bed between basement windows; non-historic iron areaway fence and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (September 8, 1883), 679; NYC Department of Buildings Alt. No. 1731-1956; Alt. No. 15545-1998; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



152 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 53

Date(s): 1879 (NB 614-1879)
Architect / Builder: J. Irving Howard
Owner / Developer: T. W. Jockel (likely Frederick W. Jockel)
Type: Row house
Style: Neo-Grec
Stories: 3 and Basement
Materials: Brick, stone
Status: Contributing

History, Significance and Notable Characteristics

Designed by J. Irving Howard and built in 1879 for T. W. Jockel (likely a typo, and actually Frederick W. Jockel), this is one of the oldest houses in the historic district. This row house retains its historic neo-Grec style features including its projecting entrance hood with fluted brackets, guttae and carved rosettes, and its projecting stone lintels, bracketed stone sills, and bracketed cornice with geometric detail. It is the only brick-front building in the neo-Grec style within the historic district.

Alterations

Stoop and newel posts removed, and railings replaced; basement resurfaced; non-historic main-entrance door with sidelights, and transom; light fixtures and security camera at main entrance; metal address numerals above main entrance; windows replaced throughout; non-historic security grilles at basement windows

Site

Sunken areaway with raised planting bed shared with No. 150 West 130th Street; small raised planting bed between basement windows; non-historic iron areaway fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (July 26, 1879), 614; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



154 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 54

Date(s): 1881 (NB 514-1881)
Architect / Builder: Thomas S. Godwin
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and Basement
Materials: Brownstone
Status: Contributing

History, Significance and Notable Characteristics

This neo-Grec style house is one of a row of four (154-160 West 130th Street) built in 1881 and designed by architect Thomas S. Godwin for William McReynolds. This row house retains its neo-Grec style incised details throughout the facade, and elaborate main entrance enframement, featuring a projecting door hood with pilasters, and fluted brackets with incised rosettes, and historic wood-and-glass door. Other historic features include window surrounds with pilasters, fluted brackets, star motifs, and decorative spandrel panels below first-story windows, bracketed basement lintel course with incised floral motifs, historic under stoop gate, and basement security grilles, and a bracketed modillioned metal cornice.

Alterations

Facade resurfaced; stoop replaced; newel posts removed and railings replaced; light fixtures at main entrance; windows replaced throughout; conduit and piping at basement; non-historic metal gate at under-stoop entrance

Site

Sunken concrete areaway with brownstone knee walls and steps

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 21, 1881), 537; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



156 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 154

Date(s): 1881 (NB 514-1881)
Architect / Builder: Thomas S. Godwin
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (154-160 West 130th Street) built in 1881 and designed by architect Thomas S. Godwin for William McReynolds. This row house retains its neo-Grec style incised details throughout the facade, an elaborate main entrance enframing, featuring a projecting door hood with pilasters, and fluted brackets with incised rosettes. Other historic features include window surrounds with pilasters, fluted brackets, star motifs, and decorative spandrel panels below first-story windows, bracketed basement lintel course with incised floral motifs, historic stoop with under-stoop gate, and basement security grilles, and a bracketed modillioned metal cornice.

Alterations

Facade painted; one-story addition on roof; non-historic main entrance door and transom; windows replaced; exposed brick at eastern stoop face; non-historic metal security grilles at basement windows; stoop and newel posts removed, and railings replaced; light fixture, and intercom at main entrance; stand pipe, and fire alarm at basement facade

Site

Sunken concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 21, 1881), 537; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



158 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 55

Date(s): 1881 (NB 514-1881)
Architect / Builder: Thomas S. Godwin
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (154-160 West 130th Street) built in 1881 and designed by architect Thomas S. Godwin for William McReynolds. This row house retains its neo-Grec style characteristics, including incised details throughout the facade and an elaborate main entrance enframing featuring a projecting door hood with pilasters and fluted brackets with incised rosettes, and historic wood-and-glass door. Other historic features include historic cast-iron railings, window surrounds with pilasters, fluted brackets, star motifs, and decorative spandrel panels below first-story windows, bracketed basement lintel course with incised floral motifs, historic basement and cellar window grilles, and a bracketed modillioned metal cornice.

Alterations

Facade resurfaced; non-historic light fixtures and intercom at main entrance; windows replaced throughout; non-historic newel posts, metal security grilles at first story; non-historic metal gate, and mail box at under-stoop entrance; metal planting boxes attached to basement window

Site

Sunken concrete areaway with historic brownstone knee walls and steps and non-historic metal fencing and railing

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 21, 1881), 537; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



160 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 56

Date(s): 1881 (NB 514-1881)
Architect / Builder: Thomas S. Godwin
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec with alterations
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (154-160 West 130th Street) built in 1881 and designed by architect Thomas S. Godwin for William Reynolds. This row house retains its neo-Grec style features including incised details through the facade, elaborate enframements with pilasters, fluted brackets and incised rosettes and star motifs.

Alterations

Stoop removed and main entrance relocated to basement; non-historic main-entrance door; cornice removed; facade resurfaced; intercom system and light fixtures at main entrance; security camera at basement facade

Site

Sunken paved areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 21, 1881), 537; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



162 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 57

Date(s): 1889 (NB 512-1889)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Isaac E. Wright
Type: Row house
Style: Queen Anne with alterations
Stories: 3 and basement
Materials: Stone

Status: Contributing

History, Significance and Notable Characteristics

This row house was built in 1889 and designed by architects Cleverdon & Putzel for Isaac E. Wright. From 1920 to 1952, it was home of the Katy Ferguson House, a settlement house for unmarried African-American mothers and their children. This row house retains historic Queen Anne style features including a stone stoop with historic cast-iron railings, a stone main entrance enframing with carved foliate details on the pilasters, transom bar, and angled pediment, rusticated facade with full height angled projecting bays, quoin window surrounds, pilasters, and angled scrolled pediment and a classical metal cornice.

Alterations

Angled roof pediment with balustrade and ball finials removed; facade resurfaced; stained glass transom sashes replaced, or infilled with wood; light fixtures, intercom and security camera at main entrance and basement

Site

Recessed stone areaway with stone knee walls and non-historic metal railings

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

Katy Ferguson-Sojourner Truth Board, Inc. Letter from Katy Ferguson-Sojourner Truth Board, Inc. to W. E. B. Du Bois, January 27, 1926, W. E. B. Du Bois Papers (MS 312); Special Collections and University Archives, University of Massachusetts Amherst Libraries; The Journal of the Rutgers University Library, Volumes 31-35 Rutgers University bulletin, Associated Friends of the Library of Rutgers University, 1972; "Buildings Projected," *Real Estate Record and Builders' Guide* (April 6, 1889), 491; New York City Department of Taxes Photograph (c.

164 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 58

Date(s): 1884 (NB 695-1884)

Architect / Builder: William J. Merritt

Owner / Developer: William J. Merritt

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Materials: Brick; brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (164-170 West 130th Street) built in 1884



by architect and owner William J Merritt. This Queen Anne style brick and rusticated brownstone facade retains the historic features of the style including rusticated brownstone box stoop; bracketed second-story oriel bay window with lattice work and foliate panels, angled pediment containing a tile motif, brownstone lintel and sill courses, and a cornice with square paneled frieze and a pitched roof with slate shingles.

Alterations

Facade repointed; portions of the brownstone facade painted; stoop resurfaced, and grille infilled with brownstone; non-historic main-entrance door, and transom; light fixtures, and intercom at main entrance; windows replaced throughout; non-historic basement window grilles; conduit at basement facade; under-stoop gate removed

Site

Concrete areaway with historic brownstone knee wall with non-historic metal fencing, and railing

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 17, 1884), 555; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



166 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 158

Date(s): 1884 (NB 695-1884)

Architect / Builder: William J. Merritt

Owner / Developer: William J. Merritt

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Materials: Brick; brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (164-170 West 130th Street) built in 1884 by architect and owner William J Merritt. The Queen Ann style brick, and rusticated brownstone facade retains historic features including a rusticated brownstone box stoop, historic arched enframements at the first-story wood windows, main entrance with historic arched double-leaf wood door. Other significant features include second-story oriel window with bracketed corbeled brick base and foliate and sunburst reliefs, rough-faced brownstone lintel and sill course, and a bracketed metal cornice.

Alterations

Facade painted, and brownstone resurfaced, and painted; stoop opening infilled with brownstone; light fixtures at main entrance; non-historic under-stoop gate, non-historic basement grilles, windows replaced; basement facade patched; television antenna on roof

Site

Concrete areaway with historic (painted) brownstone knee wall with non-historic metal fencing, and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 17, 1884), 555; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



168 West 130th Street

Borough of Manhattan Tax Map Block 1914, Lot 59

Date(s): 1884 (NB 695-1884)

Architect / Builder: William J. Merritt

Owner / Developer: William J. Merritt

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Materials: Brick; brownstone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (164-170 West 130th Street) built in 1884 by architect and owner William J Merritt. This Queen Anne style brick, and rusticated brownstone facade retains historic features of the style including, segmental-arch at first-story windows with flared arch roll-lock lintels, terra-cotta keystone, molded stone lintel with scrolled end pieces, details repeated at main entrance that also features historic segmental-arched double-leaf wood door and transom, terra-cotta recessed plaque featuring urns and foliate decorations in bas-relief. Other historic details include a rusticated stone box stoop, keystones, lintel courses and rusticated brownstone sill courses, third-story wall dormer with sunburst motif and ball finials, segmental-arched windows openings with brick pilasters, keystones and festooned metal cornices, and a slate pitched roof.

Dr. Edward Best purchased 168 West 130th Street in the late-1910s. Dr. Best emigrated from the British West Indies to New York City in 1898 and was a prominent African-American physician active in the Central Harlem community for more than 40 years.

Alterations

Facade brick repointed; brownstone resurfaced and painted; front stoop opening infilled; light fixtures and brass address numerals at main entrance; windows replaced throughout; non-historic iron work at main entrance door, and transom

Site

Concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

U.S. Federal Census, 1910, 1920, 1940; "Buildings Projected," *Real Estate Record and Builders' Guide* (May 17, 1884), 555; United States Department of Interior, National Parks Service, "National Headquarters for the March on Washington," OMB NO. 1024-0018, prepared by Corinne Engelbert, 03/15/2015; New York City Department of Taxes Photograph (c. 1938-43),



170 West 130th Street (National Headquarters for the March on Washington for Jobs and Freedom)

Borough of Manhattan Tax Map Block 1914, Lot 60

Date(s): 1884, redesigned 1928 (NB 695-1884; Alt 2558-1928)

Architect / Builder: William J. Merritt (NB); Vertner Tandy (Alt)

Owner / Developer: William J. Merritt (1884); Utopia Neighborhood Club (1928)

Type: Row house

Style: Mediterranean Revival

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (164-170 West 130th Street) built as a Queen Anne style row house in 1884 by architect and owner William J. Merritt. The main facade was altered in 1928 by Vertner Tandy, the first registered African-American architect in New York State, and his redesign of the facade remains largely intact today. Key features of Tandy's facade design include its irregular roughly troweled stucco finish; basement windows and door surrounded metal window grilles; metal balconies; stuccoed projecting window sills; pitched roof set between side parapets.

170 West 130th Street has played a significant role in the social and political history of Harlem and the nation, most notably as the headquarters for the 1963 March on Washington for Jobs and Freedom. It is associated with a number of significant individuals, including Katherine

B. Davis, Vertner Tandy, Charles Alston, Jacob Lawrence, and Bayard Rustin. The building's long social history began in the 1920s when the single-family residence was sold to the Sojourner Truth House. It served as the Sojourner Truth House from 1920 to 1924 and the Utopia Children's House from 1924 to 1954. Utopia, funded by Rockefeller, provided social services to African American children and had connections with Harlem Renaissance artists such as Charles Alston and Jacob Lawrence.

The building's most significant use occurred when it was used as the National Headquarters for the March on Washington for Jobs and Freedom in 1963. Over a hundred volunteers and paid workers worked out of the headquarters at 170 West 130th Street with the goal of mobilizing 100,000 people. Bayard Rustin was organizer. Rustin's work on the March on Washington was one of his greatest achievements. In 2013, Rustin was Awarded Presidential Medal of Freedom in 2013. From the headquarters, Rustin was involved in planning the route of the march, participating in news conferences, and overseeing transportation and fundraising. The work culminated in what at the time was the nation's largest political demonstration, which helped spur the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965.

Secondary Rear (South) Facade, partially visible from 129th Street: historic features: Brick facade with corbeled brick cornice.

Alterations

Primary (North) Facade: Windows replaced (historic photographs suggest double-hung wood windows throughout the building in 1963 with a four-over-four configuration at the basement, four-over-six at the first-story, and one-over-one at the third and fourth stories); cartouche under third-story window removed; non-historic metal door; roughly troweled stuccoed window surrounds at basement smoothed and painted; signage above door removed; conduit and light fixture removed from entrance and new light fixtures added above entrance; intercom; mailbox key box.

Secondary Side (West) Facade: Parged; fire escape of adjacent building is attached to facade

Site

Recessed areaway

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 17, 1884), 555; New York City Department of Buildings Alteration Applications, (Alt. 2550-1928; Alt. 327-1943); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

North Side of West 130th Street



103 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 28

Date(s): 1884 (NB 546-1884)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (103-109 West 130th Street) built in 1884 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. Its historic neo-Grec features include bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor, stone stoop with cast-iron newels and railings, and a bracketed, modillioned metal cornice with an ornate frieze. The projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze decorated the door hood (see 109 West 130th Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne style. The wood entry door and basement and cellar window grilles are historic, as is the under-stoop gate.

Secondary Side (East) Facade: brick side wall

Alterations

Primary (South) Facade: Facade resurfaced; windows replaced; light fixtures, and intercom at main-entrance; non-historic mail box at under-stoop entrance; non-historic metal cellar grilles over replacement windows

Site

Sunken areaway with historic brownstone knee walls and historic cast-iron fencing, and non-historic metal railings at areaway steps

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 26, 1884), 456; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



105 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 27

Date(s): 1884 (NB 546-1884)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (103 -109 West 130th Street) built in 1884 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. Its historic neo-Grec features include bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor, and a bracketed, modillioned metal cornice with an ornate frieze. The projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze decorated the door hood (see 109 West 130th Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne style. Basement windows are flanked by flat pilasters with simple capitals and bases, and basement and cellar window grilles are historic.

Alterations

Facade resurfaced; windows replaced; non-historic wood-and-glass door with transom at main entrance; stoop newel posts removed and railings replaced; light fixtures at main and basement entrances; non-historic metal security grilles at first-story, and basement windows; under-stoop gate replaced; security alarm at under-stoop entrance; conduit at basement; stand pipe in areaway

Site

Sunken concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 26, 1884), 456; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



107 West 130th Street (New Amsterdam Musical Association)

Borough of Manhattan Tax Map Block 1915, Lot 26

Date(s): 1884 (NB 546-1884)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (103 -109 West 130th Street) built in 1884 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. Its historic neo-Grec features include bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor, and a bracketed, modillioned metal cornice with an ornate frieze. The projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze decorated the door hood (see 109 West 130th Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne style. Basement windows are flanked by flat pilasters with simple capitals and bases, and basement and cellar window grilles are historic. The building retains its stone stoop and under-stoop gate.

The New Amsterdam Musical Association (NAMA) is the oldest, continuous, African-American musical association in the United States. NAMA was founded in 1904 and incorporated on January 18, 1905, in response to African-American musicians that were denied admission into white-only local unions. Originally located on West 53rd Street, NAMA moved to Harlem in 1906, and had several other locations in the neighborhood before purchasing its 107 West 130th Street in June 1922. The building has served as the organization's headquarters for 95 years. Membership in the NAMA provided African-American musicians with benefits that were previously out of reach, such as better access to musical education, better pay and protections against abusive contractors. They were also had access to lodging and practice space in the building.

Alterations

Non-historic signage and canvas awning above basement windows; non-historic display case situated between basement windows; cellar windows infilled; first-story windows with gold lettering; non-historic light fixtures at main and under-stoop entrances; stoop railings replaced and newel posts removed

Site

Sunken concrete areaway with steps at the western part of areaway; one historic knee wall with metal fencing; non-historic ADA ramp on eastern part of areaway

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

Jacob Goldberg, "Local 805 at the Time of the Harlem Renaissance," *Allegro*, 115, No. 2 February 2015; "Buildings Projected," *Real Estate Record and Builders' Guide* (April 26, 1884), 456; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

**109 West 130th Street**

Borough of Manhattan Tax Map Block 1915, Lot 125

Date(s): 1884 (NB 546-1884)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (103 -109 West 130th Street) built in 1884 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. Its historic neo-Grec features include bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor, and a bracketed, modillioned metal cornice with an ornate frieze. The projecting door hood features a frieze of sunburst designs supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne style. Basement windows are flanked by flat pilasters with simple capitals and bases, and basement and cellar window grilles are historic. The building retains its stoop and under-stoop gate.

The Black Arts movements, and the Black Arts Repertory Theatre/School (BARTS), were founded by Amiri Baraka (LeRoi Jones) in Harlem in 1965 and were located at 109 West 130th Street. Baraka envisioned a black artistic school responsive to the African American community, attached to the militant politics of the Black Power movement, and rooted in the same urban landscape as the Harlem Renaissance of the 1920s.

Although BARTS operated for less than a year, the school attracted artists such as poet and jazz composer, Sun Ra, jazz saxophonist and composer, Albert Ayler, and poet Sonia Sanchez, and inspired dozens of similar Black Arts incubators across the United States. The Black Arts movement extended into the 1970s and produced many timeless and stirring pieces of literature, poetry, and theater.

Alterations

Facade resurfaced; windows replaced; cellar window infilled; light fixtures and intercom at main and under-stoop entrances; non-historic metal stoop railings; newel posts removed; non-historic metal security grilles at basement and first-story windows

Site

Sunken concrete areaway with historic (resurfaced) brownstone knee walls and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 26, 1884), 456; Komozi Woodard, *A Nation within a Nation: Amiri Baraka (LeRoi Jones) and Black Power Politics*, (North Carolina: The University of North Carolina Press, 1999), 64-67; Modern American "Poetry Historical Overviews of the Black Arts," Williams. <http://www.english.illinois.edu/maps/blackarts/historical.htm>; Academy of American Poets. "A Brief Guide to the Black Arts Movement," Poets.org. <http://www.poets.org/viewmedia.php/prmMID/5647>. Accessed from the internet 07/28/2017; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



111 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 25

Date(s): 1884 (NB 547-1884)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (111-115 West 130th Street) built in 1884 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. Its historic neo-Grec features include bracketed window

enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor, and a bracketed, modillioned metal cornice with an ornate frieze. The projecting door hood features a frieze of sunburst designs supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne style. Basement windows are flanked by flat pilasters with simple capitals and bases, and the building retains its stoop and under-stoop gate.

Alterations

Facade resurfaced; windows replaced; cellar windows infilled; non-historic metal security grilles at basement, and first-story windows; non-historic wood construction door and metal security door at main entrance; stoop resurfaced, newels removed and railings replaced

Site

Sunken concrete areaway with historic (resurfaced) brownstone knee wall and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (April 26, 1884), 456; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



113 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 24

Date(s): 1884 (NB 547-1884)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (111-115 West 130th Street) built in 1884 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. Its historic neo-Grec features include bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, a wide window opening with an incised sill apron on the first floor, a stone stoop with cast iron railings and under-stoop gate, and a bracketed, modillioned metal cornice with an ornate

frieze. The projecting door hood features a frieze of sunburst designs supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne style. The basement window is flanked by flat pilasters with simple capitals and bases, and the building retains its stoop and under-stoop gate.

Alterations

Facade resurfaced; windows replaced; light fixtures at main and under-stoop entrances; non-historic metal-and-glass door with sidelights and transom; non-historic metal railings added above historic cast iron railings; non-historic metal security grilles at basement windows, non-historic newel posts; intercom at main and under-stoop entrance; cellar windows infilled and replaced with metal fan and metal pipe

Site

Sunken concrete areaway with historic (resurfaced) brownstone knee wall and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (April 26, 1884), 456; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



115 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 23

Date(s): 1884 (NB 547-1884)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (111-115 West 130th Street) built in 1884 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. Its historic neo-Grec features include bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, a wide window opening with an incised sill apron on the first floor, a stone stoop with cast iron railings, and a bracketed, modillioned metal cornice with an ornate frieze. The projecting door hood features a frieze of sunburst designs supported on oversized

fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne style. The basement window is flanked by flat pilasters with simple capitals and bases, and the building retains its stoop and under-stoop gate.

Its historic neo-Grec features include incised details throughout the facade, historic stoop with cast-iron railings, elaborate main-entrance enframements, projecting hood, fluted brackets, and engaged columns, and window surrounds with incised floral motifs, fluted pilasters, and brackets, projecting lintels, and bracketed sills. The first-story window openings have decorative panels, and chamfered sills. The house is topped by a bracketed, modillioned metal cornice with an ornate frieze.

Alterations

Facade resurfaced; windows replaced; light fixtures at main and under-stoop entrances; non-historic wood-and-glass door with sidelight and transom; non-historic metal security grilles at first story and basement windows; replacement of under-stoop gate; non-historic stoop newel posts; non-historic intercom at main and under-stoop entrances; non-historic address plaque at basement

Site

Sunken concrete areaway with historic brownstone knee wall and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (April 26, 1884), 456; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



117 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 22

Date(s): 1885 (NB 12-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (117-123 West 130th Street) built in 1885

and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. The neo-Grec style features include its brownstone facade, and heavy window surrounds with incised details, while its classical main entrance surround, and eclectic use of classical ornament, as well as tile motifs, are more typical of Queen Anne style. It retains its stoop, historic security grilles at the basement windows, and security gate at under-stoop entrance. It also retains its historic Queen Anne style wood-and-glass double-leaf main-entrance door and cornice with rounded brackets stylized festoons and tile motif.

Alterations

Facade resurfaced; non-historic light fixtures at main and under-stoop entrances; non-historic metal stoop railings and newel posts; cellar windows infilled and includes a metal grate

Site

Sunken concrete areaway with historic carved brownstone knee walls

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (January 17, 1885), 69; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



119 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 121

Date(s): 1885 (NB 12-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and Basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (117-123 West 130th Street) built in 1885 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. The neo-Grec style features include its brownstone facade and heavy window surrounds with incised detail, while its classical main-entrance surrounds and eclectic use of classical ornament as well as tile motifs, are more typical of Queen Anne style. It retains its stoop and historic cast-iron railings and newel posts, historic metal gate at under-stoop entrance. The wood-and-glass double-leaf main entrance door are also historic as is its Queen Anne style cornice with rounded brackets, stylized festoons, and tile motif.

Alterations

Facade resurfaced; windows replaced; light fixtures, and security cameras at main and under-stoop entrances; non-historic brass address numerals at first-story; non-historic metal security door at main-entrances; non-historic iron security grilles at first-story, and basement windows; cellar window infilled with brownstone and metal louvers

Site

Sunken concrete areaway with historic brownstone knee walls

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (January 17, 1885), 69; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

**121 West 130th Street**

Borough of Manhattan Tax Map Block 1915, Lot 21

Date(s): 1885 (NB 12-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (117-123 West 130th Street) built in 1885 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. The neo-Grec style features include its brownstone facade, and heavy window surrounds with incised details, while its classical main entrance surround, and eclectic use of classical ornament as well as tile motifs are more typical of Queen Anne style. It retains historic stoop with cast-iron railings, iron security grilles at the basement windows and security gate at under-stoop entrance. It also retains its historic Queen Anne style wood-and-glass double-leaf main-entrance door, and the house is topped by a cornice with rounded brackets stylized festoons and tile motif.

Alterations

Facade resurfaced; windows replaced; light fixtures, and intercom system at main, and under-stoop entrances; non-historic newel posts; cellar windows infilled with brownstone

Site

Sunken concrete areaway with historic brownstone knee wall

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (January 17, 1885), 69; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



123 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 20

Date(s): 1885 (NB 12-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of four row houses (117-123 West 130th Street) built in 1885 and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. The neo-Grec style features include its brownstone facade, and heavy window surrounds with incised details, while its classical main entrance surround, eclectic use of classical ornament, and tile motifs are more typical of the Queen Anne style. It retains its historic stoop and cast-iron railings, iron security grilles at the basement windows, and security gate at under-stoop entrance. It also retains its historic Queen Anne style wood-and-glass double-leaf main-entrance door and cornice with rounded brackets stylized festoons and tile motif.

Alterations

Facade resurfaced; windows replaced; light fixtures and intercom at main and under-stoop entrance; non-historic newel posts; one cellar window opening infilled with brownstone; metal mailbox at under stoop entrance

Site

Sunken concrete areaway with historic brownstone knee wall and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (January 17, 1885), 69; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



125-127 West 130th Street (Beulah Baptist Church)

Borough of Manhattan Tax Map Block 1915, Lot 18

Date(s): 1882 (NB 210-1882)
Architect / Builder: Charles Baxter
Owner / Developer: Charles H. Fenton
Type: Apartment building
Style: Neo-Grec with Renaissance Revival alterations
Stories: 4
Materials: Brownstone
Status: Contributing

History, Significance and Notable Characteristics

This building was originally two neo-Grec style tenement buildings designed by architect Charles Baxter and built in 1882 for owner Charles H. Fenton. While the buildings have been altered at the base, some of their neo-Grec style features remain, including window enframements at the second-through fourth-stories, featuring slightly projecting lintels with fluted brackets, incised decorative details and bracketed sills, as well as its metal bracketed modillioned cornice with a paneled frieze. A projecting one-story extension replaced original stoops and first floor facade in 1924-27, incorporating a Renaissance Revival style rusticated facade with Ionic pilasters dividing the stained-glass windows, a crenelated cornice with, and recessed entrances at the eastern and western sides, and in the center leading to the basement level.

The Little Sisters of the Assumption purchased both buildings in 1899 to house a convent and sold them in 1917. In 1917, it became home to St. Luke's Hall, owned by The New York District of the Independent Order of St. Luke. Under their ownership, the building housed several fraternal organizations including, the Clubmen's Beneficial League (1888-c.1930) was an early African American beneficial society, that gave weekly financial aid to its sick members and aided in the cost of funeral arrangements. In 1925 to 1927, the St. Luke's organization remodeled the facade and interior spaces, adding a dining room, and kitchen in the cellar, a club, and dance hall on the first-story, lodge rooms on the second and third-stories, and two apartments on the fourth story. It was at this time that the houses' stoops were removed and the Renaissance Revival style first story was added. It was advertised in African-American newspapers of the day, "For use as a lecture hall, public mass meetings, receptions and weddings." Beulah Baptist Church purchased the building in 1953 and it has been their home for close to 65 years.

Alterations

Facade painted; windows replaced throughout; metal roll-down security gates at eastern, western, and central recessed entrances at the first floor and basement; concrete wheelchair ramp with metal railings at western

entrance; non-historic basement windows and non-historic cast-iron security grilles.

Site

Concrete ramp and recessed basement entrance with flanking newel posts

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 18, 1882), 263; “To Nurse the Sick and Poor,” *New York World*, April 20, 1891; New York (N.Y.). City Record Office, ‘Annual Record of Assessed Valuation of Real Estate in the City of New York,’ Supplement: Exempt Property Section: Property Section: 7, Volume 1, 27; New York City Department of Buildings Alteration Applications, Alt. 41-1924; Alt. 556-1928; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



129 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 17

Date(s): 1881 (NB 518-1881)

Architect / Builder: Samuel Lynch

Owner / Developer: R. M. Strebeigh

Type: Row house

Style: Neo-Grec

Stories: 3

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (129-133 West 130th Street) built in 1881 and designed by architect Samuel Lynch for owner R. M. Strebeigh. This row house retains all of its neo-Grec style features including its incised details throughout the facade, historic wood-and-glass double-leaf door, historic stoop with cast-iron railings, and elaborate enframements at the main entrance, and first-story window. The second- and third-story window surrounds feature incised floral motifs, fluted pilasters, and brackets, projecting lintels with scrolled pediments, and bracketed sills. Chamfered lintels with incised floral motifs are present at the basement, historic grilles at basement window openings, and historic under-stoop gate and the house is topped by a bracketed, metal cornice with a paneled frieze.

Alterations

Facade resurfaced; non-historic light fixtures, and signage at main, and under-stoop entrances; windows replaced; non-historic metal security grille at first story, and non-historic metal security door at main entrance;

non-historic metal fencing, and gate; cellar windows infilled with metal

Site

Sunken areaway with brownstone knee walls and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 21, 1881), 537; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



131 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 116

Date(s): 1881 (NB 518-1881)

Architect / Builder: Samuel Lynch

Owner / Developer: R. M. Strebeigh

Type: Row house

Style: Neo-Grec

Stories: 3

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (129-131 West 130th Street) built in 1881 and designed by architect Samuel Lynch for owner R. M. Strebeigh. Its neo-Grec style features include its incised details throughout the facade, historic wood-and-glass double-leaf door, historic stoop with cast-iron railings and newel posts, elaborate enframements at the main-entrance and first-story windows. The second- and third-story window surrounds feature incised floral motifs, projecting lintels with a scrolled pediment, and bracketed sills. Chamfered lintels with incised floral motifs are present at the basement. The house is topped by a bracketed, metal cornice with a paneled frieze.

Alterations

Facade resurfaced; non-historic light fixtures, address plaque, intercom and conduit at main entrance; windows replaced; non-historic metal security grille at basement window replacement of under-stoop gate, finials removed from newel posts

Site

Sunken areaway with historic (painted) brownstone knee walls and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 21, 1881), 537; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



133 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 16

Date(s): 1881 (NB 518-1881)
Architect / Builder: Samuel Lynch
Owner / Developer: R. M. Strebeigh
Type: Row house
Style: Neo-Grec
Stories: 3
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (129-133 West 130th Street) built in 1881 and designed by architect Samuel Lynch for owner R. M. Strebeigh. Its neo-Grec style features include its incised details throughout the facade, historic wood-and-glass double-leaf doors, historic stoop with cast-iron railings and newel posts, elaborate enframements at the main-entrance and first-story window surrounds. The second- and third-story window surrounds feature incised floral motifs, projecting lintels with a scrolled pediment, and bracketed sills. Chamfered lintels with incised floral motifs are present at the basement and the house is topped by a bracketed, metal cornice with a paneled frieze.

Alterations

Facade resurfaced; light fixtures and intercom at main and under-stoop entrances; windows replaced; non-historic metal security grilles at basement, and first-floor windows; non-historic metal security door at main-entrance; replacement of under-stoop gate; cellar windows infilled, and replaced with two small metal grates

Site

Sunken areaway with non-historic pavers; historic painted brownstone knee walls

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 21, 1881), 537; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



135 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 15

Date(s): 1882 (NB 498-1882)
Architect / Builder: Charles Baxter
Owner / Developer: Emma F. Baxter
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (135-139 West 130th Street) built in 1882 and designed by architect Charles Baxter for owner Emma Baxter. Its neo-Grec style features include incised details throughout the facade, historic wood-and-glass double-leaf door, elaborate enframements at main-entrance, and windows with incised details, fluted pilasters, and brackets, and projecting lintels and sills. Chamfered lintels with incised rosettes and floral motifs are present at basement, and the house is topped by metal cornice with large brackets stylized rosettes and an ornate frieze.

Alterations

Facade resurfaced; light fixtures and intercom at main, and under-stoop entrance; windows replaced; metal stoop railings, and newel posts replaced; non-historic metal grilles at basement and first-story windows; non-historic metal security door at under-stoop entrance; security camera, and conduit at the first-story, and basement

Site

Sunken areaway with historic brownstone knee walls

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (May 6, 1882), 470; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



137 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 114

Date(s): 1882 (NB 498-1882)
Architect / Builder: Charles Baxter
Owner / Developer: Emma F. Baxter
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (135-139 West 130th Street) built in 1882 and designed by architect Charles Baxter for owner Emma Baxter. Its neo-Grec style features include incised details throughout the facade, historic stoop with cast-iron railings, elaborate enframements at main-entrance, and window surrounds with incised details, fluted pilasters, bracketed projecting lintels and sills. Chamfered lintels with incised rosettes and floral motifs are present at basement. The house is topped by metal cornice with large brackets stylized rosettes, and an ornate frieze.

Alterations

Facade resurfaced; windows replaced; non-historic main-entrance door; non-historic metal security grilles at west basement window, and under-stoop gate replaced with door; light fixtures, intercom, and cameras at main-entrance; light fixture and doorbell button at basement; newel posts replaced with masonry posts; cellar windows infilled.

Site

Sunken concrete areaway with historic brownstone knee wall non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 6, 1882), 470; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



139 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 14

Date(s): 1882 (NB 498-1882)
Architect / Builder: Charles Baxter
Owner / Developer: Emma F. Baxter
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (135-139 West 130th Street) built in 1882 and designed by architect Charles Baxter for owner Emma Baxter. Its neo-Grec style elements include incised details throughout the facade, historic wood double-leaf door with transom, elaborate main entrance and window enframements with fluted pilasters and brackets and projecting lintels and sills. Chamfered lintels with incised rosettes and floral motifs are found at the basement. The house is topped by a metal cornice with large brackets, stylized rosettes, and ornate frieze.

Alterations

Windows replaced; non-historic metal security gate and light fixtures at main entrance; non-historic metal security grilles at basement and first-floor windows; stoop newel post and railings replaced; non-historic stoop fence; non-historic brownstone posts and knee-wall

Site

Sunken concrete areaway with non-historic masonry knee walls, iron fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 6, 1881), 470; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



141 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 13

Date(s): 1878 (NB 59-1878)

Architect / Builder: Bartholomew Walther (architect);
David Houston (builder)

Owner / Developer: E. Boone

Type: Row house

Style: Neo-Grec with alterations

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This row house was built in 1878 and designed by architect Bartholomew Walther for owner E. Boone, and is one of the oldest houses in the historic district. The brownstone row house retains neo-Grec style characteristics including, incised details throughout the facade, elaborate window enframements featuring projecting lintels, and stylized brackets with incised details including rosettes and floral motifs, and bracketed sills. The house is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Stoop removed; main entrance moved to basement facade, and former entrance converted to window opening between c. 1940 and c. 1983-88 tax photos; facade resurfaced; windows replaced; non-historic light fixture, intercom and address plaque at main entrance; non-historic entrance door; non-historic metal security grilles, electrical conduit at basement; cellar windows removed and infilled

Site

Sunken areaway with non-historic metal fencing and railing

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (February 23, 1878), 169; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.



143 West 130th Street (aka 143-145 West 130th Street)

Borough of Manhattan Tax Map Block 1915, Lot 12

Date(s): 1880 (NB 7-1880)

Architect / Builder: Joseph H. P. Inslee

Owner / Developer: Charles Batchelor

Type: Row house

Style: Neo-Grec with Egyptian Revival style elements

Stories: 3 and basement

Materials: Brick; brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 143 West 130th Street is actually two row houses, originally 143 and 145 West 130th Street, which were combined between 2004 and 2008 into one building on a single tax lot. These two row houses are part of an original row of three (143-147 West 130th Street), built in 1880 and designed by architect Joseph H. P. Inslee for owner Charles Batchelor. The row houses have an unusual combination of neo-Grec and Egyptian Revival style influences, featuring characteristics of both styles, including incised banding and rosettes, and window enframements featuring angled pediments with saw tooth moldings, angled brackets, and battered pilasters. The combined row houses are topped by cavetto cornices with brackets, dentils, and anthemion ornament. The entrance has been moved to the ground floor beneath the eastern stoop (formerly 145 West 130th Street).

Alterations

Facade resurfaced; windows replaced; metal A/C grilles at first through third stories; non-historic light fixtures at former main and under-stoop entrances; security cameras at first-story; stoop-entrance doors infilled with a stucco panel mimicking the original door design; non-historic metal stoop railings; stoop newel posts removed; non-historic intercom at under-stoop

Site

Sunken concrete areaway with historic angled brownstone knee wall

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (January 10, 1880), 44; New York City Department of Buildings Alteration Applications, (Alt. 103022845, 2004); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



147 West 130th Street

Borough of Manhattan Tax Map Block 1915, Lot 11

Date(s): 1880 (NB 7-1880)

Architect / Builder: Joseph H. P. Inslee

Owner / Developer: Charles Batchelor

Type: Row house

Style: Neo-Grec with Egyptian Revival style elements

Stories: 3 and basement

Materials: Brick; brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (143-147 West 130th Street) built in 1880 and designed by architect Joseph H. P. Inslee for owner Charles Batchelor. This row house has an unusual combination of neo-Grec and Egyptian Revival style influences featuring characteristics of these two styles, including incised banding, and rosettes, an elaborate historic wood double-leaf door, and window enframements featuring angled pediments with saw tooth moldings, angled brackets, and battered pilasters. The house is topped by a cavetto cornice with brackets, dentils, and anthemion ornament.

Alterations

Facade resurfaced; windows replaced; metal A/C grilles at first through third stories; non-historic light fixtures at former main and under-stoop entrances; security cameras at first-story; non-historic metal stoop railings; stoop newel posts removed; non-historic intercom at under-stoop entrance

Site

Sunken concrete areaway with historic angled brownstone knee walls

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide*, (May 17, 1884), 555; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

West 131st Street

Central Harlem – West 130th-132nd Streets Historic District

West 131st Street demonstrates the regularity and unity created by prolific speculative builders who developed long stretches of brownstones in a short period of time. Five apartment houses and the Romanesque Revival style Friendship Baptist Church are grouped at the southwest edge of the block, and the rhythm of three-story-and-basement row houses dominates the remainder of the streetscape. The row houses on the south side of the block were developed in a short period of time between 1884 and 1887, and the full length of the block along the north side (excluding two non-contributing 21st century buildings) was constructed in between 1885 and 1890 by only four developers. Groupings of Renaissance Revival and Queen Anne style buildings enliven the primarily neo-Grec style seen on both sides of the street, and all historic buildings except for Friendship Baptist Church have brownstone facades, giving the street a consistent palette of warm-toned facades with occasional brightly painted cornices. West 131st Street has two vacant lots, both located mid-row on the north and south sides of the street; two recently constructed buildings on the north side have been sympathetically designed in regards to materials and respect for the established street wall; one of them extends above the surrounding brownstones to six stories. The block features concrete sidewalks with stone curbs, and plentiful street trees.

South Side of West 131st Street



104 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 38

Date(s): 1884 (NB 1055-1884)
Architect / Builder: William S. Jennings
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

Built in 1884 as one of a row of four brownstone row houses (104-108 West 131st Street are extant, while 102 West 131st Street is a replacement building) for the speculative builder Samuel O. Wright, this row was designed in the neo-Grec style by architect William S. Jennings and is identical to the row constructed directly to the west (110-116 West 131st

Street). The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, and incised sill aprons on the first floor. The door enframement was designed to match that of the windows, and the original double-leaf wood-paneled doors and historic glass transom are extant. The basement level, although altered with the addition of a new entrance, retains its incised rosettes and one triglyph with guttae intended to frame a basement window, and its historic under-stoop gate. The geometric modillioned and bracketed cornice has frieze panels that feature branches and flowers in a more sculptural, three-dimensional design that is more typical of the contemporaneous Queen Anne style.

Alterations

Brownstone resurfaced and facade painted; basement window removed and replaced with a modern entrance door; windows replaced; glass panels added to historic main-entrance doors; exterior double-leaf glass- and wood-paneled doors removed since 1985; hanging lamp installed over entrance; cast-iron newel posts and stoop railings removed prior to 1980 and replaced with existing masonry side walls and newel posts; one triglyph and guttae at right of added basement entrance removed; loss of incised detail on shouldered opening of under-stoop entrance; side wall of stoop resurfaced to resemble rusticated stone; metal and plastic hood and lamps at basement

Site

Sunken areaway with drain; paved with non-historic tile; areaway steps with non-historic metal railing; historic stone knee walls removed; non-historic metal areaway fence and gate

Sidewalk and Curb Materials

Concrete with concrete curb

References

New York City Department of Finance Photograph (c. 1983-88), Municipal Archives; "Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1055] (July 1884), 782-783.



106 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 138

Date(s): 1884 (NB 1055-1884)
Architect / Builder: William S. Jennings
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

Built in 1884 as one of a row of four brownstone row houses (104-108 West 131st Street are extant, while 102 is a replacement building) for the speculative builder Samuel O. Wright, this row was designed in the neo-Grec style by architect William S. Jennings and is identical to the row constructed directly to the west (110-116 West 131st Street). The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The door enframement was designed to match that of the windows, and the double-leaf wood-paneled doors are historic and feature an incised floral design. The basement level retains its incised rosettes on a heavy band course with paired triglyphs and guttae framing a basement window; the stoop and under-stoop gate are extant, along with a historic metal grille at basement and cellar windows. The geometric modillioned and bracketed cornice has frieze panels that feature branches and flowers in a more sculptural, three-dimensional design that is more typical of the contemporaneous Queen Anne style.

Alterations

Brownstone resurfaced; windows replaced; cast-iron newel posts and railings removed and replaced with metal railings since 1985; lamps and intercom box at main entrance; lamps flanking basement entrance; loss of incised detail on shouldered opening of basement entrance

Site

Sunken concrete areaway; non-historic metal fence and gate over historic (resurfaced) brownstone knee walls

Sidewalk and Curb Materials

Concrete with concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1055] (July 1884), 782-783.



108 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 39

Date(s): 1884 (NB 1055-1884)
Architect / Builder: William S. Jennings
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

Built in 1884 as one of a row of four brownstone row houses (104-108 West 131st Street are extant, while 102 is a replacement building) for the speculative builder Samuel O. Wright, this row was designed in the neo-Grec style by architect William S. Jennings and is identical to the row constructed directly to the west (110-116 West 131st Street). The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The door enframement was designed to match that of the windows, and the double-leaf wood-paneled doors are historic, though altered with the addition of fixed glass panels. The basement level retains its incised rosettes on a heavy band course with paired triglyphs and guttae framing a basement window, and retains its historic under-stoop gate. A historic main-entrance transom, while not original, was installed prior to the circa-1940 tax photo over outer doors which have since been removed. The geometric modillioned and bracketed cornice has frieze panels that feature branches and flowers in a more sculptural, three-dimensional design that is more typical of the contemporaneous Queen Anne style.

Alterations

Brownstone resurfaced; windows replaced; lamp and intercom box at main entrance; glass panels added to historic main-entrance doors; cast-iron newel posts and stoop railings removed and replaced with masonry side walls since 1985; side wall of stoop resurfaced to resemble rusticated stone; non-historic grille on basement window; cellar window opening infilled and louvers installed in part of opening

Site

Sunken areaway with drain; paved with non-historic tile; non-historic metal fence and gate over historic (resurfaced) brownstone knee walls

Sidewalk and Curb Materials

Concrete with concrete curb and metal cap

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1055] (July 1884), 782-783; New York City Department of Taxes

Photograph (c. 1938-43), Municipal Archives.



110 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 40

Date(s): 1884 (NB 1056-1884)
Architect / Builder: William S. Jennings
Owner / Developer: Stephen J. Wright
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 110 West 131st Street was built in 1884 as one of a row of four brownstone row houses (110-116 West 131st Street) for the speculative builder Stephen J. Wright. This row, designed in the neo-Grec style by architect William S. Jennings, is identical to the row constructed directly to the east (104-108 West 131st Street). The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting, incised rosettes, with incised sill aprons on the first floor. The door enframement was designed to match that of the windows. Original double-leaf wood-paneled doors are extant, though simplified with replacement panels. No. 110 West 131st Street notably retains its neo-Grec styled cast-iron stoop railing and newel posts with finials. The basement level retains its incised rosettes on a heavy band course with paired triglyphs and guttae framing what was originally a basement window, but has been expanded into a basement entrance; the historic metal under-stoop gate is also extant. The geometric modillioned and bracketed cornice has frieze panels that feature branches and flowers in a more sculptural, three-dimensional design that is more typical of the contemporaneous Queen Anne style.

In 1914, the photographer and artist William Edward "Eddie" Elcha was a boarder in this house. As early as 1929, the building became the C. Franklin Carr Funeral Service Inc. Franklin C. Carr (also referred to as C. Franklin Carr in contemporary newspapers) was believed to have been the first African-American embalmer, and had established his first Funeral Home on West 53rd Street in 1902, when the Tenderloin was still the heart of the African-American community of Manhattan. The circa-1940 tax photo shows the building as Carr's Funeral Service. At time of designation, the building is still used as a funeral home and chapel, and houses the Daniels-Wilhelmina Funeral Home Inc.

Alterations

Brownstone resurfaced; windows replaced; basement painted; basement

and cellar windows removed and replaced with non-historic double-leaf doors; lights at basement entrance; painted signboard mounted on band course over basement; fixed canvas awning and canopy over first floor window and stoop; lamp between first-floor entrance and window; loss of incised detail on shouldered opening of basement entrance

Site

Sunken areaway with drain; paved with non-historic tile; ramp added to basement entrance; non-historic metal railing mounted on side wall of stoop; historic stone knee walls removed

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1056] (July 1884), 783; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; “Retoucher at Rembrandt’s Photo Studio.” *The New York Age*, September 3, 1914, 1; “Franklin C. Carr, Dean of Funeral Director’s [sic] in Manhattan,” *The New York Age*, November 12, 1949, 28.

112 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 41



Date(s): 1884 (NB 1056-1884)

Architect / Builder: William S. Jennings

Owner / Developer: Stephen J. Wright

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 112 West 131st Street was built in 1884 as one of a row of four brownstone row houses (110-116 West 131st Street) for the speculative builder Stephen J. Wright. This row, designed in a simplified neo-Grec style by architect William S. Jennings, is identical to the row constructed directly to the east (104-108 West 131st Street). The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The door enframement was designed to match that of the windows. The basement level retains its incised rosettes on a heavy bandcourse with paired triglyphs and guttae framing a basement window with its original metal grille; a historic metal under-stoop gate is also extant. The geometric modillioned and bracketed cornice has frieze panels that feature branches and flowers in a more sculptural, three-dimensional

design that is more typical of the contemporaneous Queen Anne style. At the time of designation this building is used as the Christ-Centered International Church of Harlem.

Alterations

Brownstone resurfaced; windows replaced; cast-iron newel posts and stoop railings removed and replaced with modern wrought-iron railings since 1985; replacement main-entrance doors; lamps at main entrance; modern backlit plastic box sign mounted on first floor window sill; doorbell at basement entrance; security box under basement window; lamp with conduit at right of basement window; loss of incised detail on shouldered opening of basement entrance; cellar window opening infilled

Site

Sunken concrete areaway with drain; historic (painted) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1056] (July 1884), 783.



114 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 141

Date(s): 1884 (NB 1056-1884)

Architect / Builder: William S. Jennings

Owner / Developer: Stephen J. Wright

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 114 West 131st Street was built in 1884 as one of a row of four brownstone row houses (110-116 West 131st Street) for the speculative builder Stephen J. Wright. This row, designed in a simplified neo-Grec style by architect William S. Jennings, is identical to the row constructed directly to the east (104-108 West 131st Street). The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The door enframement was designed to match that of the windows, and the double-leaf wood-paneled doors are historic, though altered with the addition of fixed glass panels. The basement level retains its incised rosettes on a heavy band course with paired triglyphs and guttae framing a basement window. Original metal grilles are extant on basement and cellar windows, as is the stone stoop with original metal

under-stoop gate. The geometric modillioned and bracketed cornice has frieze panels that feature branches and flowers in a more sculptural, three-dimensional design that is more typical of the contemporaneous Queen Anne style.

No. 114 West 131st Street was the home and office of Dr. Charles Augustin Petioni in the late 1920s and then the home and office of his daughter, Dr. Muriel Marjorie Petioni, who was hailed as "the mother of medicine in Harlem," from 1950 until her retirement in the 1990s.

Alterations

Brownstone resurfaced; windows replaced; cast-iron newel posts and stoop railings removed and replaced since 1985; glass panels added to main-entrance doors; lamp and doorbell at main entrance; pipe attachment in opening of cellar window

Site

Sunken concrete areaway with drain; non-historic metal fence and gate over historic (resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1056] (July 1884), 783; "Dr. Petioni's Memory Honored With Plaque," *The New York Age*, March 6, 1954; "West Indies Authority," *The New York Age*, November 2, 1935, 18; "Dr. Muriel Petioni," *The Changing Face of Medicine*, U.S. National Library of Medicine, https://cfmedicine.nlm.nih.gov/physicians/biography_252.html.



116 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 42

Date(s): 1884, altered 1959 (NB 1056-1884; Alt 562-1959)

Architect / Builder: William S. Jennings

Owner / Developer: Stephen J. Wright

Type: Row house

Style: Neo-Grec with alterations

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 116 West 131st Street was built in 1884 as one of a row of four brownstone row houses (110-116 West 131st Street) for the speculative builder Stephen J. Wright. This row, designed in a simplified neo-Grec style by architect William S. Jennings, is identical to the row constructed directly to the east (104-108 West 131st Street). An alteration in 1959 was

likely when the stoop was removed and the entrance was moved to the basement. The window openings on the first floor were altered, and sometime after 1985 the molded window enframements on the first floor were added to match the original design still extant on the upper stories. The second and third floors retain their bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes. Although the basement window opening has been resized, it retains its original grille. The geometric modillioned and bracketed cornice has frieze panels that feature branches and flowers in a more sculptural, three-dimensional design that is more typical of the contemporaneous Queen Anne style.

This was the first location of the Granville O. Paris Funeral Home from 1915 until 1920, when Granville O. Paris bought the building across the street at 151 West 131st Street. Granville O. Paris Funeral Home was the undertaker of choice of many of the area's theatrical stars and socialites through the 1930s. In 1919, Paris was the undertaker for famous bandleader and Harlem Hellfighter James Reese Europe, who died tragically at the height of his career. Europe's body lay in state at this address prior to the funeral, which was the first public funeral for an African American in New York City and started from this address.

Alterations

Brownstone resurfaced; stoop removed (likely circa 1959); basement stripped; windows replaced; window opening and original entrance opening on first floor moved and resized (c. 1959) with recreated window surrounds (after 1985); lamp above basement entrance; intercom box at left of basement entrance; areaway reduced in size

Site

Sunken concrete areaway with drain and metal access hatch; non-historic metal areaway fence; non-historic concrete steps

Sidewalk and Curb Materials

Concrete with stone and concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1056] (July 1884), 783; Department of Buildings, Building Alteration Records (Alt 562-1959); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives;; "Granville O. Paris," Ancestry.com, U.S. City Directories, 1822-1995 [database on-line] (Provo, Utah: Ancestry.com Operations, Inc., 2011)[years: 1915, 1917, 1919, 1921, 1937]; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; Reid Badger, *A Life in Ragtime: A Biography of James Reese Europe*, (New York: Oxford University Press, 2007); "Big Funeral for 'Jim' Europe," *The Sun*, May 11, 1919, 4; "Big Crowd at Funeral of Lieut. 'Jim' Europe," *New York Tribune*, May 14, 1919, 8, U.S. Census Records, 1920, 1930, 1940.



118 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 43

Date(s): 1885 (NB 384-1885)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 118 West 131st Street was built as one of a row of four neo-Grec style row houses with Queen Anne style elements (118-124 West 131st Street) designed by Cleverdon & Putzel for Samuel O. Wright. The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, and incised sill aprons on the first floor. The projecting door hood features a frieze of sunburst designs supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne style. The double-leaf wood-paneled doors are historic, though altered with the addition of glass panels. The cornice is representative of the neo-Grec style with geometric modillions and an inset rosette frieze. Other extant features include a stone stoop and metal under-stoop gate.

Alterations

Brownstone resurfaced; windows replaced; cast-iron newel posts and stoop railings removed and replaced with metal railings; glass panels added to main-entrance doors; lamps, camera, and intercom box at main entrance; non-historic window grilles on first floor and basement; lamp above basement entrance; pipe and vent in side wall of stoop; cellar window openings infilled

Site

Sunken concrete areaway with drain; non-historic metal fence and gate over historic (painted) stone knee walls; metal railing mounted on side of stoop wall

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 384] (April 4, 1885), 382

120 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 44



Date(s): 1885 (NB 384-1885)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 120 West 131st Street was built as one of a row of four neo-Grec style row houses with Queen Anne style elements (118-124 West 131st Street) designed by Cleverdon & Putzel for Samuel O. Wright. The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, and incised sill aprons on the first floor. The projecting door hood features a frieze of sunburst designs supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. The double-leaf wood-paneled doors are historic, and a fine example of the use of incised decoration, often referred to as Eastlake design. The cornice is representative of the neo-Grec style with geometric modillions and an inset rosette frieze. Other extant features include a stone stoop and a historic metal under-stoop gate.

Alterations

Brownstone resurfaced; windows replaced; cast-iron newel posts and stoop railings removed and replaced prior to the circa 1983-1988 tax photo; lamp and camera above first floor entrance; doorbell at left of main entrance; modern grilles over cellar windows

Site

Sunken concrete areaway with drain; areaway steps with non-historic metal railing; non-historic metal fence and gate in front of historic brownstone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 384] (April 4, 1885), 382; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.



122 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 144

Date(s): 1885 (NB 384-1885)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and basement
Materials: Brownstone
Status: Contributing

History, Significance and Notable Characteristics

No. 122 West 131st Street was built as one of a row of four neo-Grec style row houses with Queen Anne style elements (118-124 West 131st Street) designed by Cleverdon & Putzel for Samuel O. Wright. The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, and incised sill aprons on the first floor. The projecting door hood features a frieze of sunburst designs supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. The double-leaf wood-paneled doors are historic, though altered with the addition of glass panels, and the stoop remains. The cornice is representative of the neo-Grec style with geometric modillions and an inset rosette frieze.

Alterations

Brownstone resurfaced; windows replaced; glass panels added to main-entrance doors; cast-iron newel posts and stoop railings removed and replaced since 1985; lamps and intercom box at main entrance; non-historic window grilles at first floor and basement; lamp above basement door; under-stoop gate replaced; cellar window openings infilled

Site

Sunken concrete areaway with drain; areaway steps with non-historic metal railing; non-historic metal fence and gate in front of historic (painted) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 384] (April 4, 1885), 382.



124 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 45

Date(s): 1885 (NB 384-1885)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 124 West 131st Street was built as one of a row of four neo-Grec style row houses with Queen Anne style elements (118-124 West 131st Street) designed by Cleverdon & Putzel for Samuel O. Wright. The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, and incised sill aprons on the first floor. The projecting door hood features a frieze of sunburst designs supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, a disproportionately large necking, and an astragal. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. The double-leaf wood-paneled doors are historic, though altered with the addition of glass panels, and a multi-light transom is likely original, appearing in the circa-1940 tax photo. The cornice is representative of the neo-Grec style with geometric modillions and an inset rosette frieze. Other extant historic features include the stone stoop and metal under-stoop gate and a metal basement window grille.

Alterations

Brownstone resurfaced; windows replaced; glass panels added to main-entrance doors; loss of detail in entrance surround, particularly the downward-facing graeco-Italic border above door; lamp and doorbells at main entrance; mailbox on entrance door; one window grille on basement window removed; cast-iron newel posts and stoop railings removed and replaced with metal railings prior to circa 1983-1988 tax photo; cellar window openings infilled

Site

Sunken concrete areaway with drain; areaway steps with non-historic metal pipe railing; historic (painted) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 384] (April 4, 1885), 382; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



126 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 46

Date(s): 1887 (NB 1495-1887)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Isaac E. Wright

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

One of five Renaissance Revival style row houses (126-134 West 131st Street) built in 1887, 126 West 131st Street was designed by Cleverdon & Putzel for the developer Isaac E. Wright. The row features strong horizontal lines created by sill courses and band courses that carry through all five facades. Curved and fluted brackets supporting molded lintels repeat over windows and within the door hood, while sill aprons and details (including grotesques in the entrance enframing) change from more three-dimensional and decorative on the first floor to simpler and more flattened forms on the third floor. This hierarchy and clear horizontal organization of detail is characteristic of the Renaissance Revival style. A repeating tile motif over the basement windows is more typical of the Queen Anne style. Of note are the historic metal grilles on the basement and cellar windows, stone stoop with original stone newel posts, and original interior double-leaf wooden paneled doors with exterior glass- and wood-paneled double-leaf doors with transom. The bracketed metal cornice is simple and geometric in design with a paneled frieze.

From 1914 to at least 1928 this building was the headquarters of the Alpha Physical Culture Club, called “the first independent colored athletic club to be organized in New York,” by the African American newspaper, *The New York Age*.

Alterations

Brownstone resurfaced; windows replaced; historic metal stoop railings installed prior to circa 1940 tax photo; lamp and intercom box at main entrance; non-historic first-floor window grilles; lamp and mailbox at basement entrance; security box at right of basement window; replacement under-stoop gate

Site

Sunken concrete areaway with drain; non-historic metal fence and gate over historic (resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1495] (August 6, 1887), 1052; “Alpha’s Tenth Anniversary,” *The New York Age*, January 8, 1914, 8; “Everyday Doings of People You Know in Greater New York,” *The New York Age*, June 30, 1928, 10; William A. Joiner and Edwin B. Henderson, eds., *Official Handbook: Inter-Scholastic Athletic Association of Middle Atlantic States* (New York: American Sports Publishing Company, 1910), Library of Congress, <http://hdl.loc.gov/loc/gdc/scd0001.00058230455>, 24-25.



128 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 146

Date(s): 1887 (NB 1495-1887)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Isaac E. Wright

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

One of five Renaissance Revival style row houses (126-134 West 131st Street) built in 1887, 128 West 131st Street was designed by Cleverdon & Putzel for the developer Isaac E. Wright. The row features strong horizontal lines created by sill courses and band courses that carry through all five facades. Curved and fluted brackets supporting molded lintels repeat over windows and within the door hood, while sill aprons and details (including grotesques in the entrance enframing) change from more three-dimensional and decorative on the first floor to simpler and more flattened forms on the third floor. This hierarchy and clear horizontal organization of detail is characteristic of the Renaissance Revival style. A repeating tile motif over the basement windows is more typical of the Queen Anne style. Of note are the extant historic metal grilles on basement windows, stoop with original stone newel posts, and original double-leaf wooden paneled doors and historic glass transom visible in the circa-1940 tax photo. The bracketed metal cornice is simple and geometric in design with a paneled frieze.

Alterations

Brownstone resurfaced; windows replaced; historic metal stoop railings installed prior to circa 1940 tax photo; exterior wooden doors with glass panels removed; lamps above main entrance; non-historic first-floor window grilles; lamp, doorbell, and intercom at basement entrance; one cellar window opening infilled, and one replaced with louvers

Site

Sunken areaway with drain; paved with non-historic tile; areaway steps with non-historic metal handrail; non-historic metal areaway fence and gate installed since 1985; historic stone knee walls removed

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1495] (August 6, 1887), 1052; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.

**130 West 131st Street**

Borough of Manhattan Tax Map Block 1915, Lot 47

Date(s): 1887 (NB 1495-1887)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Isaac E. Wright

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

One of five Renaissance Revival style row houses (126-134 West 131st Street) built in 1887, 130 West 131st Street was designed by Cleverdon & Putzel for the developer Isaac E. Wright. The row features strong horizontal lines created by sill courses and band courses that carry through all five facades. Curved and fluted brackets supporting molded lintels repeat over windows and within the door hood, while sill aprons and details (including grotesques in the entrance enframing) change from more three-dimensional and decorative on the first floor to simpler and more flattened forms on the third floor. This hierarchy and clear horizontal organization of detail is characteristic of the Renaissance Revival style. A repeating tile motif over the basement windows is more typical of the Queen Anne style. The house retains its original stone stoop and newel posts, and a historic glass transom (present in the circa-1940 tax photo) is extant. The bracketed metal cornice is simple and geometric in design with a paneled frieze.

Alterations

Brownstone resurfaced; windows replaced; historic metal stoop railings installed prior to circa 1940 tax photo; replacement wood and glass double-leaf main-entrance doors; lamps and cameras above main entrance; non-historic under-stoop gate; two lamps with conduit pipe at basement level; intercom box added at basement entrance; metal hood

over under-stoop entrance; non-historic window grilles and window boxes; one cellar window opening infilled, and one replaced with louvers; knee walls removed since 1985 and replaced with metal fence and gate

Site

Sunken areaway with drain; paved with non-historic tile; areaway steps with non-historic metal railing; non-historic metal areaway fence and gate installed since 1985; historic stone knee walls removed

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1495] (August 6, 1887), 1052; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

132 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 48



Date(s): 1887 (NB 1495-1887)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Isaac E. Wright

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

One of five Renaissance Revival style row houses (126-134 West 131st Street) built in 1887, 132 West 131st Street was designed by Cleverdon & Putzel for the developer Isaac E. Wright. The row features strong horizontal lines created by sill courses and band courses that carry through all five facades. Curved and fluted brackets supporting molded lintels repeat over windows and within the door hood, while sill aprons and details (including grotesques in the entrance enframing) change from more three-dimensional and decorative on the first floor to simpler and more flattened forms on the third floor. This hierarchy and clear horizontal organization of detail is characteristic of the Renaissance Revival style. A repeating tile motif over the basement windows is more typical of the Queen Anne style. Of note are the historic metal grilles on basement windows, stone stoop with historic under-stoop entrance gate, original stone newel posts, original interior double-leaf wooden paneled doors, historic exterior glass- and wood-paneled double-leaf doors with transom, and historic wood-frame windows on the basement and, first and second floors. The bracketed metal cornice is simple and geometric in design with a paneled frieze.

Alterations

Brownstone resurfaced; windows replaced on third floor; historic metal stoop railings installed prior to circa-1940 tax photo; lamps and doorbell at main entrance; infill panels with vents within cellar window openings

Site

Sunken concrete areaway; historic (resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1495] (August 6, 1887),

134 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 49



Date(s): 1887 (NB 1495-1887)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Isaac E. Wright

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

One of five Renaissance Revival style row houses (126-134 West 131st Street) built in 1887, 134 West 131st Street was designed by Cleverdon & Putzel for the developer Isaac E. Wright. The row features strong horizontal lines created by sill courses and band courses that carry through all five facades. Curved and fluted brackets supporting molded lintels repeat over windows and within the door hood, while sill aprons and details (including grotesques in the entrance enframing) change from more three-dimensional and decorative on the first floor to simpler and more flattened forms on the third floor. This hierarchy and clear horizontal organization of detail is characteristic of the Renaissance Revival style. A repeating tile motif over the basement windows is more typical of the Queen Anne style. Of note are the historic metal grilles on basement windows, stone stoop with original stone newel posts, and original interior double-leaf wooden paneled doors and historic glass transom. The bracketed metal cornice is simple and geometric in design with a paneled frieze.

Alterations

Brownstone resurfaced; windows replaced; replacement exterior double-leaf entrance doors; historic metal stoop railings installed prior to circa 1940 tax photo; lamps and doorbell at main entrance; non-historic first-

floor window grilles; lamps and doorbell at basement entrance; security box at basement; cellar window openings infilled

Site

Sunken painted concrete areaway; areaway steps with non-historic metal railing; non-historic metal areaway fence and gate in front of historic (resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1495] (August 6, 1887),

136 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 50



Date(s): 1886 (NB 598-1886)

Architect / Builder: John F. Miller

Owner / Developer: Ethelbert and Adelaide Wilson

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 136 West 131st Street is one of a row of three simple neo-Grec row houses (136-140 West 131st Street) designed by John F. Miller for Ethelbert and Adelaide Wilson in 1886. The facade features bracketed window enframements, with molded lintels and incised rosettes in the neo-Grec style. First-floor window brackets feature imbricated roundel details. A small entry porch features unusual Tuscan columns and pilasters with highly stylized acanthus leaf capitals with bunched grapes or berries (for the most intact example of this detail, see 140 West 131st Street). This entry porch demonstrates the creative mixing of classical details typical of the Queen Anne style. The house retains its stoop with historic metal stoop railing and stone newel posts, and original double-leaf wood-panel entrance doors with a fixed glass transom. The cornice features projecting rosettes, highly stylized curved acanthus leaves, and fluted geometric brackets in the neo-Grec style.

Alterations

Brownstone resurfaced; windows replaced; lamps and intercom box at main entrance; cameras at main entrance and first floor; non-historic first-floor and basement window grilles; lamp at basement entrance; replacement under-stoop gate; water meter and utilities on side wall of stoop; cellar window opening infilled

Site

Sunken concrete areaway paved with non-historic tile; gas monitor and piping; non-historic metal fence and gate over historic (resurfaced) stone knee walls since 1985

Sidewalk and Curb Materials

Concrete with concrete curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 598] (April 17, 1886), 516.

138 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 150



Date(s): 1886 (NB 598-1886)

Architect / Builder: John F. Miller

Owner / Developer: Ethelbert and Adelaide Wilson

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 138 West 131st Street is one of a row of three simple neo-Grec row houses (136-140 West 131st Street) designed by John F. Miller for Ethelbert and Adelaide Wilson in 1886. The facade features bracketed window enframements, with molded lintels and incised rosettes in the neo-Grec style. First-floor window brackets feature imbricated roundel details. A small entry porch features unusual Tuscan columns and pilasters with highly stylized acanthus leaf capitals with bunched grapes or berries (for the most intact example of this detail, see 140 West 131st Street). This entry porch demonstrates the creative mixing of classical details typical of the Queen Anne style. This house retains its stoop with historic metal railing and stone newel posts, a historic basement window grille, and original double-leaf wood-panel entrance doors with a fixed glass transom. The cornice features projecting rosettes, highly stylized curved acanthus leaves, and fluted geometric brackets in the neo-Grec style.

Alterations

Brownstone resurfaced; windows replaced; lamps and intercom box at main entrance; non-historic first-floor window grilles; mailbox, lamp, and intercom box at basement; replacement under-stoop gate; cellar window opening infilled

Site

Sunken concrete areaway with non-historic built-in concrete planters;

areaway steps with non-historic metal railing; historic stone knee walls replaced with non-historic masonry wall with metal gate

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 598] (April 17, 1886), 516.



140 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 51

Date(s): 1886 (NB 598-1886)

Architect / Builder: John F. Miller

Owner / Developer: Ethelbert and Adelaide Wilson

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 140 West 1131st Street is one of a row of three simple neo-Grec style row houses (136-140 West 131st Street) designed by John F. Miller and built for Ethelbert and Adelaide Wilson in 1886. The facade features bracketed window enframements, with molded lintels and incised rosettes in the neo-Grec style. First-floor window brackets feature imbricated roundel details. A small entry porch features unusual Tuscan columns and pilasters with highly stylized acanthus leaf capitals with bunched grapes or berries. This entry porch demonstrates the creative mixing of classical details typical of the Queen Anne style. A historic stone stoop and stone newel posts are extant. The cornice features projecting rosettes, highly stylized curved acanthus leaves, and fluted geometric brackets in the neo-Grec style.

Alterations

Facade resurfaced and painted; windows replaced; stoop railing replaced after 1985; non-historic main-entrance door, transom, and side light; lamp and intercom box at main entrance; non-historic first-floor and basement window grilles; intercom and signage at basement; replacement under-stoop gate; fire gong on first floor; cellar window opening infilled and vent installed in part of opening

Site

Sunken areaway; non-historic metal areaway fence and gate; historic stone knee walls removed; sprinkler connection pipe

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 598] (April 17, 1886), 516.

**142 West 131st Street**

Borough of Manhattan Tax Map Block 1915, Lot 52

Type: Unimproved lot

Status: Non-Contributing

History, Significance and Notable Characteristics

At time of designation this lot is vacant. This lot contained a seven story tenement prior to 1972, when the building was demolished.

Alterations

Tall chain-link fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

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 City Department of Buildings, Demolition Permits, DP 71-1972.

**146 West 131st Street (aka 144-146 West 131 Street)
(Friendship Baptist Church)**

Borough of Manhattan Tax Map Block 1915, Lot 53

Date(s): 1883 (NB 1247-1883)

Architect / Builder: William J. Merritt

Owner / Developer: Baptist Church of the Redeemer

Type: Religious

Style: Romanesque Revival

Stories: 1

Materials: Stone

Status: Contributing

History, Significance and Notable Characteristics

Designed by William J. Merritt and built in 1883 for Baptist Church of the Redeemer. This one-story stone church retains many of its Romanesque Revival style features including a rough-faced limestone facade, high pitched roof, large circular window framed with voussoirs,

projecting vestibule with angled pediment, and round-arched recessed entrance, with large voussoirs, and round arched window openings, stone English buttresses divide the eastern, and western facades into eight bays. The stained glass windows date to a 1962-1963 restoration.

In 1907 the church was sold to the Congregation Anshe Emeth of West Harlem. In 1916, the Congregation sold it to the Greater New York Corporation of Seventh Day Adventist. Founded in 1905, the First Harlem Seventh Day Adventist Church was the first African-American Seventh Day Adventist Church in New York. James K. Humphreys was their pastor at this location from 1916 until 1936, when the building was sold to the Friendship Baptist Church. Founded by Rev. Dr. John Iverson Mumford, the church continues to own, and hold services in the building. Under the leadership of Dr. Thomas Kilgore, Jr. (1947 to 1963), its members were active in the New York City chapter of the NAACP. On July 3, 1955, Rev. Martin Luther King Jr., gave a sermon at Friendship Baptist Church. The church was a strong supporter of the March on Washington, offering their space to help organize food and supplies for the New York City members of the March.

Alterations

Primary (North) Facade: Stoop replaced, non-historic metal railings; stained-glass rose window above entrance replaced (1962-63); non historic cross-shaped metal-and-glass signage; main entrance door replaced; windows on east, and west facade altered, and stained-glass windows replaced; stone quoins removed, metal roll-down security gate at main entrance; non-historic light fixtures at main entrance; small windows flanking main entrance facade, infilled with stone, and metal-and-glass display box; below eastern window metal louvered vent; several windows shortened and infilled with brick; several security cameras at main facade, and at east, and west facades

Secondary Side (East) Facade: Stained-glass replaced throughout (1962 to 1963); two window openings partially infilled with brick; non-historic light fixtures; three non-historic metal ventilator hoods on eastern side of roof at the rear

Secondary Side (West) Facade: Two window openings partially infilled with brick; stained-glass replaced throughout (1962 to 1963); non-historic light fixtures; non-historic metal stairs, and railings at northwest and southwest corners of building; secondary entrance at south west corner of building; sunken metal basement access stairs

Secondary Rear (South) Facade: Brick facade parged and painted; windows infilled

Site

Undeveloped lot enclosed by tall metal chain-link fence with gate at eastern side of building.

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (November 3, 1883), 872; New York County, Office of the Register, Deeds and Conveyance, Liber 181, p. 287 (June 28, 1916); <https://kinginstitute.stanford.edu/encyclopedia/3-july-1955>, accessed from the internet 01/02/2018; Online Archive of California, Finding Aid of the Thomas Kilgore, Jr. papers 0381 http://www.oac.cdlib.org/findaid/ark:/13030/kt896nf7rp/entire_text/; New York City Department of Buildings, Alteration Applications (Alt. 15-1962; Alt. 5771-1963); <https://kinginstitute.stanford.edu/encyclopedia/3-july-1955>, accessed from the internet 01/02/2018; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



148 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 55

Date(s): 1896 (NB 181-1896)

Architect / Builder: Henry J. Andersen

Owner / Developer: Leopold Kahn

Type: Flats building

Style: Renaissance Revival

Stories: 5 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of five Renaissance Revival style flats buildings (148-156 West 131st Street) designed by Henry Andersen and constructed for owner Leopold Kahn in 1896. This building’s Renaissance Revival style features include its rusticated brownstone base, wide brownstone stoop and newel posts, restrained main-entrance enframing with slightly projecting bracketed hood and subdued classical ornament, historic wood-and-glass double-leaf door and transom, three-story angled projecting bay with decorative brackets, and incised spandrel panels, molded window enframements with sill courses. The building is topped by a metal modillioned denticulated cornice with a paneled frieze.

Alterations

Primary (North) Facade: Facade resurfaced; windows replaced; light fixtures at main-entrance; non-historic metal stoop railings; replacement gate at under stoop entrance

Secondary Side (East) Facade: Parged brick

Site

Deeply sunken concrete areaway with historic by brownstone hip wall with non-historic metal fencing and railings

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (February 15, 1896), 277; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

**150 West 131st Street**

Borough of Manhattan Tax Map Block 1915, Lot 56

Date(s): 1896 (NB 181-1896)

Architect / Builder: Henry J. Andersen

Owner / Developer: Leopold Kahn

Type: Flats building

Style: Renaissance Revival

Stories: 5 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of five Renaissance Revival style flats buildings (148-156 West 131st Street) designed by Henry Andersen and constructed for owner Leopold Kahn in 1896. This building's Renaissance Revival style features include its rusticated brownstone base, wide brownstone stoop and newel posts, restrained main-entrance enframing with slightly projecting bracketed hood, and subdued classical ornament, historic wood-and-glass double-leaf door, and transom, three-story angled projecting bay with decorative brackets, and incised spandrel panels, molded window enframements with sill courses. The building is topped by a metal modillioned and denticulated cornice with a paneled frieze.

In 1925, William Des Verney, Roy Lancaster, Ashley Trotten met with Asa Phillip Randolph at Des Verney's home at 150 West 131st Street to discuss forming a union for African-American Pullman porters. This meeting would lead to one of the most successful African-American trade unions in America, The Brotherhood of Sleeping Car Porters.

Alterations

Facade resurfaced; windows replaced; light fixtures at main entrance; non-historic metal railings, and fencing at hip wall; non-historic metal stoop railings; replacement under stoop gate; non-historic metal security grilles at basement windows

Site

Deeply sunken concrete areaway with historic brownstone hip wall and non-historic metal fencing, gate, and railings

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (February 15, 1896), 277; Eric Arnesen, *Brotherhoods of Color: Black Railroad Workers and the Struggle for Equality*, (Cambridge, Massachusetts: Harvard University Press, 2003), 88-100; Beverly Bell, “The Black Co-op Movement: The Silent Partner in Critical Moments of African-American History,” <https://www.dailykos.com/stories/2015/10/21/1436585/-The-Black-Co-op-Movement-The-Silent-Partner-in-Critical-Moments-of-African-American-History>, accessed from the internet 01/09/2018; 1920 US census; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

**152 West 131st Street**

Borough of Manhattan Tax Map Block 1915, Lot 57

Date(s): 1896 (NB 181-1896)

Architect / Builder: Henry J. Andersen

Owner / Developer: Leopold Kahn

Type: Flats building

Style: Renaissance Revival

Stories: 5 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of five Renaissance Revival style flats buildings (148-156 West 131st Street) designed by Henry Andersen and constructed for owner Leopold Kahn in 1896. This building’s Renaissance Revival style features include its rusticated brownstone base, wide brownstone stoop, newel posts, restrained main-entrance enframing with slightly projecting bracketed hood, and subdued classical ornament, historic wood-and-glass double-leaf door, and transom, three-story angled projecting bay with decorative brackets and incised spandrel panels, molded window enframements with sill courses. The building is topped by a metal modillioned denticulated cornice with a paneled frieze.

Alterations

Facade resurfaced; windows replaced; light fixtures at main-entrance; non-historic metal stoop railings; non-historic metal security door at under-stoop entrance; basement light fixture

Site

Deeply sunken concrete areaway with historic brownstone hip wall and non-historic metal fencing, gate, and railings

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (February 15, 1896), 277; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

**154 West 131st Street**

Borough of Manhattan Tax Map Block 1915, Lot 58

Date(s): 1896 (NB 181-1896)

Architect / Builder: Henry J. Andersen

Owner / Developer: Leopold Kahn

Type: Flats building

Style: Renaissance Revival

Stories: 5 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of five Renaissance Revival style flats buildings (148-156 West 131st Street) designed by Henry Andersen and constructed for owner Leopold Kahn in 1896. This building's Renaissance Revival style features include its rusticated brownstone base, wide brownstone stoop, newel posts, restrained main-entrance enframing with slightly projecting bracketed hood and subdued classical ornament, historic wood-and-glass double-leaf door, and transom, three-story angled projecting bay with decorative brackets and incised spandrel panels, molded window enframements with sill courses. The building is topped by a metal modillioned denticulated cornice with a paneled frieze.

In the 1920s, Romare Bearden and his parents lived at 154 West 131st Street. Bearden went on to become a prominent American artist.

Alterations

Facade resurfaced; windows replaced; light fixtures at main-entrance; replacement security gate at under-stoop entrance; non-historic metal stoop railings; basement light fixture; non-historic metal security grilles at basement windows.

Site

Deeply sunken concrete areaway with historic brownstone hip wall and non-historic metal fencing, gate, and railings

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (February 15, 1896), 277; 1920 United States Census; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; Ruth Fine, Jacqueline Francis, Romare Bearden, *American Modernist*, (Washington, DC: National Gallery of Art, 2011, <http://www.nndb.com/people/610/000029523/>; <http://www.theartstory.org/artist-bearden->



156 West 131st Street

Borough of Manhattan Tax Map Block 1915, Lot 59

Date(s): 1896 (NB 181-1896)

Architect / Builder: Henry J. Andersen

Owner / Developer: Leopold Kahn

Type: Flats building

Style: Renaissance Revival

Stories: 5 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of five Renaissance Revival style flats buildings (148-156 West 131st Street) designed by Henry Andersen and constructed for owner Leopold Kahn in 1896. This building's Renaissance Revival style features include its rusticated brownstone base, wide brownstone stoop, newel posts, restrained main-entrance enframing with slightly projecting bracketed hood and subdued classical ornament, historic wood-and-glass double-leaf door and transom, three-story angled projecting bay with decorative brackets and incised spandrel panels, molded window enframements with sill courses. The building is topped by a metal modillioned denticulated cornice with a paneled frieze.

Alterations

Primary (North) Facade: Facade resurfaced; windows replaced; non-historic metal-and glass-door with sidelights, and transom; light fixtures, and intercom at main entrance; fire alarm at first-floor; non-historic metal fire escape from second to fifth stories (installed prior to c. 1940 tax photo) with lower portion at first-story window; non-historic metal security gate at under-stoop entrance; light fixture, stand pipe at basement; basement windows infilled and metal louvered vents installed; non-historic metal stoop railings

Secondary Side (West) Facade: Parged brick

Site

Deeply sunken concrete areaway with historic brownstone hip wall and non-historic metal fencing, gate, and railings

Sidewalk and Curb Materials

Concrete sidewalk with metal curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (February 15, 1896), 277; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

North Side of West 131st Street

**103 West 131st Street**

Borough of Manhattan Tax Map Block 1916, Lot 28

Date(s): 1885 (NB 1136-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 103 West 131st Street was constructed in 1885 as one of a series of four row houses (103-109 West 131st Street) by Cleverdon & Putzel for the speculative owner and builder Samuel O. Wright. As an end to the row, 103 West 131st Street features a full-height projecting angled bay on the eastern side of the facade, but matches the rest of the row in design and details. The facade is primarily neo-Grec in style with bracketed window enframements featuring molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, and incised sill aprons on the first floor. The projecting door hood features a sunburst frieze supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. These features, particularly through their round forms and playful use of scale, demonstrate the influence of the Queen Anne style. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and inset rosettes. The building retains its historic stone stoop.

At least as early as 1936, Grant’s Employment Agency moved into the basement of 103 West 131st Street. By the circa-1940 tax photo the

basement had been altered to add a ground floor entrance, and a projecting sign was present until at least 1985. Grant's was operating out of this address as late as 1954 and was initially a domestic service agency. At time of designation the building was under construction.

Secondary Side (East) Facade: plain brick wall with window openings.

Alterations

Brownstone resurfaced; windows replaced; replacement double-leaf main-entrance doors; lamps and intercom box at main entrance; non-historic metal stoop railing; cast-iron newel posts replaced with brick prior to circa-1983-88 tax photo, but retain bases of finials; grille on left basement window is original; prior to circa-1940 tax photo, basement window opening on bay front was enlarged and a door installed; accordion gate over enlarged basement opening; sign brackets at first floor; cellar window opening infilled

Site

Sunken concrete areaway; non-historic metal areaway fence and gate; historic post and fence portion at east of areaway; historic stone knee walls removed

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1136] (August 1, 1885), 876; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.



105 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 127

Date(s): 1885 (NB 1136-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 105 West 131st Street was constructed in 1885 as one of a series of four row houses (103-109 West 131st Street) by Cleverdon & Putzel for the speculative owner and builder Samuel O. Wright. The facade is primarily neo-Grec in style with bracketed window enframements featuring molded lintels, egg-and-dart molding, neo-Grec fluting and

incised rosettes, with incised sill aprons on the first floor. The projecting door hood features a sunburst frieze supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. These features, particularly through their round forms and playful use of scale, demonstrate the influence of the Queen Anne style. A stone stoop with a historic metal under-stoop gate is extant. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and inset rosettes.

Alterations

Brownstone resurfaced; windows replaced; cast-iron stoop railings and newel posts replaced with non-historic metal railings after 1985; lamps at main entrance; non-historic replacement main-entrance doors (historic transom remains); lamps between first-floor windows; left basement window opening enlarged into door opening with non-historic door; lamp at basement entrance; cellar window opening infilled and vent installed in part of opening

Site

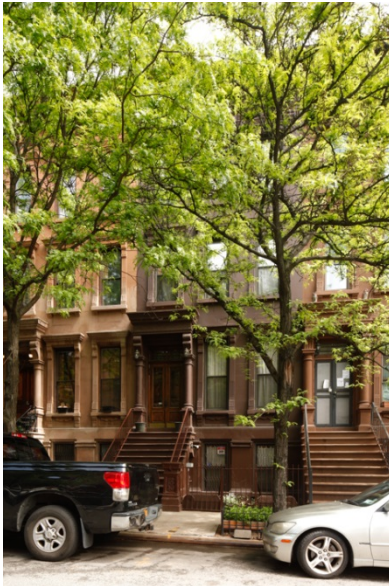
Sunken concrete areaway; areaway steps with non-historic metal pipe railing; non-historic metal fence and gate in front of historic (resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with concrete curb and metal cap

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1136] (August 1, 1885), 876.



107 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 27

Date(s): 1885 (NB 1136-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 107 West 131st Street was constructed in 1885 as one of a series of four row houses (103-109 West 131st Street) by Cleverdon & Putzel for the speculative owner and builder Samuel O. Wright. The facade is primarily neo-Grec in style with bracketed window enframements featuring molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The projecting

door hood features a sunburst frieze supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. These features, particularly through their round forms and playful use of scale, demonstrate the influence of the Queen Anne style. Of note are the original decorative exterior wood- and glass-paneled double-leaf entrance doors with a multi-light glass transom, interior wood-paneled doors, and extant cast-iron newel posts on a stone stoop; basement window grilles and a historic metal under-stoop gate are also original. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and inset rosettes.

Alterations

Brownstone resurfaced; windows replaced; cast-iron stoop railings replaced with non-historic metal stoop railings prior to circa-1983-1988 tax photo; newel post finials removed; lamps at main and basement entrances; basement painted; conduit and camera at right of first floor; loss of incised rosette details around shouldered under-stoop entrance; cellar windows covered with mesh screening; mailbox on under-stoop gate

Site

Sunken concrete areaway; areaway steps with non-historic metal railing; non-historic metal fence and gate in front of historic (painted and resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with concrete curb and metal cap

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1136] (August 1, 1885), 876; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.



109 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 26

Date(s): 1885 (NB 1136-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 109 West 131st Street was constructed in 1885 as one of a series of four row houses (103-109 West 131st Street) by Cleverdon & Putzel for

the speculative owner and builder Samuel O. Wright. The facade is primarily neo-Grec in style with bracketed window enframements featuring molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The projecting door hood features a sunburst frieze supported on oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. These features, particularly through their round forms and playful use of scale, demonstrate the influence of the Queen Anne style. The building's entrance retains its historic fixed multi-light glass transom and decorative wood-paneled double-leaf doors. Other historic features include the stone stoop and metal under-stoop gate, and metal basement window grilles. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and inset rosettes.

Alterations

Brownstone resurfaced; windows replaced; cast-iron stoop railings replaced with non-historic metal stoop railings prior to circa-1983-1988 tax photo; historic exterior glass and wood double-leaf doors removed (present in circa-1940 tax photo and 1985 Urban Cultural Resources Survey photo); lamps, intercom, and cameras at main entrance; keypad lock on main-entrance door; loss of incised rosette details around shouldered under-stoop entrance; mailboxes on side wall of stoop; replacement non-historic cellar window grilles

Site

Sunken concrete areaway with drain; areaway steps with non-historic metal railing; non-historic metal fence and gate in front of historic (resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with concrete curb and metal cap

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1136] (August 1, 1885), 876; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.



111 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 25

Date(s): 1890 (NB 206-1890)

Architect / Builder: Cleverdon & Putzel (architects); E. H. Cockburn (builder)

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

Built as one of a row of four brownstones (originally 111-117 West 131st Street; 117 is now a new building), 111 West 131st Street was designed in the Queen Anne style by Cleverdon & Putzel, for Mattie A. Cockburn in 1890. This row was nearly identical to the partially extant row to the east (119-123 West 131st Street). Key features include a rusticated brownstone basement, with a stone stoop, stoop railings, and rusticated newel posts, as well as basement window openings featuring horseshoe-arched enframements with carved tympana filled with birds and floral designs. The slightly projecting entrance surround is highly decorative with a profusion of carving and a layering of details featuring a pulvinated (or pillowed) frieze under a molded lintel interrupted by a projecting keystone. Each floor features different window decoration, and floors are strongly delineated with molded band courses that carry through the row. The rich combination of carving and eclectic detail seen throughout the facade is a characteristic of the Queen Anne style. At time of designation the building is under construction.

Alterations

Brownstone resurfaced; facade painted; metal roll-down door over first-floor and under-stoop entrances; lamps at main entrance; loss of detail in window surrounds on second and third floors; two of three second-story lintel pediments highly altered; cellar window openings infilled

Site

Sunken concrete areaway with drain; areaway steps with non-historic metal railing; historic (painted) stone knee walls

Sidewalk and Curb Materials

Concrete with concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 206] (February 15, 1890), 245.



113 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 124

Date(s): 1890 (NB 206-1890)

Architect / Builder: Cleverdon & Putzel (architects); E. H. Cockburn (builder)

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

Built as one of a row of four brownstones (originally 111-117 West 131st Street, 117 is now a new building), 113 West 131st Street was designed in the Queen Anne style by Cleverdon & Putzel, for Mattie A. Cockburn in 1890. This row was nearly identical to the only partially extant row to the east (119-123 West 131st Street). Key features include a rusticated brownstone basement and stoop with original newel posts, as well as its basement window openings featuring horseshoe-arched enframements with carved tympana filled with a dragon and floral designs. While some of the facade's decorative features have been lost, the remaining features—including angled piers with rosettes under molded lintels on the third floor—illustrate the playful combination of a variety of details used in the Queen Anne style. No. 113 West 131st Street retains its original wood-paneled double-leaf entrance doors with floral carving, stylized piers, and sunburst patterning.

Alterations

Facade resurfaced and painted; windows replaced; first- and second-floor lintel pediments removed; loss of button detail between windows on second floor and rosettes on window surrounds at third floor; entrance hood simplified with loss of broken scrolled pediment, dentils, and carved frieze; stained glass removed from transom windows; lamps and intercom at main entrance; non-historic window grilles at first floor and basement; non-historic replacement under-stoop gate; intercom at basement entrance; cellar window openings infilled with louvers; modern metal fence and gate installed over carved brownstone knee walls

Site

Sunken areaway with drain, paved with non-historic tile; areaway steps with non-historic metal railing; non-historic metal fence and gate over historic (painted) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 206]

(February 15, 1890), 245.



115 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 24

Date(s): 1890 (NB 206-1890)

Architect / Builder: Cleverdon & Putzel (architects); E. H. Cockburn (builder)

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

Built as one of a row of four brownstones (originally 111-117 West 131st Street, 117 has been replaced by a new building), 115 West 131st Street was designed in the Queen Anne style by Cleverdon & Putzel, for Mattie A. Cockburn in 1890. This row was nearly identical to the partially extant row to the east (119-123 West 131st Street). No. 115 West 131st Street features a rusticated brownstone basement, box stoop, and newel posts, and the basement windows feature horseshoe-arch enframements with carved tympana filled with birds and floral designs. The slightly projecting entrance surround is highly decorative with a profusion of carving and a layering of details featuring a pulvinated (or pillowed) frieze under a molded lintel interrupted by a projecting keystone. The fixed transom and door enframement is supported on fluted piers. Each floor features different window decoration, and floors are strongly delineated with molded band courses that carry through the row. The rich combination of carving and eclectic detail seen throughout the facade is a characteristic of the Queen Anne style.

No. 115 West 131st Street served a variety of uses. The building was listed as the home of a noted nightclub, the Libya Dining Rooms, from 1913 to 1916. The building later housed the Symphony Club (1925), Irving C. Miller's Footlight Club (1927), and the Florence Mills Theatrical Association beginning in 1929. The Florence Mills Theatrical Association was established in the memory of actress, dancer, and singer Florence Mills who died in 1927. The Association aimed to provide a memorial to the actress and to establish a clubhouse and benefit society for theatrical professionals, but the organization was short-lived due to the onset of the Great Depression. The Prince Hall Square Club (established in 1923) had space in the building from 1932 to at least 1941. At time of designation the building is home to the New Testament Baptist Church.

Alterations

Facade resurfaced and painted; windows replaced; stained glass transoms replaced with clear glass; replacement main-entrance door with non-historic infill; loss of detail in second- and third-floor window surrounds; second-floor window lintels in first and third bays reshaped and scrolled removed; lamps at main entrance; metal signboard on first floor; conduit and lamp at basement; modern door and infill in under-stoop opening; non-historic first-floor window grilles; cellar window openings infilled

Site

Sunken concrete areaway with drain; non-historic metal gates at bottom of stoop and entrance to areaway

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 206] (February 15, 1890), 245.



117 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 23

Date(s): 2004-2006 (103846251-01-NB)

Architect / Builder: DDG Architecture PC

Owner / Developer: David Oxley

Type: Row house

Style: Not determined

Stories: 3 and basement

Materials: Stucco

Status: Non-Contributing

History, Significance and Notable Characteristics

Completed in 2006, 123 West 131st Street is a three-story and basement residential building with a stucco facade. The building was designed by DDG Architecture PC and was contextually designed in its mass, its placement in-line with the street wall, and its asymmetrically-placed entrance with a stoop. This building replaced a row house constructed as part of the 1890 Cleverdon & Putzel-designed row from 111 to 117 West 131st Street. The 1890 row house was demolished prior to the 1985 Urban Cultural Resources Survey and the lot remained vacant until 2004.

Site

Metal fence and gate along sidewalk; concrete pad

Sidewalk and Curb Materials

Concrete with stone curb

References

New York City Department of Buildings, New Building applications, 103846251-01-NB.



119 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 122

Date(s): 1889 (NB 1046-1889)
Architect / Builder: E. H. Cockburn
Owner / Developer: Mattie A. Cockburn
Type: Row house
Style: Queen Anne
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 119 West 131st Street is the only intact example of its original row of three brownstones (119-123 West 131st Street) in the Queen Anne style built for Mattie A. Cockburn in 1889. While the listed architect for this row was E. H. Cockburn (a builder by trade), the design is nearly identical to the adjacent row to the east (111-117 West 131st Street) built in 1890, designed by Cleverdon & Putzel, and built by E. H. Cockburn. Within the original row of three, 119 and 123 were identical, while 121 was given different details. This kind of variation within otherwise symmetrical rows is characteristic of the Queen Anne style. No. 119 retains its rusticated brownstone basement, box stoop, and newel posts, and the basement windows feature horseshoe-arch enframements trimmed in egg-and-dart molding, with carved tympana filled with birds and floral designs. The slightly projecting entrance surround is highly decorative with a profusion of carving and a layering of details featuring a pulvinated (or pillowed) frieze under a molded lintel interrupted by a projecting keystone. The fixed transom and door enframement is supported over fluted piers. The historic double-leaf paneled wood entrance doors and multi-paned fixed transom are extant. Each floor features different window decoration, and floors are strongly delineated with molded band courses that carry through the row. The rich combination of carving and eclectic detail seen throughout the facade is a characteristic of the Queen Anne style. Of note is the neo-Grec style incised detailing on the third-floor window lintels; this design element originally appeared on all third-floor windows in the row, but most were lost during the resurfacing of the brownstone facades.

Alterations

Facade resurfaced and painted; windows replaced; protective plastic over first-floor stained glass transoms; non-historic metal and glass gate in

front of historic wood-paneled double-leaf doors; intercom and lamps at main entrance; lamp with conduit between basement windows; cellar window openings boarded over with plywood

Site

Sunken concrete areaway with drain; areaway steps with non-historic metal handrails

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1046] (June 15, 1889), 859.



121 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 7502

Date(s): 1889 (NB 1046-1889)

Architect / Builder: E. H. Cockburn

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Queen Anne with alterations

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 121 West 131st Street is one of an original row of three brownstones (119-123 West 131st Street) in the Queen Anne style built for Mattie A. Cockburn in 1889. While the listed architect for this row was E. H. Cockburn (a builder by trade), the design is nearly identical to the adjacent row to the east (111-117 West 131st Street) built in 1890, designed by Cleverdon & Putzel, and built by E. H. Cockburn. Within the original row of three, 119 and 123 were identical, while 121 was decorated with different details. This kind of variation within otherwise symmetrical rows is characteristic of the Queen Anne style. Molded band courses strongly delineate the floors and carry across the row, while foliate carving located in panels between the first-floor windows, under sills, and on the brownstone newel posts is characteristic of the Queen Anne style. While the door surround has been simplified with the removal of a broken scrolled pediment and a carved frieze, the unusual features of the facade, including oversize rondels on the second story and angled piers with rosettes under third-story molded lintels illustrate the eclectic combination of classical details used in the Queen Anne. Of note are the original wood-paneled double-leaf entrance doors and a fixed multi-light glass transom over the main entrance.

Alterations

Facade resurfaced and painted; windows replaced; decoration simplified with removal of broken scrolled pediment and simplification of frieze on door surround, loss of carved lintels on first floor, removal of broken scrolled pediments on second floor, and loss of incised details in lintel frieze on third floor; protective plastic over first-floor stained glass transoms; intercom, lamps, and camera at main entrance; lamp at basement level; basement windows removed and replaced with double doors prior to 1985; non-historic first-floor window grilles

Site

Sunken areaway partially infilled with a metal platform, storage shed and mailboxes, historic stone knee walls removed; non-historic metal areaway fence and gate

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1046] (June 15, 1889), 859.



123 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 7501

Date(s): 2007 - 2010 (104627290-01-NB)

Architect / Builder: DDG Architecture PC

Owner / Developer: David Oxley

Type: Apartment building

Style: Not determined

Stories: 6

Materials: Stucco

Status: Non-Contributing

History, Significance and Notable Characteristics

Completed in 2010, 123 West 131st Street is a six-story residential building with a stucco facade. This building replaced a row house that was part of the 1889 Cleverdon & Putzel-designed row from 119-123 West 131st Street. The 1889 row house was demolished in 1967 and the lot was vacant until 2007.

Site

Concrete areaway enclosed in a modern metal fence with gates to entrance and storage area; partial sunken areaway with steps and metal railing and gate along facade

Sidewalk and Curb Materials

Concrete with stone curb

References

Department of Buildings, Demolition Records (DP 110-1967).



125 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 120

Date(s): 1889 (NB 330-1889)

Architect / Builder: Not determined (likely Jacob H. Valentine)

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 125 West 131st Street was built as one of a row of three brownstones (125-129 West 131st Street) in the neo-Grec style with Queen Anne elements. This row is nearly identical to the adjacent row directly to the west at 131-135 West 131st Street; the only differences can be seen in its rusticated brownstone basement and a stone stoop with solid side walls and brownstone newel posts. No architect was listed on the new building application for this row; however the adjacent identical row was designed by Jacob H. Valentine for the owner-developer, Mattie A. Cockburn, and it is likely that Valentine was responsible for the design of this row as well. The overall facade design is characteristic of the flat treatment of the neo-Grec, with fluting, incised rosettes, a highly geometric cornice, oversized and flattened dentils in first-floor spandrel panels, and triangular bracketed sills with incised circles. The incised detailing found on the basement band course features floral designs over flattened brackets with stylized guttae and is particularly characteristic of the neo-Grec style. The Tuscan-columned entrance is atypical of the neo-Grec, and when combined with the decorative carving of floral details, fruit, and festoons in the door surround, and brownstone newel posts and knee walls, illustrates the influence of the Queen Anne style. Of note are the original wood-paneled double-leaf entrance doors.

Alterations

Brownstone resurfaced; replacement windows with excessively wide frames; lamps and intercom at main entrance; lamp and intercom box at basement entrance; conduit and outlet on basement sill course; non-historic basement and first-floor window grilles; cellar window openings infilled with louvers

Site

Sunken concrete areaway; areaway steps with non-historic metal railing; non-historic metal fence and gate over historic stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 330] (March 9, 1889), 338.



127 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 20

Date(s): 1889 (NB 330-1889)

Architect / Builder: Not determined (likely Jacob H. Valentine)

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 127 West 131st Street was built as one of a row of three brownstones (125-129 West 131st Street) in the neo-Grec style with Queen Anne elements. This row is nearly identical to the adjacent row directly to the west at 131-135 West 131st Street; the only differences can be seen in its rusticated brownstone basement and its stone stoop with solid side walls and brownstone newel posts. No architect was listed on the new building application for this row; however the adjacent identical row was designed by Jacob H. Valentine for the same owner-developer, Mattie A.

Cockburn, and it is likely that Valentine was responsible for the design of this row as well. The overall facade design is characteristic of the flat treatment of the neo-Grec, with fluting, incised rosettes, a highly geometric cornice, oversized and flattened dentils in first-floor spandrel panels, and triangular bracketed sills with incised circles. The incised detailing found on the basement band course features floral designs over flattened brackets with stylized guttae and is particularly characteristic of the neo-Grec style. The Tuscan-columned entrance is atypical of the neo-Grec, and when combined with the decorative carving of floral details, fruit, and festoons in the door surround, and brownstone newel posts and knee walls, illustrates the influence of the Queen Anne style.

Alterations

Brownstone resurfaced; windows replaced; non-historic main-entrance door and transom; non-historic first-floor and basement window grilles; intercom and lamp at main entrance; lamp at basement entrance; replacement under-stoop gate

Site

Sunken concrete areaway with drain; areaway steps with non-historic metal railing; non-historic metal fence and gate over historic (resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 330] (March 9, 1889), 338.

**129 West 131st Street**

Borough of Manhattan Tax Map Block 1916, Lot 19

Date(s): 1889 (NB 330-1889)

Architect / Builder: Not determined (likely Jacob H. Valentine)

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 129 West 131st Street was built as one of a row of three brownstones (125-129 West 131st Street) in the neo-Grec style with Queen Anne elements; this row is nearly identical to the adjacent row at 131-135 West 131st Street; the only differences can be seen in a stone stoop with solid side walls and brownstone newel posts. No architect was listed on the new building application for this row; however the adjacent identical row was designed by Jacob H. Valentine for the same owner-developer, Mattie A. Cockburn, and it is likely that Valentine was responsible for the design of this row as well. The overall facade design is characteristic of the flat treatment of the neo-Grec, with fluting, incised rosettes, a highly geometric cornice, oversized and flattened dentils in first floor spandrel panels, and triangular bracketed sills with incised circles. The other buildings in this row (125 and 127 West 131st) feature their original rusticated stone basements and retain all of the decorative incising at the basement, which has been altered on 129 West 131st Street. The Tuscan-columned entrance is atypical of the neo-Grec, and when combined with the decorative carving of floral details, fruit, and festoons in the door surround, and brownstone newel posts and knee walls, illustrates the influence of the Queen Anne style.

Alterations

Brownstone resurfaced; windows replaced; non-historic main-entrance

door and transom; non-historic first-floor and basement window grilles; loss of detail to first-floor spandrel panels and loss of incised details and guttae on basement level; basement and stoop wall resurfaced and rustication removed; under-stoop gate removed; cellar window openings infilled and vents installed in part of openings; pipes on side of stoop wall

Site

Sunken concrete areaway with drain; steps to areaway; historic stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 330] (March 9, 1889), 338.

131 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 18

Date(s): 1888 (NB 1513-1888)

Architect / Builder: Jacob H. Valentine (architect); E. H. Cockburn (mason)

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 131 West 131st Street is part of a row of three brownstones (131-135 West 131st Street) built in the neo-Grec style with Queen Anne elements and designed by Jacob H. Valentine for Mattie A. Cockburn. The adjacent row directly to the east at 125-129 West 131st Street is identical in design. The overall facade design is characteristic of the flat treatment of the neo-Grec, with fluting, incised rosettes, a highly geometric cornice, oversized and flattened dentils in first floor spandrel panels, and triangular bracketed sills with incised circles. The incised detailing found on the basement band course features floral designs over flattened brackets with stylized guttae and is particularly characteristic of the neo-Grec style. The Tuscan-columned entrance is atypical of the neo-Grec, and when combined with the decorative carving of floral details in the door surround, illustrates the influence of the Queen Anne style. The stoop remains and of note are the extant cast-iron stoop railings and original double-leaf wood-paneled entrance doors (although altered with addition of glass panels).



Alterations

Brownstone resurfaced; windows replaced; newel posts replaced with brick and stucco between approximately 1940 and 1985; glass panels added to historic main-entrance doors; lamp and intercom box at main entrance; lamp and intercom box at basement entrance; non-historic first-floor and basement window grilles; replacement under-stoop gate; one cellar window infilled

Site

Sunken areaway with non-historic tile pavers and built-in non-historic planters; stone areaway steps with non-historic metal railing; non-historic metal fence and gate over historic (resurfaced, possibly replaced) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1513] (October 27, 1888), 1295; County of New York, Office of the Register, Conveyance Liber No. 781, p. 117, April 4, 1916; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.



133 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 117

Date(s): 1888 (NB 1513-1888)

Architect / Builder: Jacob H. Valentine (architect); E. H. Cockburn (mason)

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 133 West 131st Street is part of a row of three brownstones (131-135 West 131st Street) built in the neo-Grec style with Queen Anne elements and designed by Jacob H. Valentine for Mattie A. Cockburn. The adjacent row, directly to the east from 125-129 West 131st Street, is identical in design. The overall facade design is characteristic of the flat treatment of the neo-Grec, with fluting, incised rosettes, a highly geometric cornice, oversized and flattened dentils in first floor spandrel panels, and triangular bracketed sills with incised circles. The incised detailing found on the basement band course features floral designs over flattened

brackets with stylized guttae and is particularly characteristic of the neo-Grec style. The Tuscan-columned entrance is atypical of the neo-Grec, and when combined with the decorative carving of floral details, fruit, and festoons in the door surround, illustrates the influence of the Queen Anne style. Of note are the stoop's scrolled decorative wrought-iron stoop railings, newel posts, and knee wall railings that, while not original, are historic and were present in the circa-1940 tax photo. Original metal basement window grilles and under-stoop gate are extant, as are original interior double-leaf wood-paneled doors with carved floral panels and historic exterior glass-paneled double-leaf doors.

Alterations

Brownstone resurfaced; windows replaced; lamp at main entrance; lamp with conduit pipe at basement; mailbox attached to under-stoop gate; cellar window openings boarded over with plywood

Site

Sunken concrete areaway; stone areaway steps with non-historic metal pipe railing; historic (painted) stone knee walls with historic wrought-iron railings

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1513] (October 27, 1888), 1295.

135 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 17

Date(s): 1888 (NB 1513-1888)

Architect / Builder: Jacob H. Valentine (architect); E. H. Cockburn (mason)

Owner / Developer: Mattie A. Cockburn

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 135 West 131st Street is part of a row of three brownstones (131-135 West 131st Street) built in the neo-Grec style with Queen Anne elements and designed by Jacob H. Valentine for Mattie A. Cockburn. The adjacent row directly to the east at 125-129 West 131st Street is identical in design. The overall facade design is characteristic of the flat treatment of the neo-Grec, with fluting, incised rosettes, a highly geometric cornice, and triangular bracketed sills with incised circles. The incised detailing found



on the basement band course features floral designs over flattened brackets with stylized guttae and is particularly characteristic of the neo-Grec style. The Tuscan-columned entrance is atypical of the neo-Grec, and illustrates the influence of the Queen Anne style. No. 135 West 131st Street retains its historic double-leaf wood-paneled entrance doors, its stoop and cast-iron stoop railings, one cast-iron neo-Grec newel post, and its historic basement window grilles and original under-stoop gate.

Alterations

Brownstone resurfaced; windows replaced; loss of carved detail on scrolled volutes and frieze panel in entrance surround; glass panels added to historic main-entrance doors; one newel post replaced with concrete after 2011; finial removed from extant historic newel post; lamps and doorbells at main entrance; lamp and doorbell at basement entrance; cellar window openings boarded over with plywood

Secondary Side (West) Facade: Parged and painted side wall

Site

Sunken concrete areaway; stone areaway steps with non-historic metal pipe railing; historic (painted) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1513] (October 27, 1888), 1295.



137 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 16

Type: Unimproved lot

Status: Non-Contributing

History, Significance and Notable Characteristics

Originally one in a row of three brownstone houses (extant houses at 139 and 141 West 131st Street) designed by Cleverdon & Putzel in 1885 for builder and developer Stephen J. Wright, the building was demolished between approximately 1940 and 1980, and remains an unimproved lot at the time of designation.

Site

Chain-link fence and gate at property line

Sidewalk and Curb Materials

Concrete with stone curb

References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.

139 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 115



Date(s): 1885 (NB 1198-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Stephen J. Wright

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 139 West 131st Street is one of two extant row houses from a row of three brownstones (139 and 141 are extant, while 137 was demolished) designed by Cleverdon & Putzel in 1885 for builder and developer Stephen J. Wright. The three-bay wide facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with sill aprons on the first floor. The oversized projecting door hood features fluted volutes and a fluted keystone, and the double-leaf wood-paneled front doors are likely original. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and inset rosettes. The stone stoop remains and although the extant wrought-iron stoop railings and newel posts are likely not original, they are historic, and were present by the time of the circa-1940 tax photo.

Alterations

Brownstone resurfaced; windows replaced; some incised detail lost on molded brackets around main entrance; lamps, doorbell, and camera at main entrance; wrought-iron stoop railings and newel posts installed prior to circa-1940 tax photo; under-stoop gate replaced with non-historic door; lamp with conduit at basement; non-historic first-floor and basement window grilles; cellar window openings infilled

Secondary Side (East) Facade: Parged and painted side wall

Site

Sunken areaway with raised stuccoed planters installed behind historic (resurfaced) stone knee walls; non-historic wrought-iron areaway fence and gate installed since 1985

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1198] (August 15, 1885), 924; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



141 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 15

Date(s): 1885 (NB 1198-1885)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Stephen J. Wright

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 141 West 131st Street is one of two extant row houses from a row of three brownstones (139 and 141 are extant, while 137 West 131st Street was demolished) designed by Cleverdon & Putzel in 1885 for builder and developer Stephen J. Wright. The two-bay wide facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with sill aprons on the first floor. The oversized projecting door hood features fluted volutes and a fluted keystone. While the newel posts have been replaced, the original cast-iron railings and finials at the base of the stone stoop are extant; the basement window retains its original grille and the historic metal under-stoop gate is extant. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and inset rosettes.

Alterations

Brownstone resurfaced; windows replaced; cast-iron newel posts replaced with stone and stucco piers since 1985, but historic finials are extant; replacement main-entrance door with non-historic transom and other infill; incised detail lost in sill apron under first-floor window and on molded brackets at main entrance; lamps, intercom box, and camera at main entrance; lamps, intercom box, and fire gong at basement; mailboxes, dryer vent, and spigot on side wall of stoop; cellar window opening infilled

Site

Sunken concrete areaway; non-historic metal areaway fence and gate; historic stone knee walls removed after 2011

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1198] (August 15, 1885), 924.



143 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 14

Date(s): 1886 (NB 1141-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 143 West 131st Street is one in a series of five brownstone row houses (143-151 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 153-163 West 131st Street. The facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The stoop remains and the projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155 West 131st Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. Highly decorative double-leaf wood-paneled front doors with harps and floral detailing are original, and a historic fixed-panel glass transom was installed prior to the circa-1940 tax photo. The cornice is Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

Alterations

Brownstone resurfaced; windows replaced; loss of sunburst frieze on door enframement; exterior double-leaf glass- and wood-paneled doors removed prior to circa-1983-1988 tax photo; lamps and intercom at main entrance; cast-iron newel posts replaced with stone and stucco piers prior to circa-1983-1988 tax photo; replacement metal stoop railings installed since 1985; non-historic first-floor window grilles; non-historic under-stoop gate; lamp and intercom at basement entrance; fire gong between basement windows; replacement cellar windows

Site

Sunken concrete areaway; stone areaway steps with non-historic metal railing; non-historic metal fence and gate over historic (resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB

1141] (June 26, 1886), 849; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



145 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 113

Date(s): 1886 (NB 1141-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 145 West 131st Street is one in a series of five brownstone row houses (143-151 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 153-163 West 131st Street. The facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The stoop remains and the projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155 West 131st Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. The double-leaf wood-paneled front doors are likely original. The cornice is Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

Alterations

Brownstone resurfaced; windows replaced; loss of sunburst frieze on door enframement; lamps and intercom box at main entrance; cast-iron newel posts and stoop railings replaced with non-historic metal railing and wrought iron newel posts since 1985; lamp, camera, and doorbell at basement entrance; mailboxes and spigot on stoop wall; non-historic basement window grilles; fire gong and flat metal signage between basement windows; cellar window openings infilled; sprinkler system connection pipe under basement window

Site

Sunken concrete areaway with drain; stone areaway steps with non-historic metal railing; non-historic metal areaway fence and gate; historic stone knee walls removed

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1141] (June 26, 1886), 849.



147 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 13

Date(s): 1886 (NB 1141-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 147 West 131st Street is one in a series of five brownstone row houses (143-151 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 153-163 West 131st Street. The facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The stoop remains and the building's projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155 West 131st Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

Alterations

Facade resurfaced and painted; windows replaced; loss of sunburst frieze on door enframement; non-historic main-entrance door, transom, and sidelight; intercom and lamps at main entrance; cast-iron newel posts and stoop railings replaced with non-historic metal railing between circa-1940 and circa-1983-1988 tax photos; lamp and mailbox at basement entrance; replacement under-stoop gate; non-historic window grilles; fire gong between basement windows; cellar

Site

Sunken concrete areaway; areaway steps with non-historic metal railing; non-historic metal areaway fence and gate (installed after 1985); historic stone knee walls removed

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1141] (June 26, 1886), 849.



149 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 12

Date(s): 1886 (NB 1141-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 149 West 131st Street is one in a series of five brownstone row houses (143-151 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 153-163 West 131st Street. The facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155 West 131st Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. The house retains its double-leaf exterior glass-paneled wood doors and transom, and highly decorative original interior double-leaf wood-paneled front doors with harps and floral detailing. The stoop features a rare example of extant wrought iron newel posts with finials and stoop railings. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

Alterations

Facade resurfaced and painted; windows replaced; lamps installed over entrance; loss of sunburst frieze on door enframement; basement window removed and enlarged as an entrance prior to 1985; lamp at basement entrance; metal and plastic hood over basement entrance; non-historic cellar window grille

Site

Sunken areaway with drain and paved with non-historic tile; areaway steps with non-historic metal railing; non-historic metal areaway fence and gate; historic stone knee walls removed prior to 1985

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 1141] (June 26, 1886), 849.



151 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 11

Date(s): 1886 (NB 1141-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 151 West 131st Street is one in a series of five brownstone row houses (143-151 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 153-163 West 131st Street. The facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155 West 131st Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. The house retains its original highly decorative double-leaf wood-paneled front doors with harps and floral detailing. Other extant historic features include the stoop and a portion of the neo-Grec style cast-iron stoop railing, a metal under-stoop gate, and metal basement window grilles. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

This home was purchased by the undertaker Granville O. Paris in 1920; he moved his well-known funeral parlor from 116 West 131st Street to this address in the same year. Granville O. Paris Funeral Home was the undertaker of choice of many of the area’s theatrical stars and socialites through the 1930s. Paris was the undertaker for James Reese Europe’s funeral in 1919, which took place at the first Paris location across the street at 116 West 131st Street, and only three years later was in charge of the funeral of another of the Frogs’ founding members, the songwriter and Harlem Hellfighter Jesse A. Shipp, Jr.

Alterations

Facade resurfaced and painted; windows replaced; newel posts and majority of cast-iron stoop railings removed after 1985; stoop is undergoing resurfacing; loss of detail to door enframing; lamps at main entrance; cellar window openings infilled

Site

Sunken concrete areaway; historic stone knee walls extant

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 1141] (June 26, 1886), 849; U.S. Census Records, 1920; "Granville O. Paris," Ancestry.com, U.S. City Directories, 1822-1995 [database on-line] (Provo, Utah: Ancestry.com Operations, Inc., 2011) [years: 1919, 1921, 1937]; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Last Tribute to the Late Jesse A. Shipp, Jr., Sunday," *The New York Age*, July 8, 1922, 6; Reid Badger, *A Life in Ragtime: A Biography of James Reese Europe*, (New York: Oxford University Press, 2007); "Big Funeral for 'Jim' Europe," *The Sun*, May 11, 1919, 4.



153 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 10

Date(s): 1886 (NB 213-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 153 West 131st Street is one in a series of six brownstone row houses (153-163 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 143-151 West 131st Street. The facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155 West 131st Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne.

The stoop features original cast-iron newel posts and stoop railings; other historic metal work includes basement window grilles and an original under-stoop entrance gate. The double-leaf glass- and wood-paneled entrance doors are also extant although altered with addition of glass panels. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

Alterations

Facade resurfaced and painted; windows replaced; loss of detail, including sunburst frieze and part of the egg-and-dart echinus, on door enframing; glass panels added to historic main-entrance doors; lamps and intercom box at main entrance; light and intercom box at basement entrance; cellar window openings covered with plywood

Site

Sunken concrete areaway; historic stone knee walls extant

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 213] (February 27, 1886), 273.



155 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 109

Date(s): 1886 (NB 213-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 155 West 131st Street is one in a series of six brownstone row houses (153-163 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 143-151 West 131st Street. The three-bay facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg and dart echinus, necking and astragal. No. 155 is the only building in the row that has a decorative sunburst frieze within the door hood, which although a recreation, is similar to the original design. These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. Of

note are an extant stone stoop, original cast-iron stoop railings, historic exterior glass-paneled double-leaf wood doors, historic interior wood-paneled double-leaf doors, and historic basement window grilles. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

Alterations

Facade resurfaced and painted; windows replaced; wrought-iron newel posts date to prior to the circa-1940 tax photo; glass panels added to main-entrance doors; lamps and doorbells at main entrance; non-historic first-floor window grilles; under-stoop gate replaced with a non-historic door; light at basement entrance; cellar window openings infilled

Site

Sunken concrete areaway; non-historic metal fence and gate over historic (resurfaced) stone knee walls; areaway steps with non-historic metal railing

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 213] (February 27, 1886), 273.



157 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 9

Date(s): 1886 (NB 213-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 157 West 131st Street is one in a series of six brownstone row houses (153-163 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 143-151 West 131st Street. The facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155 West 131st Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne.

The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

Alterations

Facade resurfaced and painted; windows replaced; non-historic main-entrance door, transom, side light, lamps and intercom; loss of sunburst frieze on door enframing; wrought-iron newel posts and metal railing not original but date prior to the circa-1940 tax photo; non-historic under-stoop gate; non-historic window grilles; cellar window openings infilled; fire gong and spigot at basement; signage on basement facade

Site

Sunken concrete areaway; non-historic metal fence and gate in front of historic (painted, resurfaced) stone knee walls; areaway steps with non-historic metal railing; siamese sprinkler connection pipe in areaway

Sidewalk and Curb Materials

Concrete with stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 213] (February 27, 1886), 273.



159 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 108

Date(s): 1886 (NB 213-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 159 West 131st Street is one in a series of six brownstone row houses (153-163 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 143-151 West 131st Street. The three-bay facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The stoop remains and the projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg and dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155 West 131st Street). These features, particularly through their playful use of scale and proportion, demonstrate the

influence of the Queen Anne. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

Alterations

Brownstone resurfaced; windows replaced; stoop railings and newel posts removed and replaced with non-historic metal railing after 1985; loss of detail, including sunburst frieze, on door enframingent; non-historic entrance door with transom and sidelight; doorbell and lamps at main entrance; mailbox on side wall of stoop; non-historic under-stoop gate; non-historic basement window grilles; cellar window openings infilled

Site

Sunken areaway paved with brick; non-historic built-in planters; areaway steps with non-historic metal railing; non-historic metal fence and gate over historic (resurfaced) stone knee walls

Sidewalk and Curb Materials

Concrete with concrete curb and metal cap

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* [NB 213] (February 27, 1886), 273.



161 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 7

Date(s): 1886 (NB 213-1886)

Architect / Builder: Anthony McReynolds

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

No. 161 West 131st Street is one in a series of six brownstone row houses (153-163 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical adjacent row from 143-151 West 131st Street. Both 161 and 163 West 131st are constructed on narrower lots and are only two bays wide, while 153-159 are three bays in width. The facade features bracketed window enframements with molded lintels, egg-and-dart molding, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The projecting door hood over the building's stone stoop features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155

West 131st Street). The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

The building was joined with 163 West 131st Street by 1932, when a Certificate of Occupancy shows that the basement held a restaurant and cabaret, the first floor had offices, and the top two stories were residential. Advertisements from the 1920s through the 1930s primarily list 163 West 131st Street with the various commercial venues at 161-163 West 131st Street, including the Lafayette Hall (1923), Popularity Club Restaurant (1932-1933), Popularity Studio (1932-1934), and Triangle Studio (1934-1936). At time of designation 161-163 West 131st Street are home to the New York United Sabbath Day Adventist Church.

Alterations

Brownstone resurfaced; windows replaced; loss of detail, including sunburst frieze, on door enframing; non-historic main-entrance door; lamps and camera at entrance; basement window opening enlarged to add a basement entrance; under-stoop entrance gate replaced with a metal door; lamp at basement; glass and metal vitrine under first-floor window; original stoop railings and newel posts removed after 1985, and replaced with non-historic metal railings

Site

Sunken concrete areaway partially infilled with brick and concrete; areaway steps with non-historic metal railing; historic stone knee walls removed prior to circa-1940 tax photo

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 213] (February 27, 1886), 273; New York City Department of Buildings, Certificate of Occupancy, [no. 18423] June 1, 1932; "Stockholders Meeting," *The New York Age*, July 21, 1923, 8; "Coming Events," *The New York Age*, February 9, 1935, 11; "Bible Class Giving Tea," *The New York Age*, February 22, 1936, 2; "Panama Clubs Co-Ed," *The New York Age*, June 4, 1932, 2; "Modernistic Ten," *The New York Age*, April 1, 1933, 9.



163 West 131st Street

Borough of Manhattan Tax Map Block 1916, Lot 7

Date(s): 1886 (NB 213-1886)
Architect / Builder: Anthony McReynolds
Owner / Developer: Anthony McReynolds
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and basement
Materials: Brownstone
Status: Contributing

History, Significance and Notable Characteristics

No. 163 West 131st Street is one in a series of six brownstone row houses (153-163 West 131st Street) built in 1886 by owner and builder Anthony McReynolds. McReynolds also built the identical, adjacent row from 143-151 West 131st Street. Both 161 and 163 West 131st are constructed on narrower lots and are only two bays wide, while 153-159 are three bays in width. The facade features bracketed window enframements with molded lintels, egg-and-dart moldings, neo-Grec fluting and incised rosettes, with incised sill aprons on the first floor. The projecting door hood features oversized fluted volutes and attached Tuscan columns with an egg-and-dart echinus, necking and astragal. Originally, a sunburst frieze would have decorated the door hood (see 155 West 131st Street). These features, particularly through their playful use of scale and proportion, demonstrate the influence of the Queen Anne. The cornice is generally Queen Anne in style with scrolled brackets, a decorative panel of stylized fronds, and a sunburst-tiled frieze.

Scott Joplin, who achieved fame for his unique ragtime compositions, lived at 163 West 131st Street at the time of his death in 1917. The building was joined with 161 West 131st Street by 1932, when a Certificate of Occupancy shows that the basement held a restaurant and cabaret, the first floor had offices, and the top two stories were residential. From the 1920s through the 1930s this address was referred to as Lafayette Hall (1923), Popularity Club Restaurant (1932-1933), Popularity Studio (1932-1934), and Triangle Studio (1934-1936). At time of designation 161-163 West 131st Street are home to the New York United Sabbath Day Adventist Church.

Alterations

Brownstone resurfaced; windows replaced; loss of detail, including sunburst frieze, on door enframement; front door replaced with a modern single-leaf wood door; lamps, camera, and intercom box at main entrance; plaque marker for Scott Joplin on first floor; basement window opening enlarged into an entrance with a non-historic door; under-stoop entrance opening infilled; lamp at basement entrance; sprinkler connection on side wall of stoop; original stoop railings and newel posts removed prior to

circa-1940 tax photo, and replaced with non-historic metal railings

Site

Sunken concrete areaway partially infilled with brick and concrete; historic stone knee walls removed prior to circa-1940 tax photo; stone steps to areaway

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* [NB 213] (February 27, 1886), 273; New York City Department of Buildings, Certificate of Occupancy, [no. 18423] June 1, 1932; "Stockholders Meeting," *The New York Age*, July 21, 1923, 8; "Coming Events," *The New York Age*, February 9, 1935, 11; "Bible Class Giving Tea," *The New York Age*, February 22, 1936, 2; "Panama Clubs Co-Ed," *The New York Age*, June 4, 1932, 2; "Modernistic Ten," *The New York Age*, April 1, 1933, 9.

West 132nd Street

Central Harlem – West 130th-132nd Streets Historic District

West 132nd Street illustrates the changing development trends at the end of the 19th century. Row houses were built on this block between 1879 and 1888, and a growing acceptance of multi-family apartment living led to the construction of tenements in 1889 and 1906 along the northern side of the street, creating alternating heights and massing as the block front transitions from stretches of row houses to larger buildings constructed at the end of the development period. In addition to this variety in height, the north side of the street contains a mix of typologies, with a mid-block tenement with a commercial ground floor (at the time of designation this space was unoccupied) and a garage building that was originally a stable at the northwest edge of the district, and a religious building. The southern side of the street is similar to 130th and 131st streets, with regular row houses of three stories over a basement with a fixed cornice line, a uniform set back from the street, and alternating stoops and areaways. While the majority of new construction in the district has taken place on the south side of the street, new buildings have been contextually designed in materials, massing, height, and set back. Close to the district's eastern boundary is a large parcel that houses a community garden. Like the blocks to the south, West 132nd Street features concrete sidewalks with stone curbs and street trees.

South Side of West 132nd Street

102 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 37



Date(s): 1886 (NB 599-1886)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Samuel O. Wright
Type: Row house
Style: Neo-Grec with Queen Anne elements
Stories: 3 and Basement
Materials: Brownstone; brick
Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (102-106 West 132nd Street) built in 1886, and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. The house retains its neo-Grec style features including incised details throughout the facade, window surrounds with fluted pilasters, bracketed projecting lintels, and bracketed sills, stoop, and historic wood-and-glass double-leaf door. The full-height projecting angled bay, main entrance enframing with engaged columns and scrolled brackets, as

well as the heavy bracketed cornice with stylized festoons and tile motif, are more typical of the Queen Anne style.

Alterations

Facade painted; windows replaced throughout; basement window altered to create new entrance; non-historic metal security doors at main and under-stoop entrances; non-historic metal security grilles at basement, and first-story windows; non-historic light fixtures at main, and under-stoop entrances; large articulated metal pipe at basement

Secondary Side (West) Facade: Parged and painted brick facade

Site

Sunken areaway with non-historic iron fence

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 17, 1886), 516; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



104 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 137

Type: Unimproved lot

Status: Non-Contributing

History, Significance and Notable Characteristics

This was one of three row houses (102-106 West 132nd Street) built in 1886, and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. No. 104 West 132nd Street was demolished before 1985.

Site

Concrete Driveway/parking lot with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 17, 1886), 516; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

106 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 38



Date(s): 1886 (NB 599-1886)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Samuel O. Wright

Type: Row house

Style: Neo-Grec with Queen Anne elements

Stories: 3 and Basement

Materials: Brownstone; brick

Status: Contributing

History, Significance and Notable Characteristics

This is one of three row houses (102-106 West 132nd Street) built in 1886, and designed by architects Cleverdon & Putzel for owner Samuel O. Wright. The house retains its neo-Grec style features including its stone stoop, incised details throughout the facade, elaborate main-entrance enframements with a projecting hood with scrolled brackets and engaged columns, window surrounds with incised floral motifs, fluted pilasters bracketed sills, first-story window with decorative spandrel panel and chamfered lintels. The heavy bracketed cornice with stylized festoons and tile motif is typical of the Queen Anne style.

Alterations

Primary (North) Facade: Facade resurfaced; windows replaced throughout; stoop newel posts removed and railings replaced; non-historic metal grilles at basement, and first-story windows; non-historic light fixtures at main and under-stoop entrances; cellar windows infilled replaced with metal louvers

Secondary Side (East) Facade: Parged and painted brick facade, chimney flue, and metal fencing at roofline

Secondary Side (West) Facade: Parged and painted brick facade

Site

Sunken concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (April 17, 1886), 516; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



108 West 132nd Street (aka 108-114 West 132nd Street)

Borough of Manhattan Tax Map Block 1916, Lot 39

Type: Community Garden

Status: Non-Contributing

History, Significance and Notable Characteristics

This lot serves as a community garden, which was created in 1994. Prior to the garden installation, two three-story row houses designed by Charles Baxter in 1881 and two five-story tenement buildings designed by John Hauser and built in 1895 were demolished prior to 1980. The lots were combined into lot 39.

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



116 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 42

Date(s): 1896 (NB 1154-1896)

Architect / Builder: Paul Kühne & Company

Owner / Developer: Isaac J. Cohen

Type: Row house

Style: Queen Anne with alterations

Stories: 3 and Basement

Materials: Brick; brownstone

Status: Contributing

History, Significance and Notable Characteristics

This row house was designed by architect Paul Kühne & Company and built in 1896 for owner Isaac J. Cohen. This building retains its historic Queen Anne style features including its brick and rusticated brownstone facade, stone stoop with historic cast-iron railings and basement window security grilles, historic rusticated brownstone arches, and window enframements with molded stone sills, and bracketed cornice remnant.

Alterations

Primary (North) Facade: Facade painted, main entrance portico removed; main-entrance door and transom removed and replaced; windows replaced throughout; non-historic light fixtures at main, and under-stoop entrances; security cameras at basement and first-story; non-historic metal security gate at under-stoop entrance; cellar windows infilled with wood and metal louvers; upper portion of cornice with balustrade removed

Secondary Side (East) Facade: Parged brick

Site

Sunken concrete areaway with historic stone knee wall and non-historic metal railing, fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (August 8, 1896), 210; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



118 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 142

Date(s): 1892 (NB 523-1892)

Architect / Builder: William Guggolz

Owner / Developer: William McReynolds

Type: Row house

Style: Neo-Grec

Stories: 3 and Basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of four neo-Grec style row houses (118-124 West 132nd Street) designed by architect William Guggolz and built in 1892 for William McReynolds. This house's neo-Grec style features include incised details throughout the facade, stoop with historic cast-iron railings, and an elaborate main-entrance enframement with a slightly projecting hood with fluted brackets pilasters. The main-entrance door, while not original to the building appears to date from before the 1930s. The window enframements feature fluted pilasters and brackets, slightly projecting lintels and sills, and the basement window opening has a chamfered lintel with historic iron security grille.

Alterations

Windows replaced throughout; non-historic light fixtures at main, and under-stoop entrances; newel posts replaced with brick posts; under stoop gate replaced; intercom; electrical conduit at basement; cellar window infilled with wood

Site

Sunken concrete areaway with historic brownstone knee wall

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (April 2, 1892), 534; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



120 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 43

Date(s): 1892 (NB 523-1892)
Architect / Builder: William Guggolz
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and Basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of four row houses (118-124 West 132nd Street) designed by architect William Guggolz and built in 1892 for William McReynolds. Historic neo-Grec style features include incised details throughout the facade, historic wood-and-glass double-leaf door, main-entrance enframement with a slightly projecting hood with fluted brackets pilasters, and stoop. The window enframements feature fluted pilasters, and brackets, slightly projecting lintels, and bracketed sills, and the basement window opening has chamfered lintels with historic iron grilles. The house is topped by a bracketed metal cornice with an ornate frieze.

Alterations

Facade painted; windows replaced throughout; non-historic light fixtures at main entrance; non-historic metal stoop railings

Site

Sunken concrete areaway with historic stone knee wall and non-historic metal railing

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (April 2, 1892), 534; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



122 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 44

Date(s): 1892 (NB 523-1892)
Architect / Builder: William Guggolz
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and Basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of four row houses (118-124 West 132nd Street) designed by architect William Guggolz and built in 1892 for William McReynolds. This house's historic neo-Grec style features include incised details throughout the facade, elaborate main-entrance enframing with a slightly projecting hood with fluted brackets pilasters. Historic main-entrance door, window enframements feature fluted pilasters and brackets, slightly projecting lintels and sills, and the basement window opening has chamfered lintels with historic iron security grilles. The house is topped by a bracketed metal cornice with an ornate frieze.

Alterations

Facade resurfaced in several places; windows replaced throughout; non-historic metal stoop railings, security grill at basement windows, and door at under-stoop entrance; cellar windows infilled with metal

Site

Sunken concrete areaway with historic stone knee wall and non-historic metal railing

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 2, 1892), 534; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



124 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 144

Date(s): 1892 (NB 523-1892)
Architect / Builder: William Guggolz
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and Basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of four neo-Grec style row houses (118-124 West 132nd Street) designed by architect William Guggolz and built in 1892 for William McReynolds. This house's neo-Grec style features include incised details throughout the facade, historic wood-and-glass double-leaf doors, a stoop with historic cast-iron railings and newel posts, and an elaborate main entrance enframing with slightly projecting hood and fluted pilasters. The window enframements feature pilasters with fluted brackets, slightly projecting lintels, and bracketed sills, the basement windows have incised spandrel panels and chamfered lintels. The house is topped by a bracketed metal cornice with an ornate frieze.

Alterations

Facade resurfaced; windows replaced throughout; non-historic light fixtures; non-historic security grille at basement windows; non-historic under-stoop gate; cellar windows infilled

Site

Sunken concrete areaway with brownstone knee wall and non-historic metal fencing and railings

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 2, 1892), 534; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



126 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 45

Date(s): 2002-2005 (NB 102979136)

Architect / Builder: Roberta Washington

Owner / Developer: New York City Housing Preservation and Development

Type: Row house

Style: Not determined

Stories: 3 and Basement

Materials: Masonry

Status: Non-Contributing

History, Significance and Notable Characteristics

No. 126 West 132nd Street is one of three houses built in 2005 as part of the Lafayette Theater Townhouses. These were erected on city-owned vacant property through New York City's Partnership New Homes Program, which subsidized the construction of middle-income housing, and were intended "to provide their neighbors with a block-friendly new addition which maintained the brownstone character of their block."

Site

Concrete areaway enclosed by masonry knee wall with metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

Jeff Reuben, "Harlem's Lafayette Theater Townhouses: Hiding in Plain Sight" (untappedcities.com), accessed February 12, 2018.



128 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 46

Date(s): 2002-2005 (NB 102636505)

Architect / Builder: Roberta Washington

Owner / Developer: New York City Housing Preservation and Development

Type: Row house

Style: Not determined

Stories: 3 and Basement

Materials: Masonry

Status: Non-Contributing

History, Significance and Notable Characteristics

No. 128 West 132nd Street is one of three houses built in 2005 as part of the Lafayette Theater Townhouses. These were erected on city-owned

vacant property through New York City's Partnership New Homes Program, which subsidized the construction of middle-income housing, and were intended "to provide their neighbors with a block-friendly new addition which maintained the brownstone character of their block."

Site

Concrete areaway enclosed by brownstone knee wall with metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

Jeff Reuben, "Harlem's Lafayette Theater Townhouses: Hiding in Plain Sight" (untappedcities.com), accessed February 12, 2018.



130 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 146

Date(s): 2002-2005 (NB 102706038)

Architect / Builder: Roberta Washington

Owner / Developer: New York City Housing Preservation and Development

Type: Row house

Style: Not determined

Stories: 3 and basement

Materials: Masonry

Status: Non-Contributing

History, Significance and Notable Characteristics

No. 130 West 132nd Street is one of three houses built in 2005 as part of the Lafayette Theater Townhouses. These were erected on city-owned vacant property through New York City's Partnership New Homes Program, which subsidized the construction of middle-income housing, and were intended "to provide their neighbors with a block-friendly new addition which maintained the brownstone character of their block."

Site

Concrete areaway enclosed by masonry knee wall with metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

Jeff Reuben, "Harlem's Lafayette Theater Townhouses: Hiding in Plain Sight" (untappedcities.com), accessed February 12, 2018.



132 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 47

Date(s): 1891 (NB 1239-1891)
Architect / Builder: William H. Boylan
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and Basement
Materials: Brick and brownstone
Status: Contributing

History, Significance and Notable Characteristics

This building is one of three row houses (132-136 West 132nd Street) designed by architect William H. Boylan and built in 1891 for William McReynolds. This house's historic neo-Grec style features include incised details throughout the facade, elaborate main-entrance enframing with slightly projecting hood with scalloped lintel, and pilasters with fluted brackets. The window enframements feature pilasters with fluted brackets, slightly projecting lintels and bracketed sills, and the basement window has a chamfered lintel with historic iron security grille. The house retains its stoop and is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Primary Facade (North): Facade painted; windows replaced throughout; non-historic light fixtures at main and under-stoop entrances; stoop newel posts removed, and railings replaced; electric meters at basement facade; non-historic metal fencing, and gate; non-historic metal mailbox on east stoop face

Site

Sunken concrete areaway with historic brownstone knee walls and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (September 19, 1891), 358; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



134 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 147

Date(s): 1891 (NB 1239-1891)
Architect / Builder: William H. Boylan
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of three neo-Grec style row houses (132-136 West 132nd Street) designed by architect William H. Boylan and built in 1891 for William McReynolds. This house's neo-Grec style features include incised details throughout the facade, elaborate main-entrance enframement with slightly projecting hood, scalloped lintel, and pilasters with fluted brackets, and the main-entrance door appears to be historic. The window enframements feature pilasters with fluted brackets, slightly projecting lintels, and bracketed sills, and the basement window has a chamfered lintel with historic iron security grille. The house retains its stoop and is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Facade painted; windows replaced throughout; non-historic light fixtures at main and under-stoop entrances; stoop newel posts, and railings replaced with masonry posts, and walls; metal mailboxes on stoop wall; non-historic metal basement window security grille; cellar window infilled with metal louver

Site

Sunken concrete areaway with historic brownstone knee wall and non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (September 19, 1891), 358; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



136 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 48

Date(s): 1891 (NB 1239-1891)
Architect / Builder: William H. Boylan
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and Basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This building is one of three neo-Grec style row houses (132-136 West 132nd Street) designed by architect William H. Boylan and built in 1891 for William McReynolds. This house's neo-Grec style features include incised details throughout the facade, elaborate main-entrance enframement with slightly projecting hood, scalloped lintel and pilasters with fluted brackets. The window enframements feature pilasters with fluted brackets, slightly projecting lintels, and bracketed sills; the basement window has a chamfered lintel with historic iron security grille. The house retains its stoop and is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Primary (North) Facade: Facade painted; windows replaced throughout; main-entrance door replaced; non-historic light fixtures at main, and under-stoop entrances; non-historic metal security grilles at first-story, and basement windows

Secondary Side (West) Facade: Brick facade visible from basement to roofline

Site

Concrete areaway enclosed by historic brownstone knee wall with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (September 19, 1891), 358; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



138 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 49

Date(s): 2000-2004 (NB 102703424)

Architect / Builder: Roberta Washington

Owner / Developer: New York City Housing Preservation and Development

Type: Row house

Style: Not determined

Stories: 3 and basement

Materials: Masonry

Status: Non-Contributing

History, Significance and Notable Characteristics

No. 138 West 132nd Street is one of a pair of new row houses built as part of the Lafayette Theater Townhouses project. These were erected on city-owned vacant property through New York City's Partnership New Homes Program, which subsidized the construction of middle-income housing, and were intended "to provide their neighbors with a block-friendly new addition which maintained the brownstone character of their block."

Site

Concrete areaway enclosed by brownstone knee wall with metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

Jeff Reuben, "Harlem's Lafayette Theater Townhouses: Hiding in Plain Sight" (untappedcities.com), accessed February 12, 2018.



140 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 149

Date(s): 2000-2004 (NB 102703433)

Architect / Builder: Roberta Washington

Owner / Developer: New York City Housing Preservation and Development

Type: Row house

Style: Not determined

Stories: 3 and basement

Materials: Brownstone

Status: Non-Contributing

History, Significance and Notable Characteristics

No. 140 West 132nd Street is one of a pair new row houses built as part

of the Lafayette Theater Townhouses project. These were erected on city-owned vacant property through New York City's Partnership New Homes Program, which subsidized the construction of middle-income housing, and were intended "to provide their neighbors with a block-friendly new addition which maintained the brownstone character of their block."

Site

Concrete areaway enclosed by masonry knee wall with metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

Jeff Reuben, "Harlem's Lafayette Theater Townhouses: Hiding in Plain Sight" (untappedcities.com), accessed February 12, 2018.



142 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 50

Date(s): 2014-2016 (NB 121625624)

Architect / Builder: Sion Hourizadeh

Owner / Developer: Tony Kohen

Type: Row house

Style: Not determined

Stories: 3 and basement

Materials: Brownstone

Status: Non-Contributing

History, Significance and Notable Characteristics

Built in 2014, and designed by architect Sion Hourizadeh for owner Tony Kohen. The house was designed to be sympathetic to the neo-Grec style row houses on the street, and exhibits many similar features. A portion of the parged east facade is visible from the street.

Site

Concrete areaway partially enclosed by masonry stoop

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

New York City Department of Buildings, NB: 121625624 (March 20, 2014).



144 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 51

Date(s): 1890 (NB 431-1890)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Sarah E. Buckhout
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of seven row houses (144-156 West 132nd Street) designed by architects Cleverdon & Putzel and built in 1890 for owner Sarah E. Buckhout. This house's historic neo-Grec style features include incised details through the facade, elaborate main entrance enframing with slightly projecting hood, scalloped lintels, pilasters, and fluted brackets, window enframements feature, pilasters with fluted brackets, slightly projecting lintels, and bracketed sills, decorative incised spandrel panel at first-story window, and basement window opening with a chamfered lintel and angular brackets. The house retains its stoop and is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Facade resurfaced; windows replaced throughout; light fixtures at main and under-stoop entrances; stoop newel posts removed, and railings replaced; non-historic metal security grilles at basement and first-story windows, non-historic main-entrance, and under-stoop gates; non-historic metal mailboxes on stoop face

Site

Sunken concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 22, 1890), 426; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



146 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 151

Date(s): 1890 (NB 431-1890)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Sarah E. Buckhout
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of seven neo-Grec style row houses (144-156 West 132nd Street) designed by architects Cleverdon & Putzel and built in 1890 for owner Sarah E. Buckhout. This house's neo-Grec style features include incised details throughout the facade, elaborate main entrance enframement with slightly projecting hood, scalloped lintel, pilasters, and fluted brackets; window enframements feature pilasters with fluted brackets, slightly projecting lintels and bracketed sills, decorative incised spandrel panel at first-story window and basement window opening with a chamfered lintel and angular brackets. The house retains its stoop and is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Facade resurfaced; non-historic wood-and-glass door with sidelights, and transom; windows replaced throughout; non-historic light fixtures at main, and under-stoop entrances; stoop newel posts removed, and railings replaced; non-historic metal security grille at first-story and basement windows; replacement metal security gate at under-stoop entrance; electric conduits at basement

Site

Sunken concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 22, 1890), 426; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



148 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 52

Date(s): 1890 (NB 431-1890)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Sarah E. Buckhout
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of seven row houses (144-156 West 132nd Street) designed by architects Cleverdon & Putzel and built in 1890 for Sarah E. Buckhout. This house's historic neo-Grec style features include incised details throughout the facade, elaborate main entrance enframing with slightly projecting hood, scalloped lintel, pilasters, and fluted brackets, window enframements feature pilasters with fluted brackets, slightly projecting lintels, and bracketed sills, decorative incised spandrel panel at first-story window, and basement window opening with a chamfered lintel and angular brackets. The house retains its stoop and is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Facade resurfaced; windows replaced throughout; non-historic light fixtures at main and under-stoop entrances; stoop newel posts removed, and railings replaced; non-historic metal security grille at basement window; non-historic metal security door at under-stoop entrance; electric conduits at basement

Site

Sunken concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 22, 1890), 426; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



150 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 152

Date(s): 1890 (NB 431-1890)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Sarah E. Buckhout
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of seven neo-Grec style row houses (144-156 West 132nd Street) designed by architects Cleverdon & Putzel and built in 1890 for Sarah E. Buckhout. This house's neo-Grec style features include incised details throughout the facade, elaborate main entrance enframing with slightly projecting hood, scalloped lintel, pilasters, and fluted brackets; window enframements feature pilasters with fluted brackets, slightly projecting lintels, and bracketed sills, a decorative incised spandrel panel at the first-story window, and the basement window opening has a chamfered lintel with angular brackets. The house is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Facade resurfaced; windows replaced throughout; non-historic wood-and-glass double-leaf doors and transom; non-historic light fixtures at main and under-stoop entrances; non-historic metal security grille at basement window; non-historic metal security gate at main entrance, and under-stoop entrance; electric conduits at basement; cellar window opening infilled with metal louvers; metal fencing at roofline

Site

Sunken concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 22, 1890), 426; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



152 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 53

Date(s): 1890 (NB 431-1890)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Sarah E. Buckhout
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of seven row houses (144-156 West 132nd Street) designed by architects Cleverdon & Putzel and built in 1890 for Sarah E. Buckhout. This house's historic neo-Grec style features include incised details through the facade, elaborate main entrance enframing with slightly projecting hood, scalloped lintel, pilasters, and fluted brackets, stone stoop with historic cast-iron railings and newel posts, window enframements featuring pilasters with fluted brackets, slightly projecting lintels, and bracketed sills, decorative incised spandrel panel at first-story window, and basement window opening with a chamfered lintel with angular brackets. The house is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Facade resurfaced; windows replaced throughout; light fixtures at main and under-stoop entrances; non-historic metal gate at under-stoop entrance; electric meters and conduits at stoop wall; cellar window infilled with brownstone; non-historic security cameras below first-story window; metal roofline addition

Site

Sunken concrete areaway with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 22, 1890), 426; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



154 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 54

Date(s): 1890 (NB 431-1890)
Architect / Builder: Cleverdon & Putzel
Owner / Developer: Sarah E. Buckhout
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of seven row houses (144-156 West 132nd Street) designed by architects Cleverdon & Putzel and built in 1890 for Sarah E. Buckhout. This house's historic neo-Grec style features include incised details throughout the facade, elaborate main entrance enframingent with slightly projecting hood, scalloped lintel, pilasters, and fluted brackets, window enframingents feature pilasters with fluted brackets, slightly projecting lintels, and bracketed sills, decorative incised spandrel panel at first-story, the basement window opening has a chamfered lintel with angular brackets. The house is topped by a bracketed, metal cornice with an ornate frieze.

Alterations

Primary (North) Facade: Facade resurfaced; windows replaced throughout; light fixtures at main, and under-stoop entrances; under-stoop gate replaced with door; stoop railing and newel posts replaced, and at time of designation it appeared installation of new railings and newels may be underway; replacement of main-entrance door; gas meter, and pipes at stoop wall

Secondary Rear (South) Facade: At the time of designation exterior work was underway and is not visible from the street

Site

Sunken concrete areaway with historic brownstone knee walls with non-historic metal fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 22, 1890), 426; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



156 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 154

Date(s): c. 2006-2012 (NB 103769254)

Architect / Builder: Matt Markowitz

Owner / Developer: Darren Berger

Type: Row house

Style: Not determined

Stories: 3

Materials: Masonry

Status: Non-Contributing

History, Significance and Notable Characteristics

This building was constructed in 2006 by architect Mat Markowitz for owner Darren Berger. 156 West 132nd Street is a three-story masonry building and was contextually designed in its mass, and its placement in-line with the street wall. This building replaced one of seven row houses (144-156 West 132nd Street), No. 156 West 132nd Street designed by architects Cleverdon & Putzel and built in 1890, which was demolished and replaced between 2006 and 2012.

Site

Sunken areaway enclosed by tall wood fencing and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

New York City Department of Buildings, NB: 103769254 (August 2, 2012).



158 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 55

Date(s): 1886 (NB 381-1886)

Architect / Builder: John F. Miller

Owner / Developer: Ethelbert and Adelaide Wilson

Type: Row house

Style: Renaissance Revival

Stories: 3 and Basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of five Renaissance Revival style row houses (158-166 West 132nd Street) built in 1886 and designed by architect John F. Miller for Ethelbert and Adelaide Wilson. This building's Renaissance Revival style features include a wide brownstone stoop with cast-iron railings and

brownstone newel posts, elaborate main entrance portico with pilasters and freestanding columns with Corinthian capitals, projecting, classical window enframements with banded pilasters, with Corinthian, and Ionic capitals, buttressed spandrel panel below the second-story window opening, heavy transom bar at the west second-story opening and balconet with decorative iron railings, grouped third-story windows with molded stone sill band, and elaborate cornice with large consoles. Other historic features include its entry doors, first-story wood windows, basement window grilles, and historic under-stoop gate.

Alterations

Light fixtures at main and under-stoop entrances; intercom boxes at main entrance and basement; cellar window openings infilled with wood; security cameras at basement; fire alarm at basement

Site

Sunken concrete areaway with historic brownstone knee walls and steps

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 20, 1886), 372; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



160 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 155

Date(s): 1886 (NB 381-1886)

Architect / Builder: John F. Miller

Owner / Developer: Ethelbert and Adelaide Wilson

Type: Row house

Style: Renaissance Revival with alterations

Stories: 3 and Basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of five Renaissance Revival style row houses (158-166 West 132nd Street) built in 1886 and designed by architect John F. Miller for owners Ethelbert and Adelaide Wilson. This building's Renaissance Revival style features include projecting classical window enframements with banded pilasters with Corinthian and Ionic capitals, buttressed spandrel panel below the second-story window opening, heavy transom bar at the west second-story opening, and balconet with decorative iron railings, grouped third-story windows with molded stone sill band, and an elaborate cornice with large consoles.

In the 1930s famed African-American actress Alice Gorgas lived at 160 West 132nd Street. Alice Gorgas was born in Philadelphia, Pennsylvania in July 1883. Ms. Gorgas worked as an actress for several years at the Lafayette Theater in several stage productions. She later worked with famed film director Oscar Micheaux in “The Brute” (1920).

Alterations

Basement and portion of first-story facade resurfaced with stone veneer; original stoop, including newel posts, removed; upper part of facade painted; main entrance relocated to basement, and replaced by window at first-story; non-historic metal-and-glass door with transom, and canvas awning; windows replaced throughout; electrical conduit, piping and security camera at basement and first story; non-historic metal signage at basement; satellite dish at roof

Site

Sunken concrete areaway with non-historic metal fencing and railings

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

U. S. Census, 1930; Henry T. Sampson, *Blacks in Blackface: A Sourcebook on Early Black Musical Shows*, (Toronto, Canada: Scarecrow Press Inc., 2013) 1027; “Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 20, 1886), 372; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



162 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 56

Date(s): 1886 (NB 381-1886)

Architect / Builder: John F. Miller

Owner / Developer: Ethelbert and Adelaide Wilson

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of five Renaissance Revival style row houses (158-166 West 132nd Street) built in 1886 and designed by architect John F. Miller for Ethelbert and Adelaide Wilson. This building's Renaissance Revival style features include its wide brownstone stoop with cast-iron railing on west side and historic stone newel posts, elaborate main entrance portico with pilasters, and freestanding columns with Corinthian capitals, projecting, classical window enframements with banded pilasters with Corinthian and Ionic capitals, buttressed spandrel panel below the second-story window

opening, heavy transom bar at the west second-story opening and balconet with decorative iron railings, grouped third-story windows with molded stone sill band, elaborate cornice with large consoles. The building retains its historic main entrance doors.

Alterations

Facade painted; windows replaced; non-historic light fixtures at main, and under-stoop entrances; stoop resurfaced; non-historic metal railing on east side of stoop; under-stoop gate removed; non-historic basement window grilles; cellar windows infilled, and resurfaced

Site

Sunken concrete areaway non-historic metal railings, fencing, and gate

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 20, 1886), 372; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



164 West 132nd Street

Borough of Manhattan Tax Map Block 1916, Lot 57

Date(s): 1886 (NB 381-1886)

Architect / Builder: John F. Miller

Owner / Developer: Ethelbert and Adelaide Wilson

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of five Renaissance Revival style row houses (158-166 West 132nd Street) built in 1886 and designed by architect John F. Miller for Ethelbert and Adelaide Wilson. This building's Renaissance Revival style features include a wide brownstone stoop with cast-iron railing on west side and brownstone newel posts, historic wood-and-glass main-entrance door, elaborate main-entrance portico with pilasters and freestanding columns with Corinthian capitals, projecting classical window enframements with banded pilasters with Corinthian and Ionic capitals, buttressed spandrel panel below the second-story window opening, heavy transom bar at the west second-story opening and balconet with decorative iron railings, grouped third-story windows with molded stone sill band, and elaborate cornice with large consoles. Other historic features include basement window grilles and under-stoop gate.

Alterations

Facade painted; windows replaced; non-historic light fixtures at main and under stoop entrances; eastern stoop railing replaced

Site

Recessed concrete areaway enclosed by brownstone hip walls with center stairs

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (March 20, 1886), 372; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

**166 West 132nd Street**

Borough of Manhattan Tax Map Block 1916, Lot 58

Date(s): 1886 (NB 381-1886)

Architect / Builder: John F. Miller

Owner / Developer: Ethelbert and Adelaide Wilson

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Materials: Brownstone

Status: Contributing

History, Significance and Notable Characteristics

This is one of five Renaissance Revival style row houses (158-166 West 132nd Street) built in 1886 and designed by architect John F. Miller for Ethelbert and Adelaide Wilson. This building's Renaissance Revival style features include a wide brownstone stoop cast-iron railings and brownstone newel posts, historic wood-and-glass main-entrance door, elaborate main-entrance portico with pilasters, and freestanding columns with Corinthian capitals, projecting, classical window enframements with banded pilasters with Corinthian and Ionic capitals, buttressed spandrel panel below the second-story window opening with historic wood windows and balconet with decorative iron railings, grouped third-story windows with historic wood windows and molded stone sill band, and elaborate cornice with large consoles.

Alterations

Facade painted; basement window opening enlarged into door opening containing non-historic door; non-historic light fixtures at main and under-stoop entrances

Site

Sunken concrete areaway with historic brownstone knee walls and center steps

Sidewalk and Curb Materials

Concrete sidewalk and stone curb

References

“Buildings Projected,” *Real Estate Record and Builders’ Guide* (March 20, 1886), 372; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.

North Side of West 132nd Street



103 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 128

Date(s): 1879 (NB 329-1879)

Architect / Builder: John C. Prague (architect); D. T. Kennedy (builder)

Owner / Developer: J. F. Pupke

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

Constructed in 1879 by owner J. F. Pupke, this was originally one of eight brownstone houses wrapping the northwest corner of Lenox Avenue and West 132nd Street. Most of this group faced Lenox Avenue; this house and its neighbor at 105 West 132nd Street are the only two included in the historic district. The house’s rusticated basement and heavy main-entrance and window surrounds with fluting, carved rosettes, brackets, and molded hoods are characteristic of the neo-Grec style, although its classical ornament is less stylized than is typical for the neo-Grec. Additional rosettes are present below the first-story window. The house originally featured a lobed panel over its basement opening (intact at No. 105), and this, along with the ogee motifs over the main-entrance and first-story window opening, may have been intended to add an exotic, Eastern character to the design. An ornate paneled and bracketed cornice with rosettes, dentils, and an egg-and-dart molding crowns the main facade. In 1913, the African American real estate broker Philip A. Payton, a key figure in the development of black Harlem, was advertising this building as a private house available at a rent of \$65 per month. Around 1940, the basement appears to have housed a clothing store. Although the basement remains largely intact, its window opening has been shortened. The house retains its historic stoop.

Alterations

Facade painted and partially resurfaced; windows replaced; non-historic basement and first-story window grilles; non-historic main-entrance door, frame, and transom; intercom panel, postal release box, and light fixture at main entrance; basement window opening shortened and louver installed below; basement light fixture and intercom box; lobed panel removed from above basement opening; light fixture between main-entrance and first-story window surround; ogee over first-story window altered in shape; stoop resurfaced; stoop newel post removed and replacement railings installed; water meter box on east stoop face; replacement under-stoop gate

Site

Sunken concrete areaway with drain, gooseneck pipe, and resurfaced steps with non-historic railings; non-historic metal fence and gate

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 3, 1879), 365; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Apartments to Let" [advertisement], *The New York Age*, February 20, 1913, 7.



105 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 28

Date(s): 1879 (NB 329-1879)

Architect / Builder: John C. Prague (architect); D. T. Kennedy (builder)

Owner / Developer: J. F. Pupke

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

Constructed in 1879 by owner J. F. Pupke, this was originally one of eight brownstone houses wrapping the northwest corner of Lenox Avenue and West 132nd Street. Most of this group faced Lenox Avenue; this house and its neighbor at 103 West 132nd Street are the only two included in the historic district. The house's heavy main-entrance and window surrounds with fluting, carved rosettes, brackets, and molded hoods are characteristic of the neo-Grec style, although its classical ornament is less stylized than is typical for the Neo-Grec. The lobed panel over the basement opening and ogee motifs over the main-entrance and first-story window opening may have been intended to add an exotic, Eastern

character to the design. An ornate paneled and bracketed cornice with rosettes, dentils, and an egg-and-dart molding crowns the main facade. The house retains its historic stoop.

Alterations

Facade painted and partially resurfaced; windows replaced; non-historic basement and first-story window grilles; non-historic main-entrance door, frame, and transom; intercom panel and light fixture at main entrance; light fixture, doorbell button, water meter box, and louver at basement; rosettes likely removed from area below first-story window; light fixture between main-entrance and first-story window surround; stoop resurfaced; stoop newel post removed and replacement railings installed; mailboxes on west stoop face; replacement under-stoop gate

Site

Sunken concrete areaway with drain, gooseneck pipe, and resurfaced steps with non-historic metal railings; non-historic metal fence and gate

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 3, 1879), 365.



107 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 27

Date(s): 1886 (NB 875-1886)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Isaac E. Wright

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Materials: Brick; brownstone

Status: Contributing

History, Significance and Notable Characteristics

Designed by Cleverdon & Putzel, this residence was one of a group of six houses developed by Isaac E. Wright. Three of the houses (107-111 West 132nd Street) fronted on West 132nd Street and the other three, which have been demolished, were on a site outside the district facing West 133rd. The 132nd Street houses form a distinguished Neo-Grec/Queen Anne style row, with the central neo-Grec style house, No. 109, flanked by two Queen Anne style houses, Nos. 111 and 107. This house, executed in running-bond brick with brownstone trim, mixes classical and medieval forms in a picturesque manner characteristic of the Queen Anne style; key features include its heavy main-entrance and first-story window surrounds composed of large brownstone voussoirs and quoins, brownstone sill

courses, and triple rowlock brick arches. Its complex roofline featuring a faux pitched roof, robust corbelled brackets and keystones, dogtoothed brickwork, decorative buttresses, and an ornate pediment, is the house's standout feature. It retains its historic first-story window transom composed of small square lights, as well as its original stone box stoop with decorative iron railings. Both its basement window grille and under-stoop gate are likely historic.

Alterations

Brownstone portions of facade resurfaced and painted; windows replaced, except for first-story window transom; iron-and-glass main-entrance gate; light fixture at main entrance; mailbox, water meter box, and doorbell button at basement; cellar opening filled in; slate roof tiles replaced with asphalt; rooftop satellite dish; stoop resurfaced; mailbox on east stoop face; gas pipes for No. 109 attached to west stoop face

Site

Sunken areaway with drain and non-historic pavers; historic (resurfaced) brownstone areaway wall; non-historic metal fence and gate

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 22, 1886), 698.



109 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 126

Date(s): 1886 (NB 875-1886)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Isaac E. Wright

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

Designed by Cleverdon & Putzel, this residence was one of a group of six houses developed by Isaac E. Wright. Three of the houses (107-111 West 132nd Street) fronted on West 132nd Street and the other three, which have been demolished, were on a site outside the district facing West 133rd. The 132nd Street houses form a distinguished Neo-Grec/Queen Anne style row, with this neo-Grec style house flanked by two Queen Anne style houses, Nos. 111 and 107. Characteristic of neo-Grec houses, 109 West 132nd Street has a brownstone facade and heavy, highly stylized window enframements with incised ornament. The building's

main-entrance surround featuring squat columns with Corinthian capitals, as well as the square panels below its first-story window opening and its ornate cornice with sunburst motifs, exhibit Queen Anne influences tying it stylistically to the adjacent houses. The house retains its historic stoop with ornate iron railings. By the early 1940s, and at least through 1960, it housed a funeral parlor.

Alterations

Facade resurfaced; windows and replacement main-entrance doors with non-historic frame and transom; doorbell panel and light fixture at main entrance; basement opening expanded into door opening containing non-historic door and sidelight; light fixture and electrical box at basement; gas pipes emerging from basement and attached to metal framework on west stoop face of No. 107; stoop resurfaced; three windows on east stoop face

Site

Sunken concrete areaway; non-historic metal fence and gate

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 22, 1886), 698; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Peter J. Lance" [advertisement], *The New York Age*, January 16, 1960, 5.

111 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 26



Date(s): 1886 (NB 875-1886)

Architect / Builder: Cleverdon & Putzel

Owner / Developer: Isaac E. Wright

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Materials: Brick; brownstone; slate

Status: Contributing

History, Significance and Notable Characteristics

Designed by Cleverdon & Putzel, this residence was one of a group of six houses developed by Isaac E. Wright. Three of the houses (107-111 West 132nd Street) fronted on West 132nd Street and the other three, which have been demolished, were on a site outside the district facing West 133rd. The 132nd Street houses form a distinguished Neo-Grec/Queen Anne style row, with the central neo-Grec style house, No. 109, flanked by two Queen Anne style houses, Nos. 111 and 107. This house, executed

in running-bond brick with brownstone trim, mixes classical and medieval forms in a picturesque manner characteristic of the Queen Anne style; key features include its heavy main-entrance and first-story window surrounds composed of large brownstone voussoirs and quoins, brownstone sill courses, and triple rowlock brick arches. Its complex roofline featuring a faux pitched roof faced with historic slate tiles, robust corbelled brackets and keystones, dogtoothed brickwork, decorative buttresses, and an ornate pediment, is the house's standout feature. The house has served a variety of functions since the early 20th century. Starting in 1909, it was the home, or "pond," of the Frogs, an African-American theatrical organization that included George Walker, Bert Williams, Sam Corker Jr., Jesse Shipp, and J. Rosamond Johnson, among others, among its leaders. By the early 1930s, and into the early 1950s, the building housed a funeral parlor, and in 1932, it was the headquarters of the Virginia Twilight League, a social organization. By 1954, it was home to the Helping Hand Mission Academy, which provided religious instruction.

Alterations

Portions of facade resurfaced and painted; non-historic, non-decorative fire escape; windows replaced; main-entrance door replaced with iron gate; light fixtures at main entrance; non-historic first-story window grille; basement window opening expanded to contain a pair of non-historic doors; conduit and light fixture at basement; sign board above first-story window opening; replacement brick stoop with non-historic iron railings and under-stoop gate

Site

Sunken concrete areaway with steps; non-historic metal fence and gate

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 22, 1886), 698; "The Frolic of the Frogs" [advertisement], *The New York Age*, June 10, 1909, 8; "Christina Wilson Dead," *The New York Age*, August 15, 1931, 2; "Virginia Twilight League," *The New York Age*, December 3, 1932, 10; "See McDavid T. Ellison in Time of Bereavement," *The New York Age*, February 11, 1950, 32; Earl Bufford, "Merchandising and Shopping," *The New York Age*, September 25, 1954, 2.



113 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 25

Date(s): 1883 (NB 1379-1883)
Architect / Builder: Gilbert A. Schellenger
Owner / Developer: Jane Anderson
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

Designed by Gilbert A. Schellenger for Jane Anderson, this brownstone house is a fine example of the neo-Grec style. Its heavy door surround and bracketed window enframements exhibit the stylized classicism typical of the neo-Grec, as does its intact cornice decorated with dentils, modillions, and abstracted classical brackets with angular drops and sawtooth guttae. Despite the alteration of its basement to contain a door opening, the house remains largely intact. Although sited on a 25-foot lot, the house itself is less than 19 feet wide, leaving a gap between this house and No. 115 and rendering its west facade visible. This gap also provides access to a brick outbuilding with dogtoothed cornice on the rear of the lot. This outbuilding, which is a contributing structure to the district, was apparently constructed as the house's stable prior to 1891. In 1931, 113 West 132nd Street became the headquarters of a local African-American political organization, the Chattahoochee Democratic Club. Following the repeal of Prohibition, it housed a restaurant and beer garden for many years. The house retains its historic stoop.

Alterations

Primary (South) Facade: Facade painted and partially resurfaced; windows replaced; non-historic main-entrance door, frame, and transom; non-historic window grilles at basement and first story; intercom box and light fixtures at main entrance; opening containing non-historic door with security gate at basement; light fixture and water meter box at basement; stoop resurfaced; stoop newel posts removed and railings replaced; railing on east stoop face; non-historic under-stoop door

Secondary Side (West) Facade: Parged brick; six window openings with stone sills; non-historic first-story window grilles; light fixture with conduit

Primary (South) Garage Facade: Replacement doors

Site

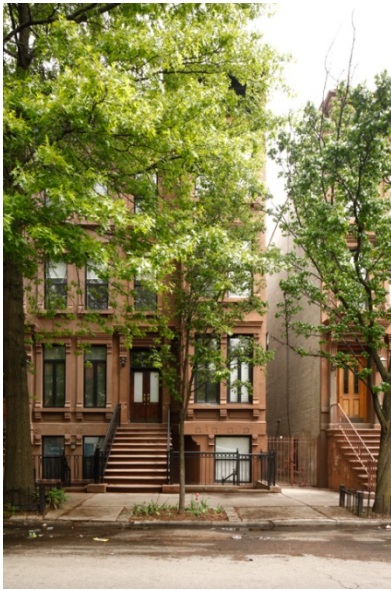
Sunken concrete areaway with steps and drain; non-historic metal fences and gates in front of areaway and side yard; mailboxes at east end of areaway fence

Sidewalk and Curb Materials

Concrete with concrete curb

References

Geo. W. and Walter S. Bromley, *Atlas of the City of New York, Manhattan Island* (Philadelphia: G. W. Bromley & Company, 1891); "Buildings Projected," *Real Estate Record and Builders' Guide* (December 8, 1883), 992; "New Democratic Club in 19th A. D. Seen as Fight on Wm. H. Banks," *The New York Age*, October 24, 1931, 1; "Social News," *The New York Age*, November 21, 1931, 5; "Godfrey's Restaurant and Beer Garden" [advertisement], *The New York Age*, December 8, 1934, 5.



115 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 24

Date(s): 1888 (NB 452-1888)

Architect / Builder: William H. Boylan

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

This is the easternmost in a row of nine three-story-and-basement brownstone row houses (115-131 West 132nd Street) built by Anthony McReynolds, two of which (Nos. 127 and 129) have been demolished and replaced. Designed by architect William H. Boylan, these houses are restrained examples of the neo-Grec style. No. 115 features a heavy classical door surround ornamented with rosettes, anthemion, and guttae, incised foliate ornament above its basement opening, and robust, angular window surrounds that are characteristic of the style. It is the only house in the row with a full-height projecting bay, and its cornice, ornamented with consoles, festoons, and sunflowers, reflects the increasing popularity during the late 1880s of the Queen Anne style. Because of the gap between this house and No. 113, its brick east facade is exposed and visible. The house retains its historic stoop.

Alterations

Primary (South) Facade: resurfaced and painted; windows replaced; non-historic main-entrance door, frame, and transom; doorbell button and light fixtures at main entrance; water meter box and mailboxes at basement; stoop resurfaced; stoop newel posts removed and railings replaced; non-historic under-stoop gate

Secondary Side (East) Facade: Painted brick; uppermost portion paraged

Site

Sunken areaway with non-historic pavers, planting bed, concrete steps, railing, and gooseneck pipe; non-historic metal fence and gate on replacement masonry base

Sidewalk and Curb Materials

Concrete with stone and concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 14, 1888), 479.

**117 West 132nd Street**

Borough of Manhattan Tax Map Block 1917, Lot 123

Date(s): 1888 (NB 452-1888)

Architect / Builder: William H. Boylan

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

This is one of a row of nine three-story-and-basement brownstone row houses (115-131 West 132nd Street) built by Anthony McReynolds, two of which (Nos. 127 and 129) have been demolished and replaced. Designed by architect William H. Boylan, these houses are fine, though restrained, examples of the neo-Grec style. No. 117 features a heavy classical door surround ornamented with rosettes and guttae, incised foliate ornament above its basement openings, and robust, angular window surrounds that are characteristic of the style. In the early 1920s, the building housed the Southern Girls Domestic Service, a placement agency for "houseworkers, chambermaids, waitresses, cooks, bathmaids, and day workers." In 1934, it served as the headquarters of the Union Tabernacle's Eastern District Union. By the late 1930s, its stoop had been removed and its main entrance relocated to the basement, although this change has been reversed since the 1980s with the recreation of the stoop and installation of paired main-entrance doors in their original location.

Alterations

Facade resurfaced; windows replaced; non-historic main-entrance doors, frame, and transom; light fixtures, intercom panel, and postal release box at main entrance; anthemia removed from buttresses on main-entrance surround; light fixture at basement; cellar openings filled in; stoop (removed prior to late 1930s) restored since the mid-1980s with non-historic railings and under-stoop gate; cornice replaced

Site

Sunken concrete areaway with drain, diamond-plate hatch, and masonry steps with non-historic railings; non-historic metal fence and gate on historic (resurfaced) stone curb

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide*, April 14, 1888, 479; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives; "The Southern Girls Domestic Service" [advertisement], *The New York Age*, March 3, 1923, 8; "Union Tabernacle," *The New York Age*, June 30, 1934, 11.

**119 West 132nd Street**

Borough of Manhattan Tax Map Block 1917, Lot 23

Date(s): 1888 (NB 452-1888)

Architect / Builder: William H. Boylan

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

This is one of a row of nine three-story-and-basement brownstone row houses (115-131 West 132nd Street) built by Anthony McReynolds, two of which (Nos. 127 and 129) have been demolished and replaced.

Designed by architect William H. Boylan, these houses are restrained examples of the neo-Grec style. No. 119 features a heavy classical door surround ornamented with rosettes and guttae, incised foliate ornament above its basement openings, and robust, angular window surrounds that are characteristic of the style. Its cornice, ornamented with consoles, festoons, and sunflowers, reflects the increasing popularity during the late 1880s of the Queen Anne style. The building retains its historic stoop and stoop railings, although the original cast-iron newel posts have either been replaced by, or encased in, masonry, leaving only their finials extant. In 1915, 119 West 132nd Street was advertised by the prominent African-American real-estate broker Philip Payton, Jr., as a private house for rent for \$75.00 per month.

Alterations

Facade resurfaced; windows and main-entrance doors replaced; light fixtures and intercom panel at main entrance; incised anthemion removed

from buttresses on main-entrance surround; water meter box and intercom box at basement; cellar openings filled in; stoop resurfaced; stoop newel posts replaced by, or encased in, masonry (historic finials remain); light fixture over under-stoop opening; replacement under-stoop gate

Site

Sunken concrete areaway with planting beds, drain, and masonry steps; iron fence on historic stone curb

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 14, 1888), 479; "Philip Payton, Jr., Comp'y" [advertisement], *The New York Age*, August 12, 1915, 7.



121 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 7502

Date(s): 1888 (NB 452-1888)

Architect / Builder: William H. Boylan

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

This is one of a row of nine three-story-and-basement brownstone row houses (115-131 West 132nd Street) built by Anthony McReynolds, two of which (Nos. 127 and 129) have been demolished and replaced. Designed by architect William H. Boylan, these houses are fine, though restrained, examples of the neo-Grec style. No. 121 features a heavy classical door surround ornamented with rosettes and guttae, incised foliate ornament above its basement openings, and robust, angular window surrounds that are characteristic of the style. Its cornice, ornamented with consoles, festoons, and sunflowers, reflects the increasing popularity during the late 1880s of the Queen Anne style. This house, which retains its historic stoop, is one of two in the row with both their historic cast-iron stoop railings and newel posts with neo-Grec detailing and sunflowers. Its main-entrance doors and under-stoop gate are historic. Between 1913 and 1921, this and the adjacent house at No. 123 served as the Colored Branch of the Young Women's Christian Association, or Y.W.C.A. Later in the 1920s, 121 West 132nd Street served as a funeral home.

Constructed as a single-family home, 121 West 132nd Street is now a

condominium (lots 1301-1304).

Alterations

Facade resurfaced and painted, resulting in the loss of some architectural detail, including beaded molding above main entrance and anthemion on buttresses of main-entrance surround; windows replaced; intercom panel and light fixtures at main entrance; non-historic basement window grilles; intercom box, standpipe, water meter box, vent, and louver at basement; cellar openings filled in; visible rooftop bulkhead; stoop resurfaced and painted; non-historic wood railings at top of stoop; light fixture and alarm bell on east stoop face

Site

Sunken areaway with non-historic pavers, drain, diamond-plate hatch, and resurfaced steps with non-historic railings; historic (resurfaced) stone knee walls; non-historic iron fence and gate

Sidewalk and Curb Materials

Concrete with concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 14, 1888), 479; "Y.W.C.A. Moves into Its New Home in Harlem," *The New York Age*, July 17, 1913, 1; "Mme. M. Sharperson Young Dies Following Illness of Several Months," *The New York Age*, May 11, 1929, 2.

123 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 121



Date(s): 1888 (NB 452-1888)

Architect / Builder: William H. Boylan

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

This is one of a row of nine three-story-and-basement brownstone row houses (115-131 West 132nd Street) built by Anthony McReynolds, two of which (Nos. 127 and 129) have been demolished and replaced. Designed by architect William H. Boylan, these houses are fine, though restrained, examples of the neo-Grec style. No. 123 features a heavy classical door surround ornamented with rosettes, guttae and an anthemion, incised foliate ornament above its basement openings, and robust, angular window surrounds that are characteristic of the style. Its cornice, ornamented with consoles, festoons, and sunflowers, reflects the

increasing popularity during the late 1880s of the Queen Anne style. This house retains its stoop and is one of two in the row with both their historic cast-iron stoop railings and newel posts. Its main-entrance doors and basement window grilles are historic. Between 1913 and 1921, this and the adjacent house at No. 121 served as the Colored Branch of the Young Women's Christian Association, or Y.W.C.A.

Alterations

Facade painted and partially resurfaced, resulting in the loss of some architectural detail, including one anthemion on the main-entrance surround and the smoothing of the third-story window surrounds; windows replaced; large glass panes added to main-entrance doors; light fixtures and doorbell button at main entrance; water meter box at basement; cellar openings filled in; non-historic first-story window grilles; stoop resurfaced; louver and light fixture on east stoop face; under-stoop gate replaced with door

Site

Sunken concrete areaway with drain and painted stone steps with non-historic railings; concrete planting bed; historic (painted) low stone walls with circle motifs at front of areaway; non-historic iron areaway fence, gate, and stoop gate

Sidewalk and Curb Materials

Concrete with concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 14, 1888), 479; "Y.W.C.A. Moves into its New Home in Harlem," *The New York Age*, July 17, 1913, 1.



125 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 21

Date(s): 1888 (NB 452-1888)

Architect / Builder: William H. Boylan

Owner / Developer: Anthony McReynolds

Type: Row house

Style: Neo-Grec

Stories: 3 and basement

Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

This is one of a row of nine three-story-and-basement brownstone row houses (115-131 West 132nd Street) built by Anthony McReynolds. Designed by architect William H. Boylan, these houses are restrained examples of the neo-Grec style. This house is one of three in the row built with two-bay, rather than three-bay, facades; the other two, 127 and 129

West 132nd Street, have been demolished and replaced. No. 125 features a heavy classical door surround ornamented with rosettes, guttae, and anthemion, incised foliate ornament above its basement opening, and robust, angular window surrounds that are characteristic of the style. Its cornice, ornamented with consoles, festoons, and sunflowers, reflects the increasing popularity during the late 1880s of the Queen Anne style, as do its original paired main-entrance doors, which are decorated with incised sunflower motifs. The building also retains its historic stoop and under-stoop gate.

Alterations

Facade painted and partially resurfaced; windows replaced; doorbell button and light fixtures at main entrance; water meter box and non-historic window grille at basement; cellar openings filled in; stoop resurfaced, newel posts removed, and railings replaced; light fixture and louver on east stoop face

Site

Sunken areaway with drain, planting beds, non-historic Belgian block pavers, and brownstone steps with non-historic railings; non-historic iron areaway fence, gate, and stoop gate

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 14, 1888), 479.



127 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 20

Date(s): 2001-2006 (NB 102979127-2001)

Architect / Builder: Roberta Washington

Owner / Developer: Lafayette Theater Homes

Type: Flats building

Style: Not determined

Stories: 3 and basement

Materials: Masonry

Status: Non-Contributing

History, Significance and Notable Characteristics

No. 127 West 132nd Street, along with the adjacent building at No. 129, were constructed on vacant lots that formerly held two two-bay brownstone row houses constructed as part of the row at 115-131 West 132nd Street. The pair was designed by Roberta Washington and constructed through New York City's Partnership New Homes Program, which subsidizes the construction of middle-income housing. In designing these houses, a key objective, according to Washington, was "to provide

their neighbors with a block-friendly new addition which maintained the brownstone character of their block.” Similar houses of various contextual designs, also by Washington, are scattered throughout the historic district.

Site

N/A

Sidewalk and Curb Materials

Concrete with concrete curb

References

Jeff Reuben, "Harlem's Lafayette Theater Townhouses: Hiding in Plain Sight" (untappedcities.com), accessed February 12, 2018.



129 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 119

Date(s): 2001-2006 (NB 102979127-2001)

Architect / Builder: Roberta Washington

Owner / Developer: Lafayette Theater Homes

Type: Flats building

Style: Not determined

Stories: 3 and basement

Materials: Masonry

Status: Non-Contributing

History, Significance and Notable Characteristics

No. 129 West 132nd Street, along with the adjacent building at No. 127, were constructed on vacant lots that formerly held two two-bay brownstone row houses constructed as part of the row at 115-131 West 132nd Street. The pair was designed by Roberta Washington and constructed through New York City's Partnership New Homes Program, which subsidizes the construction of middle-income housing. In designing these houses, a key objective, according to Washington, was "to provide their neighbors with a block-friendly new addition which maintained the brownstone character of their block." Similar houses of various contextual designs, also by Washington, are scattered throughout the historic district.

Site

N/A

Sidewalk and Curb Materials

Concrete with concrete curb

References

Jeff Reuben, "Harlem's Lafayette Theater Townhouses: Hiding in Plain Sight" (untappedcities.com), accessed February 12, 2018.



131 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 19

Date(s): 1888 (NB 452-1888)
Architect / Builder: William H. Boylan
Owner / Developer: Anthony McReynolds
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Materials: Brownstone; metal cornice
Status: Contributing

History, Significance and Notable Characteristics

This is one of a row of nine three-story-and-basement brownstone row houses (115-131 West 132nd Street) built by Anthony McReynolds, two of which (Nos. 127 and 129) have been demolished and replaced. Designed by architect William H. Boylan, these houses are restrained examples of the neo-Grec style. No. 131 features a heavy classical door surround ornamented with a beaded hood molding, brackets and guttae, incised foliate ornament above its basement openings, and robust, angular window surrounds that are characteristic of the style. Its cornice, ornamented with consoles, festoons, and sunflowers, reflects the increasing popularity during the late 1880s of the Queen Anne style. The building retains its historic stoop and cast-iron stoop railings.

Alterations

Facade resurfaced, resulting in the loss of some architectural detail, including incised rosettes on door and window surrounds and anthemion on main-entrance surround; windows replaced; replacement windows and main-entrance door with infill; intercom panel and light fixtures on main-entrance surround; non-historic basement and first-story window grilles; east basement window opening enlarged into door opening containing non-historic door; light fixture and intercom panel at basement; stoop resurfaced; iron stoop newel posts replaced with masonry posts; under-stoop gate replaced with door

Site

Sunken concrete areaway with drain resurfaced brownstone steps, and ramp with non-historic iron railing; non-historic iron fence, gate, and stoop gate

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (April 14, 1888), 479.



133 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 18

Date(s): 1883 (NB 1177-1883)

Architect / Builder: James Barrett

Owner / Developer: James Barrett

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Materials: Brownstone; granite; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

Constructed as a single residence by architect and developer James Barrett, this house is an early, restrained example of the Renaissance Revival style. It features a classical door surround composed of granite Corinthian columns perched on high rusticated pedestals, supporting an entablature with incised foliate ornament; splayed first-story window lintels; and a classical cornice with dentils and foliated modillions. Although primarily faced with bush-hammered brownstone, its second-story quoins, and second-and third-story lintels, are of tooled stone. It retains its historic entrance doors, frame, and transom, as well as its stoop with original iron newel posts and railings. Its basement window grilles also appear to be historic.

Alterations

Facade painted; windows replaced; light fixtures at main entrance; basement light fixture, water meter box, and vent; non-historic first-story window grilles; wood panel and metal mesh within cellar openings; stoop resurfaced; exposed brick pier on east stoop face; replacement under-stoop gate

Site

Sunken concrete areaway with drain and planting bed; non-historic iron fence, gate, and stoop

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (October 13, 1883), 800.



135 West 132nd Street (aka 135-139 West 132nd Street)

Borough of Manhattan Tax Map Block 1917, Lot 16

Date(s): 1906 (NB 118-1906)
Architect / Builder: Bernstein & Bernstein
Owner / Developer: Israel Block
Type: Flats building
Style: Renaissance Revival
Stories: 6
Materials: Brick; stone; terra cotta
Status: Contributing

History, Significance and Notable Characteristics

Designed by Bernstein & Bernstein and completed in 1906, this six-story flats building features classical ornament including a rusticated main-entrance surround with dentils, garlands, a cartouche, and heavy foliated consoles supporting a molded hood. Primarily faced in buff brick, its windows are trimmed with cream-colored terra cotta lintels and enframements enlivened with cartouches, garlands, foliated corbels, blocky voussoirs, and oversized consoles, among other features. It retains its two historic decorative fire escapes. The building was constructed with storefronts, all of which have been replaced, as have the original windows. A 1936 photograph in the collection of the New-York Historical Society shows the original storefronts and historic windows, which contained a mix of four-over-one and six-over-one sashes, as well as unusual diamond-paned upper sashes within some openings. These sashes are also shown in the circa-1940 tax photo. The building retains its historic stoop.

Alterations

Primary (South) Facade: Main-entrance surround painted; windows, storefronts, and main-entrance door replaced; intercom panel and light fixtures at main entrance; roll-down security gates and gate boxes; cornice removed and former cornice location parged; stoop parged; non-historic stoop railings

Secondary Side (East) Facade: Brick (upper portion parged)

Site

Basement stairway with non-historic diamond-plate stairs and iron gate at western end of building

Sidewalk and Curb Materials

Concrete with concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (February 3, 1906), 223; "W. 132nd St (135-7 W.)" [photograph] (June 1936), Geographic Collection, New-York Historical Society; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



141 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 15

Date(s): 1883 (NB 694-1883)
Architect / Builder: E. D. Stebbins
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec/Italianate
Stories: 3 and basement
Materials: Brownstone; metal cornice
Status: Contributing

History, Significance and Notable Characteristics

No. 141 West 132nd Street is one of a row of four brownstone houses (141-147 West 132nd Street) designed by E. D. Stebbins for William McReynolds, who also developed the row of nine houses just to its east at Nos. 115 through 131. These four houses exhibit a combination of neo-Grec and Italianate influences, as their strongly geometric window surrounds are more typical of the former style, while their more traditional classical ornament, particularly on their main-entrance hoods, is characteristic of the latter style. No. 141 differs from the other three houses in its square-headed, rather than round-arched door opening, and in its door hood, which is more restrained than those of the other three houses. Incised neo-Grec style foliate detail on the brackets of No. 141's door hood, and the circa-1940 tax photo, indicate that the hood may be original or the result of an early alteration. Like all four houses in this row, 141 West 132nd Street retains its original stoop and classical cornice with curved brackets, panels, modillions, and a molded cap.

Alterations

Facade resurfaced; windows replaced; non-historic main-entrance door, frame, and transom; non-historic basement and first-story window grilles; intercom panel, postal release box, and light fixtures at main entrance; light fixture, sign, grille, rectangular louver, and doorbell button at basement; first-through-third-story window surrounds simplified; stoop resurfaced; stoop newel posts removed and railings replaced; water meter box on west stoop face; replacement under-stoop gate

Site

Sunken concrete areaway with drain and stone steps with non-historic railings; non-historic iron fence, gate, and stoop gate

Sidewalk and Curb Materials

Concrete with concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (June 23, 1883), 453; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



143 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 114

Date(s): 1883 (NB 694-1883)
Architect / Builder: E. D. Stebbins
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec/Italianate
Stories: 3 and basement
Materials: Brownstone; metal cornice
Status: Contributing

History, Significance and Notable Characteristics

No. 143 West 132nd Street is one of a row of four brownstone houses (141-147 West 132nd Street) designed by E. D. Stebbins for William McReynolds, who also developed the row of nine houses just to the east at Nos. 115 through 131. These four houses exhibit a combination of neo-Grec and Italianate influences, as their strongly geometric window surrounds are more typical of the former style, while their more traditional classical ornament, particularly on their main-entrance hoods, is characteristic of the latter style. No. 143, like the two houses to its west, has an impressive main-entrance surround featuring pilasters and an ornate foliated keystone and brackets supporting an angular pediment. Like all of the row's houses, No. 143 retains its original classical cornice with curved brackets, panels, modillions, and a molded cap. It also retains its historic stoop and paired main-entrance doors.

Alterations

Windows replaced; intercom panel and metal address numerals at main entrance; intercom panel and light fixture at basement; non-historic basement window grilles; stoop resurfaced; replacement stoop newel posts and railings (prior to circa-1940 tax photo); mailboxes and water meter box on west stoop face

Site

Sunken concrete areaway with drain and resurfaced stone steps; non-historic iron fence and gate on historic (resurfaced) stone curb

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (June 23, 1883), 453; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives.



145 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 14

Date(s): 1883 (NB 694-1883)
Architect / Builder: E. D. Stebbins
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec/Italianate
Stories: 3 and basement
Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

No. 145 West 132nd Street is one of a row of four brownstone houses (141-147 West 132nd Street) designed by E. D. Stebbins for William McReynolds, who also developed the row of nine houses just to the east at Nos. 115 through 131. These four houses exhibit a combination of neo-Grec and Italianate influences, as their strongly geometric window surrounds are more typical of the former style, while their more traditional classical ornament, particularly on their main-entrance hoods, is characteristic of the latter style. No. 145, like the adjacent houses at 143 and 147 West 132nd Street, has an impressive main-entrance surround featuring pilasters and an ornate foliated keystone and brackets supporting an angular pediment. Like all of the row's houses, No. 145 retains its original stoop and classical cornice with curved brackets, panels, modillions, and a molded cap. Its main-entrance transom was likely salvaged from the building's original doors.

Alterations

Facade resurfaced; windows replaced; replacement main-entrance door and sidelight (portions of original doors retained as transom); light fixture, intercom box, and metal address numerals at main entrance; non-historic basement window grilles; light fixture, water meter box, grille, and intercom box at basement; stoop resurfaced; stoop newel posts removed and railings replaced; replacement under-stoop gate

Site

Sunken concrete areaway with drain and historic (resurfaced) stone steps with non-historic railings; non-historic iron fence and gate on masonry curb

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (June 23, 1883), 453.



147 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 13

Date(s): 1883 (NB 694-1883)
Architect / Builder: E. D. Stebbins
Owner / Developer: William McReynolds
Type: Row house
Style: Neo-Grec/Italianate
Stories: 3 and basement
Materials: Brownstone; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

No. 147 West 132nd Street is one of a row of four brownstone houses (141-147 West 132nd Street) designed by E. D. Stebbins for William McReynolds, who also developed the row of nine houses just to the east at Nos. 115 through 131. These four houses exhibit a combination of neo-Grec and Italianate influences, as their strongly geometric window surrounds are more typical of the former style, while their more traditional classical ornament, particularly on their main-entrance hoods, is characteristic of the latter style. No. 147, like the two houses to its east, has an impressive main-entrance surround featuring pilasters and an ornate foliated keystone and brackets supporting an angular pediment. Like all of the row's houses, No. 147 retains its original stoop and classical cornice with curved brackets, panels, modillions, and a molded cap.

Alterations

Facade resurfaced and painted; windows replaced; non-historic main-entrance doors, frame, and transom; intercom panel and light fixtures at main entrance; non-historic basement window grilles; water meter box and doorbell button at basement; stoop resurfaced; stoop newel posts removed and railings replaced; replacement under-stoop gate

Site

Sunken areaway with non-historic brick pavers, wood trash enclosure, planting beds, and gooseneck pipe; resurfaced stone steps with non-historic railings; non-historic iron fence and gate

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (June 23, 1883), 453.



149 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 12

Date(s): 1889 (NB 1174-1889)
Architect / Builder: John C. Burne
Owner / Developer: John W. Haaren
Type: Flats building
Style: Queen Anne with alterations
Stories: 5 and basement
Materials: Brick; brownstone; terra cotta
Status: Contributing

History, Significance and Notable Characteristics

No. 149 West 132nd Street is the easternmost of a row of four five-story flats buildings (149-155 West 132nd Street) constructed by John W. Haaren in 1889. Designed by John C. Burne, these buildings' richly textured facades combine brick, brownstone, and terra cotta, along with classical and medieval influences, in a picturesque manner typical of the Queen Anne style. No. 149 retains its impressive stone main-entrance hood featuring enormous brackets with lions' heads emerging from a field of fruit and sunflowers; squat columns with elaborate capitals support a carved entablature with mermaids flanking an urn overflowing with nature's bounty. Rough-faced stone banding and delicately carved sills, bands, and lintel moldings enliven the brownstone ground story. Upper-story ornament includes classical brownstone hoods—including two second-story hoods with pediments containing carved birds—as well as foliated terra-cotta panels and banding, nailhead courses, and patterned brick. Crowning the facade's projecting central portion is a large segmental gauged-brick arch with brownstone keystone and imposts spanning a sunburst panel. The building's wood main-entrance doors may be historic but are probably not original.

Alterations

Ground story painted; selective brownstone resurfacing, resulting of some loss of architectural detail on main-entrance hood; windows replaced; non-historic awning, light fixtures, standpipe, and signage at ground story; east basement opening filled in; non-historic first-story window grilles; non-decorative fire escape installed prior to late-1930s tax photo; cornice removed and former cornice location parged between late 1930s and late 1980s; stoop removed and main entrance lowered

Site

Sloped (altered from flat) concrete areaway; non-historic angled hatch with diamond-plate doors; replacement iron fence

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (June 29,

1889), 932; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.



151 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 11

Date(s): 1889 (NB 1174-1889)
Architect / Builder: John C. Burne
Owner / Developer: John W. Haaren
Type: Flats building
Style: Queen Anne with alterations
Stories: 5 and basement
Materials: Brick; brownstone; terra cotta
Status: Contributing

History, Significance and Notable Characteristics

No. 151 West 132nd Street is one of a row of four five-story flats buildings (149-155 West 132nd Street) constructed by John W. Haaren in 1889. Designed by John C. Burne, these buildings' richly textured facades combine brick, brownstone, and terra cotta, along with classical and medieval influences, in a picturesque manner typical of the Queen Anne style. The building's ground story is brownstone, while its upper stories are primarily brick with brownstone and terra-cotta trim, and include classical window hoods, foliated terra-cotta panels and banding, nailhead courses, and patterned brick. Crowning the facade's projecting central portion is a large segmental gauged-brick arch with brownstone keystone and imposts. The building retains its historic stoop.

Alterations

Brownstone portions of facade resurfaced, resulting in loss of architectural detail, including removal of ornament from main-entrance hood and smoothing of first-story rough-faced stone banding, window sills and cornice, and of upper-story hoods and corbels; windows and main-entrance doors replaced; directory panel, address plaque, and light fixtures at main entrance; basement openings filled with panels containing vent (west opening) and standpipe, alarm bell, water meter box, signage, and vent (east opening); camera at western end of first story; sunburst panel spanned by fifth-story arch removed or smoothed over; cornice removed and former cornice location parged between late 1930s and late 1980s; metal barriers at each end of roof; non-decorative fire escape installed prior to late-1930s tax photo; stoop resurfaced; non-historic stoop railings; under-stoop gate removed

Site

Concrete areaway with resurfaced steps, non-historic railing, and non-historic fences on historic (resurfaced) stone curb

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (June 29, 1889), 932; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives.



153-155 West 132nd Street (formerly 153 West 132nd Street)

Borough of Manhattan Tax Map Block 1917, Lot 10

Date(s): 1889 (NB 1174-1889)

Architect / Builder: John C. Burne

Owner / Developer: John W. Haaren

Type: Flats building

Style: Queen Anne

Stories: 5

Materials: Brick; brownstone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

The apartment house at 153-155 West 132nd Street was originally constructed as two separate flats buildings (No. 153 and No. 155), each on its own lot. These buildings were the two westernmost in the row of four five-story flats houses (149-155 West 132nd Street) constructed by John W. Haaren in 1889. Around 2007, the two were renovated and converted into a single apartment house, and their lots were merged in 2010, although they retain separate building identification numbers. This building, formerly No. 153, contains the main entrance for the combined building; the entrance of the former No. 155 to the west has been closed off. Designed by John C. Burne, the richly textured facade mixes brick, brownstone, and terra cotta, along with classical and medieval influences, in a picturesque manner typical of the Queen Anne style. The ground story is brownstone with rough-faced stone banding, and the upper stories are primarily brick with brownstone and terra-cotta trim. Upper-story ornament includes classical brownstone hoods—including two second-story hoods with pediments containing carved birds—as well as foliated terra-cotta panels and banding, nailhead courses, and patterned brick. Crowning the facade's projecting central portion is a large segmental gauged-brick arch with brownstone imposts and keystone spanning a sunburst panel. The building's cornice was installed as part of its circa-2007 renovation. It is similar to, but not an exact replica of, the original cornice, which was removed prior to the late 1980s.

The husband-and-wife team of Wesley and Leola Wilson, popular jazz and blues composers and musicians who performed with Louis

Armstrong and Fletcher Henderson among others, lived here in the 1940s.

Alterations

Brownstone portions of facade resurfaced, resulting in loss of architectural detail, including removal of ornament from main-entrance hood and ground-story window sills; windows and main-entrance doors replaced; light fixtures at main entrance; water meter box, grille, standpipe, and signage at basement; alarm bell and camera at first story; non-historic basement and first-story window grilles; cornice replaced; non-decorative fire escape installed prior to late-1930s tax photo; stoop resurfaced or reconstructed, with stucco finish and concrete treads; non-historic stoop railings

Site

Concrete areaways with planting beds, resurfaced steps to under-stoop opening, non-historic railing, and non-historic fences on historic (resurfaced) stone curbs

Sidewalk and Curb Materials

Concrete with concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (June 29, 1889), 932; U.S. Census Records, 1940; New York City Department of Buildings, Alteration Record 104657603 (2007).



153-155 West 132nd Street (formerly 155 West 132nd Street)

Borough of Manhattan Tax Map Block 1917, Lot 10

Date(s): 1889 (NB 1174-1889)

Architect / Builder: John C. Burne

Owner / Developer: John W. Haaren

Type: Flats building

Style: Queen Anne

Stories: 5

Materials: Brick; brownstone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

The apartment house at 153-155 West 132nd Street was originally constructed as two separate flats buildings (No. 153 and No. 155), each on its own lot. These buildings were the two westernmost in the row of four five-story flats houses (149-155 West 132nd Street) constructed by John W. Haaren in 1889. Around 2007, the two were renovated and converted into a single apartment house, and their lots were merged in 2010, although they retain separate building identification numbers. The main entrance for the combined building is at the former No. 153 to the east; the entrance of this building, the former No. 155, has been closed

off. Designed by John C. Burne, the richly textured facade mixes brick, brownstone, and terra cotta, along with classical and medieval influences, in a picturesque manner typical of the Queen Anne style. The ground story is brownstone with rough-faced stone banding, and the upper stories are primarily brick with brownstone and terra-cotta trim. Upper-story ornament includes classical brownstone hoods—including two second-story hoods with pediments containing carved birds—as well foliated terra-cotta panels and banding, nailhead courses, and patterned brick. Crowning the facade's projecting central portion is a large segmental gauged-brick arch with brownstone imposts and keystone spanning a sunburst panel. The building's cornice was installed as part of its circa-2007 renovation. It is similar to, but not an exact replica of, the original cornice, which was removed prior to the late 1980s.

Alterations

Brownstone portions of facade resurfaced, resulting in loss of architectural detail, including removal of ornament from main-entrance hood and ground-story window sills; windows replaced; former main entrance opening closed off with faux door with sidelight; east basement opening filled with faux brownstone and louver; one non-historic first-story window grille; cornice replaced; non-decorative fire escape installed prior to late-1930s tax photo; stoop resurfaced or reconstructed, with stucco finish and concrete treads; non-historic stoop railings

Site

Concrete areaways with planting beds, resurfaced steps to under-stoop opening, and non-historic fences on historic (resurfaced) stone curbs; portion of historic iron fence remains along west areaway border

Sidewalk and Curb Materials

Concrete with concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (June 29, 1889), 932; New York City Department of Finance Photograph (c. 1983-88), Municipal Archives; New York City Department of Buildings Alteration Record 104657603 (2007).



157 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 8

Date(s): 1885 (NB 1774-1885)

Architect / Builder: William G. Steinmetz (architect); W. J. Gessner (builder)

Owner / Developer: W. J. Gessner

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Materials: Brownstone; brick; iron

Status: Contributing

History, Significance and Notable Characteristics

No. 157 West 132nd Street was originally the easternmost of three houses (157-161 West 132nd Street) designed by William G. Steinmetz for developer and builder W. J. Gessner. By 1914, the other two houses in this row were altered or replaced, with No. 159 becoming a church and No. 161 demolished for an extension to the stable and garage building at No. 163. The richly textured facade of No. 157 combines classical and medieval influences in a picturesque manner typical of the Queen Anne style. Characteristic Queen Anne style features include its rough-faced brownstone basement and first story; red-brick upper stories with stone corbels, sills, and bush-hammered lintels; deep second-story balconet with heavy classical brackets and a decorative iron railing; decorative panels containing urns and other classical ornament as well as an elongated sunflower plant; and classical capitals and large nailhead bosses at the roofline. Steinmetz had come to the United States from Prussia, and many features, including the articulation of the facade using brick piers and the inventive and highly intricate cornice composed of corbelled, dogtoothed, and denticulated brickwork, are rooted in German architectural trends of the period and typical of the work of many German American architects practicing in New York in the late 19th century. The house retains its historic main-entrance doors and stained-glass first-story transom sashes. By 1933, it had come to house the George A. Benta Funeral Home, which remained here until at least 1959. Likely associated with the funeral home's occupancy, the easternmost basement window opening was enlarged into a door opening, but this work was later reversed.

Alterations

Basement and first story painted; non-historic windows, except for historic first-story stained-glass sashes; awning, light fixtures, intercom box, and iron security doors at main entrance; non-historic basement and first-story window grilles; infill within west cellar opening; east basement window opening enlarged into door opening by mid-1980s and later reduced in size, with molded sill added; light fixture and water meter box at basement; iron roof cresting removed; box stoop altered to straight stoop between late 1930s and mid-1980s; non-historic stoop railings;

replacement under-stoop gate

Site

Sunken areaway with drain, non-historic pavers, and large masonry enclosure; non-historic iron fence, gate, stoop gate, and railings

Sidewalk and Curb Materials

Concrete with stone curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 19, 1885), 1411; New York City Landmarks Preservation Commission, 175 West Broadway Building Designation Report (LP-1725) (New York: City of New York, 1991), prepared by Gale Harris, 4-5; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; New York City Department of Finance Photograph (1983-88), Municipal Archives; "Dies in Cab on Way to Hospital After Collapse," *The New York Age*, December 30, 1933, 1; "Benta's Funeral Home" [advertisement], *The New York Age*, January 10, 1959, 6



159 West 132nd Street (Baptist Temple)

Borough of Manhattan Tax Map Block 1917, Lot 107

Date(s): 1885, altered 1914 (NB 1774-1885; Alt 2811-1914)

Architect / Builder: William G. Steinmetz (NB); Ogden & Day (Alt)

Owner / Developer: W. J. Gessner (NB); Baptist Temple Corporation, Rev. M. B. Hucless (Alt)

Type: Religious

Style: Renaissance Revival/neo-Gothic

Stories: 2

Materials: Stone; buff brick; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

No. 159 West 132nd Street was constructed as one of a group of three row houses (157-161 West 132nd Street) designed by William G. Steinmetz for developer and builder W. J. Gessner. Of these three, only No. 157 remains in its original form, with No. 161 replaced by an extension to the adjacent stable and garage building, and this building altered in 1914 by Ogden & Day to become the Baptist Temple. The church's rusticated stone base with elongated round-arched entrance opening is characteristic of the Renaissance Revival style, as are its buff-brick upper facade and large round-arched window opening set within a molded terra-cotta surround. Tempering this classicism is its rooftop pediment with central plinth and a small niche, which has a Gothic character. The church's east facade, faced in buff brick, is partially visible. The Baptist Temple vacated this building by 1931, when *The New York Age* reported that the Union Temple had acquired this "beautiful

edifice" and was holding services there. By 1941, it was home to the Nazareth Baptist Church, and today, it houses the New View Baptist Church.

The building retains its historic spoked main-entrance transom and paneled soffit, as well as a cornerstone, at the ground story's eastern end, reading "1914 Rev. M. B. Hucless, D.D. Pastor." The original upper-facade window contained curved-muntin sashes within its upper portion and multipane square-headed sashes within its lower portion, separated from each other by a spandrel panel containing diamonds and a central cartouche. Although this window has been replaced, it is clearly visible in the circa-1940 tax photo.

Alterations

First story painted; replacement main-entrance doors; east ground-story opening filled in; iron security gates; light fixture with conduit over west ground-story opening; sign over entrance; upper-facade window replaced; ball finial removed from atop central plinth

Site

Non-historic gooseneck pipe in sidewalk

Sidewalk and Curb Materials

Concrete with concrete curb

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (December 19, 1885), 1411; New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives; "Union Temple," *The New York Age*, September 12, 1931, 5; "Music, Health Lecture," *The New York Age*, July 5, 1941, 6



161-165 West 132nd Street

Borough of Manhattan Tax Map Block 1917, Lot 5

Date(s): 1889, altered 1914 (NB 749-1889; Alt 2394-1914)

Architect / Builder: Julius F. Munckwitz (NB); Mortimer C. Merritt (Alt)

Owner / Developer: Edward S. Doughty, Jr. (NB); James A. Murphy (Alt)

Type: Stable/Garage

Style: Classical Revival

Stories: 4

Materials: Stone; brick; metal cornice

Status: Contributing

History, Significance and Notable Characteristics

No. 161-165 West 132nd Street was constructed in 1889 as a four-story stable for owner Edward Doughty, Jr. at a time when the block was rapidly developing. Only the five western bays were completed at that time; they adjoined, on their east, a three-story row house built in 1885.

(This house, known as 161 West 132nd Street, was one of a group of three row houses built by W. J. Gessner, only one of which, No. 157, survives in its original form.) Julius Munckwitz incorporated simplified versions of elements typical of industrial architecture of the time, as well as a residential scale, fenestration, and stylistic features found in the district such as its classical bracketed and modillioned cornice and paneled frieze. Some features, like the building's denticulated portal and window arches, were rooted in the Rundbogenstil and subsequent German architectural trends, and were popular among German American architects like Munckwitz practicing in New York in the 19th century. Other features, like the use of contrasting impostes and keystones to highlight areas of structural stress, and the separation of stories using light-colored stone and dogtoothed brick banding, were characteristic of the neo-Grec and Queen Anne styles found throughout the district. In 1914, architect Mortimer Merritt designed a three-bay expansion of the original building that is virtually indistinguishable from the original. By the late 1930s, the building was functioning as a garage advertising Mobil gasoline, although it retained a decorative horse's head over its easternmost portal recalling its former use. The facade retains its historic second-story two-over-two double-hung windows.

Alterations

Facade painted; stable/garage doors removed from two western portals; upper-story windows replaced, except at second story; signage, including box and bracket signs, at ground story; awning over central portal; non-historic first-story window grilles (grille within eastern portal, though of historic design, was added after late 1930s); roll-down security gate at eastern portal doorway; non-decorative fire escape (prior to late 1930s); portion of cornice removed to accommodate fire escape

Site

N/A

Sidewalk and Curb Materials

Concrete sidewalk with metal hatch and historic bluestone slabs

References

"Buildings Projected," *Real Estate Record and Builders' Guide* (May 4, 1889), 637; New York City Landmarks Preservation Commission, 175 West Broadway Building Designation Report (LP-1725) (New York: City of New York, 1991), prepared by Gale Harris, 4-5

Central Harlem – West 130th-132nd Streets Historic District: Appendices



Appendix:

Musicians and Performers

Central Harlem – West 130th-132nd Streets
Historic District

All people listed were African American (Black) unless otherwise noted as “w” (white) or “h” (Hispanic).

1920 Census

West 130th Street

Brown, Alfred (musician) 105 W. 130th St.
Staples, Peter (musician) 109 W. 130th St.
Elkins, William (musician) 139 W. 130th St.
Elkins, Henry (musician) 139 W. 130th St.
Elkins, Hanson (musician) 139 W. 130th St.
Tremingham, Arthur (musician) 143 W. 130th St.

West 131st Street

Flemming, Herbert (musician) 116 W. 131st St.
Bonson, Joseph (musician) 128 W. 131st St.
Andrews, James (actor theater) 136 W. 131st St.
Kinkead, Edward (musician) 140 W. 131st St.
Mather, Esther (musician) 148 W. 31st St.
Burke, Jerome (musician) 150 W. 131st St.
Burke, Evangeline (musician) 150 W. 131st St.
Saporo, Henry (musician) 150 W. 131st St.
McKinney, Earl (musician) 150 W. 131st St.
Harris, Arthur (actor theater) 150 W. 131st St.
Jones, Andrew (actor theater) 163 W. 131st St.
Smith, Alice (cabaret performer) 163 W. 131st St.
Smith, Fay (musician) 163 W. 131st St.

West 132nd Street

Deas, Laurence (actor) 108 W. 132nd St.
Williams, Leon (actor theater) 112 W. 132nd St.
Pedro, Frederick (musician) 113 W. 132nd St.

Shepherd, William (musician) 114 W. 132nd St
Meyer, Isadore, (musician) 114 W. 132nd St
Ransey, Alice (actress) 136 W. 132nd St.
Roberts, James (actor) 152 W. 132nd St.
Johnson, Charles E. (actor) 158 W. 132nd St.

1930 Census

West 130th Street

Johnson, Sadie (dancer theater) 106 W. 130th St.
Brown Susie S. (actress) 118 W. 130th St.
Mills, Herbert (musician) 122 W. 130th St.
Robinson, Robert (musician) 122 W. 130th St.
Fennimore, Vincent (night club entertainer) 122 W. 130th St.
Fennimore, Vera (night club entertainer) 122 W. 130th St.
Green, Ruby (night club entertainer) 122 W. 130th St.
Green, Opal (night club entertainer) 122 W. 130th St.
Green, Joann (night club entertainer) 122 W. 130th St.
Turner, Lavinia (theatrical performer) 144 W. 130th St.
Ladou, Alizief (magician theater) 152 W. 130th St.

West 131st Street

Miller, Allen (musician) 118 W. 131st St.
Becker, Carlton (musician theater) 129 W. 131st St.
Frazer, James (dancer theater) 130 W. 131st St.
Newman, James (actor) 130 W. 131st St.
Russell, Winfred (artist) 135 W. 131st St. (Studio)
Johnston, Percival C. (musician theater) 145 W. 131st St.
Johnston, Princess (musician theater) 145 W. 131st St.
Green, Percy (musician) 150 W. 131st St.
Mays, Raymond (musician) 152 W. 131st St.
Johnson, John R. (musician theater) 154 W. 131st St.
Jones, Lula (singer theater) 156 W. 131st St.
Joyner, Alberta (dancer theater) 156 W. 131st St.

Joyner, Victor (dancer theater) 156 W. 131st St.
Wilson, Gordon (dancer theater) 156 W. 131st St.

West 132nd Street

Daer, Jerome (musician) 108 W. 132nd St.
Meyer, Isador (musician) 109 W. 132nd St.
Chester, Charles B. (musician) 111 W. 132nd St.
Middleton Alberta (actress) 114 W. 132nd St.
Brown, Ludwig (musician) 114 W. 132nd St.
Caigill George, (musician) 114 W. 132nd St.
Brown, Susan (actress) 118 W. 132nd St.
Hayes, Iouya (actress) 118 W. 132nd St.
Morter, Henry (musician) 122 W. 132nd St.
Hosier, John M. (music agent) 123 W. 132nd St.
Anderson, Eugene (musician) 127 W. 132nd St.
Casad o, Charley (musician) 130 W. 132nd St.
Nally, John (musician) 131 W. 132nd St.
Predio, Frederick H. (musician) 133 W. 132nd St.
Bartz, Herbert (musician) 135 W. 132nd St.
Fairbanks, John (musician) 137 W. 132nd St.
Lapsley, Julia (musician) 137 W. 132nd St.
Tooker, Luis (musician) 139 W. 132nd St.
Libby, Harry (musician) 139 W. 132nd St.
Smallen, John (musician) 139 W. 132nd St.
Brown, Arthur (musician) 139 W. 132nd St.
Brown, David (musician) 139 W. 132nd St.
Chase, Harold (musician) 139 W. 132nd St.
Wang, Joseph (musician) 139 W. 132nd St.
Iseben Jr., Ollie (musician) 139 W. 132nd St.
Elives, James (musician) 139 W. 132nd St.
Bosworth, William (musician) 139 W. 132nd St.
Brown, Bruce (musician) 139 W. 132nd St.
Tuttres, Sam (actor) 139 W. 132nd St.
Harris, Henry (musician) 139 W. 132nd St.
Whitman, Ernest (actor) 141 W. 132nd St.
Whitman, Lenor (actress) 141 W. 132nd St.
Harris, Lorraine (actress) 148 W. 132nd St.
Metcaff, Louis (actor) 148 W. 132nd St.
Metcaff, Vivian (actress) 148 W. 132nd St.
Brown, John (musician) 148 W. 132nd St.
Jones, Wardell (musician) 148 W. 132nd St.

Gorgas, Alice (actress) 160 W. 132nd St.
Weyles, Bettie (actress) 164 W. 132nd St.
Lee, J. H. (actor) 164 W. 132nd St.
Betts, Jennie Lee (dancer) 164 W. 132nd St.
Humphrey, Harold (musician) 166 W. 132nd St.

1940 Census

West 132nd Street

Harris, Helen (musician) 103 W. 132nd St.
Ricks, Edward Lee (photographer) 116 W. 132nd St.
Albrey, Richard (musician) 122 W. 132nd St.
Bastain, Alphonse (music teacher) 135 W. 132nd St.
Allaway, Rose (dancer, ballroom) 151 W. 132nd St.
Badge, Laura (actress stage/radio) 153 W. 132nd St.
Moore, Tim (comedian) 153 W. 132nd St.
Wilson, Wesley (h) (musician) 153 W. 132nd St.
Wilson, Leola B. (w) (actress) 153 W. 132nd St.
Richardson, Lula (musician) 160 W. 132nd St.

Appendix: Noteworthy Members of the New Amsterdam Musical Association

Central Harlem – West 130th-132nd Streets
Historic District

The individuals listed here are but a few of the many noteworthy musicians that have been members of the New Amsterdam Musical Association.

Hallie Anderson (1885-1927), orchestra conductor

Hallie Anderson was one of the first African-American women to lead a professional orchestra and one of the first female members of NAMA. Hallie Anderson was born in Lynchburg, Virginia her family move to New York City when she was a young child. She studied music at the New York German Conservatory of Music. Beginning in 1905, Hallie directed theater orchestras, and she directed the five piece Lafayette Theater band in 1914. She performed in concert with the New Amsterdam Musical Association Band. At the height of her career she led a 100 piece orchestra that was integrated by gender and race they performed all over the NYC area, she also conducted orchestras in Philadelphia, PA. In 1919 Hallie lead an all-female “Lady Band.”

Jessie Carney Smith, Leantin L. Bracks, *Black Women of the Harlem Renaissance Era*, (London, England: Rowman & Littlefield, 2014), 3; Mark Berresford, *That's Got 'em!: The Life and Music of Wilbur C. Sweatman*, (Jackson, MS: The University Press of Mississippi , 2010), 80; “The Frogs Summernight’s Dance,” *The New York Age*, June 24, 1909, 6; D. Antoinette Hand, *Black Women in*

American Bands and Orchestras, (Lanham, Maryland, 1998, 205); Ibis Badger, 260.

James Hubert “Eubie” Blake (1883-1983), pianist, composer

Eubie Blake was a long-time member of NAMA, and resided at the headquarters in the 1970s. He was born in Baltimore, Maryland in 1883, and began working as a pianist and composing music as a teenager. In its biography of Blake, the Library of Congress describes him as “one of the most important figures in early-20th-century African-American music, and one whose longevity made him a storehouse of the history of ragtime and early jazz music and culture.” He met lyricist Noble Sissle in 1915 and in 1921 they collaborated on *Shuffle Along*, described in the *Encyclopedia Britannica* biography of Blake as “the first all-black Broadway show to play for full Broadway prices... a groundbreaking long-running production,” that included their hit song, “I’m Just Wild About Harry”, as well as “Love will Find a Way,” and “In Honeysuckle Time.” Over the course of his long career, Blake composed over 350 songs, with Sissle and other collaborators including Andy Razaf and Henry Creamer. Later in life, according to the Library of Congress, “Blake was one of the principle figures of the ragtime and early jazz revival of the 1970s, giving talks and performances well into his nineties.” In 1981, at the age of 98, he was awarded the Presidential Medal of Freedom. Eubie Blake died in Brooklyn, New York in 1983, “[f]ive days after his 100th birthday was celebrated with gala performances of his music,” according to the *New York Times*.

“Eubie Blake, Ragtime Composer, Dies 5 Days After 100th Birthday,” *New York Times*, February 13, 1983; (Scott Yanow, Artist Biography), <http://www.allmusic.com/artist/eubie-blake->

mn0000207904/biography;
<https://www.biography.com/people/eubie-blake-12816701>; Library of Congress,
<https://www.loc.gov/item/ihas.200038834/>;
Encyclopedia Britannica,
<https://www.britannica.com/biography/Eubie-Blake>

Lester Boone (1904-1989), alto and baritone saxophone/clarinete

Lester Boone studied at the Illinois College of Music, he was active from the 1930s to the 1970s, played with Jazz greats Earl Hines (1930), Louis Armstrong (1931-33), Eubie Blake orchestra (1934), Jelly Roll Morton (1934), and recorded with Billie Holiday (1941). Mr. Boone led his own band at the Hollywood Club in New York City and had long residences at Harvey's and Lucky Bar both in New York City. Mr. Boone was a long-standing member of NAMA.

Lester Boone Discography,
<https://www.allmusic.com/artist/lester-boone-mn0001003411/biography>.

Horatio "Ray" Durant (1908-1979), trumpet/piano

Mr. Durant moved from Panama to the United States in 1929 when he was 19 years old. During his youth he played as both a trombonist and pianist. He played with Bob Sylvester's Band at the Savoy Annex, and then joined Claude Hopkins at the Cotton Club (1934-36). Mr. Durant led his own band from 1939-1944, and for two years led the band for the touring play *A Street Car Named Desire*. In 1955 he became the pianist for Deep River Boys, a position he held for many years. Mr. Durant was a long standing member of NAMA.

John Chilton, *Who's Who of Jazz*, (De Capo Press Inc. Cambridge, MA 1985), 100.

Arnold Josiah Ford (1877-1935), violinist, harpist, bassist, bandmaster

Arnold Ford emigrated to the United States from Barbados in 1912. Ford became bandmaster of the New Amsterdam Musical Association in 1915. Ford became the musical director of the United Negro Improvement Association's choir (the New York Chapter of the UNIA was founded by Marcus Garvey in 1917) and orchestrated the music and ritual of the ceremonies. Ford and Benjamin E. Burrell composed a song called "Ethiopia," instilling pride in African heritage.

Rabbi Ford was the first Black rabbi in the United States, Ford established Beth B'nai Abraham in Harlem in 1924. A Jewish scholar who visited the congregation described their services as "a mixture of Reform and Orthodox Judaism."

<http://www.blackjews.org/biography-of-rabbi-arnold-josiah-ford/>; Cary D. Wintz and Paul Finkelman, *Encyclopedia of the Harlem Renaissance*, (New York: Routledge, 2004) 400; Henry Louis Gates Jr. and Evelyn Brooks Higginbotham, *African American Lives*, (New York: Oxford University Press, 2004) 301-303.

William Sonny Greer (1903-1982), drummer

William Alexander Greer "Sonny" was the first drummer with the Duke Ellington Orchestra and played with him for more than 30 years from 1924-1951. Born in Long Branch, New Jersey, at the age of 15 he was playing with Fats Waller at the Boardwalk Hotel in Asbury Park, N. J. In 1923 he joined the band at the Howard Theater in Washington D. C., it was here he met Duke

Ellington, and later joined his band. Mr. Greer was a member of NAMA., until his death in 1982.

“Sonny Greer, 78, Ellington Drummer, Is Dead,”
New York Times, March 25, 1982.

Eddie Harris (1934- 1996), multi-instrumentalist, singer, composer, arranger

Harris was born in Chicago on October 20, 1934. At age five, Eddie was singing in his church choir, and he soon began playing hymns by ear on the piano. During high school he studied the vibraphone under the legendary band director Walter Dyett. He studied music at Roosevelt College, and after college was drafted into the military where he joined the orchestra and jazz band and toured Europe. Following his discharge, he lived in New York and played with many groups and venues chiefly as a pianist.

Eddie Harris was an eclectic and imaginative saxophonist whose career noted for experimentation. He was the first jazz artist to release a gold-selling record, thanks to 1961's hit adaptation of the *Exodus* movie theme; he was recognized as the best player of the electric Varitone sax. His second hit was the 1967 album *The Electrifying Eddie Harris*; his composition "Freedom Jazz Dance" was turned into a standard by Miles Davis. His 1969 set with Les McCann at the Montreux Jazz Festival became one of the biggest-selling jazz albums of all time. Mr. Harris was a member of NAMA for many years.

Information in this section adapted from:
<http://www.eddieharris.com/biography>;
<http://www.allmusic.com/artist/eddie-harris-mn0000169124/biography>

Samuel Edwin Heyward, Jr. (1904-1982), violin, viola, singer, composer

“Sammy” Heyward was born in Savannah, Georgia on March 26, 1904. He studied violin and viola at the New England Conservatory of Music in Boston, and came to New York in 1932, where he also became proficient on piano, saxophone and trumpet. He focused on classical music early in his career and later on classical jazz. He played in symphony and opera orchestras and chamber groups, as well as playing the violin in jazz combos. Additionally, Heyward was known for composing several original compositions, “The Ballad of Harry Moore” which he wrote with poet Langston Hughes, several classical compositions including “Suite for Violin Alone.” He appeared on radio and television and at folk festivals, theatres, colleges and churches, singing and playing guitar with his calypso quintet. Heyward was a member of NAMA and was president from 1971 to 1979; he also edited the newsletter “On the Go” for several years.

Samuel Edwin Heyward papers, Schomburg Center for Research in Black Culture, The New York Public Library;
<http://socialarchive.iath.virginia.edu/ark:/99166/w6cs8svx>

Lester Jenkins (1929-2010), drummer

Born in 1929, Jenkins grew up “in the heart of Harlem” in Sugar Hill. His older brother Henry introduced him to the rudiments of drumming. Mr. Jenkins considered the drums “sacred instrument.” Lester Jenkins would go on to play with several famed Jazz musicians; Jenkins was in Cootie Williams house band at the Savoy Ballroom and recorded several albums with the band. He also played with the legendary Eartha Kitt, and Buddy Tate, and he was a long standing member of NAMA.

The National Jazz Museum in Harlem, *Speaks Honors Lester Jenkins*

<https://uptownflavor.wordpress.com/2006/09/20/harlem-continues-to-speak/>; NAMA, 108th Year Celebration Program,” (New York: 13 January 2013), 8.

Lawrence “Larry” Lucie (1907-2009), guitarist, composer, educator

Lawrence “Larry” Lucie was a legendary jazz guitarist and music educator. Born in Emporia, Virginia in 1907, during his childhood he learned banjo, mandolin, and violin. He and his family moved to New York when he was a teenager, and he studied at the Brooklyn Conservatory of Music. Mr. Lucie played several instruments, primarily rhythm guitar. Beginning in 1932, he played with the Duke Ellington Orchestra during Ellington’s Cotton Club residency. Lucie played and recorded with Benny Carter’s band and several other bands during the 1930s and 1940s, including Fletcher Henderson, Henry “Red” Allen, Teddy Wilson, Billie Holiday, Louis Armstrong, and Jelly Roll Morton.

Mr. Lucie met guitarist, bassist and vocalist Nora Lee King (1909-1995) in the early 1930s and they married in 1948. They performed and recorded together, and established Toy Record label, and Playnote publishing company. In the 1980s and 1990s, the couple hosted a weekly New York City cable television program.

During the 1960s, Mr. Lucie worked as a freelance and studio musician, playing on albums for artists Miles Davis, Billie Holiday, and Marvin Gaye. Mr. Lucie’s teaching career began at the request of Duke Ellington; he later taught guitar and piano at the Brooklyn Children’s Museum, he also taught with the Jazzmobile for 20 years, and taught guitar at Manhattan Community College for more

than three decades. Mr. Lucie was a long standing member of NAMA.

Lawrence “Larry” Lucie papers, Schomburg Center for Research in Black Culture, The New York Public Library; “Living to 100, and Looking Back on a Legacy of Jazz,” *The New York Times*, December 19, 2007, B6; Lawrence Lucie Obituary, *The Guardian*, September 21 2009, <https://www.theguardian.com/music/2009/sep/21/lawrence-lucie-obituary>, accessed from the internet, September 21, 2017; Harris M. Lentz III, *Obituaries in the Performing Arts, 2009: Film, Television, Radio, Theatre, Dance, Music, Cartoons and Pop Culture*, (Jefferson North Carolina: McFarland & Company, Inc., Publishers, 2010), 327.

Morris Henry Minton (1885-1970), tenor saxophone

Mr. Minton was president of the New Amsterdam Musical Association from 1938-1945. He was well known in Harlem for being the first African-American delegate to the American Federation of Musicians Local 802. He was founder of the famous Minton’s Playhouse, jazz club and bar that was located on the first floor of the Cecil Hotel opening its doors in 1932. He is famous for his role in the development of modern jazz, also known as bebop, where during after-hours jam sessions people like Thelonious Monk, Kenny Clarke, Charlie Christian, Charlie Parker, Dizzy Gillespie, would create a new off shoot of jazz.

Samuel Edwin Heyward papers; Morris Henry Minton, <https://www.geni.com/people/Morris-Henry-Minton/307351519220007130>

Vera P. Wilson (1927-2000), pianist, vocals

Ms. Wilson was the first woman president elected to the New Amsterdam Musical Association. Ms. Wilson served as president from 1980 until her death in 2000 she also had the distinction of having the longest tenure as president. Ms. Wilson shared her love of music with her family, she and her husband drummer/saxophonist Curtis “Duke” Wilson worked as the well-known duo “Duke and Duchess” performing for more than 30 years with various groups, and at many entertainment venues in New York City.

NAMA, 108th Year Celebration Program,” (New York: 13 January 2013), 4, 5.

Architects Appendix²¹⁵

Central Harlem – West 130th-132nd Streets Historic District

Henry Andersen (or Anderson) (1852-1927)

148-156 West 131st Street (1896)

Henry Andersen (also spelled Anderson) was born in Denmark and immigrated to the United States in the 1880s. He began his architectural practice in New York around 1882. Andersen's work, which was 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 1896 flats buildings from 148 to 156 in the Central Harlem – West 130th-132nd Streets Historic District, but can also be found 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, the Riverside-West End Historic District Extensions I and II.

Francis, 11; LPC, Architects files; U.S. Census records, 1900-1910; Ward, 3; *Pennsylvania, Death Certificates, 1906-1964*, Ancestry.com.

James Barrett (c. 1844- not determined)

133 West 132nd Street (1883)

Little is known about James Barrett. He maintained a practice in Manhattan as early as 1871 until 1899,

and was living as a boarder in the Bronx at the time of the 1900 census. Within the Central Harlem – West 130th-132nd Streets Historic District Barrett is credited with the design of one row house at 133 West 132nd Street.

Francis, 14; U.S. Federal Census, 1900; New York State Census, 1905, Ancestry.com, New York City Directories (1872, 1880, 1891, 1894, 1897).

Charles Henry Baxter (1836-1917)

135-139 West 130th Street (1882)
106-110 West 130th Street (1880)
127 West 130th Street (1882)
102-104 West 130th Street (1881)

Charles H. Baxter, who later formed a partnership with his son, Charles Jr., designed eight row houses and two old law tenements within the Central Harlem – West 130th-132nd Streets Historic District in the neo-Grec style. Similar examples of his neo-Grec row house designs can be found within the Mount Morris Park Historic District. Although Baxter primarily did residential work, he also designed St. Nicholas Church and St. Anselm's Monastery in the Bronx.

U.S. Federal Census (1880, 1900, 1910); New York State Census (1905); Francis, 14; Ancestry.com, New York City Directories (1882, 1884, 1889, 1894).

Bernstein & Bernstein

Michael Bernstein (1867-not determined)
Mitchell Bernstein (1878-1962[?])

135 West 132nd Street (1906)

The firm of Bernstein & Bernstein was formed in 1902 when the brothers Mitchell and Michael Bernstein became partners. Bernstein & Bernstein designed residential, retail and religious buildings through the city, which are represented in the Greenwich Village, East Village/Lower East Side, Hamilton Heights/Sugar Hill, and the Sullivan-Thompson Historic Districts, as well as the Greenwich Village Historic District Extension II. The partnership was dissolved in 1911, after which the brothers practiced independently until 1937 and 1940, respectively. In the Central Harlem – West 130th-132nd Streets Historic District, the firm was responsible for the design of one tenement.

Francis, 16; LPC files; LPC, *South Village Historic District Designation Report*, 254-5; Ward, 9.

William H. Boylan (dates not determined)

115-125, and 131 West 132nd Street (1888)
132-136 West 132nd Street (1891)

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 tenement 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, the Upper West Side/Central Park

West Historic District, and the West End-Collegiate Historic District Extension. Within the Central Harlem – West 130th-132nd Streets Historic District, Boylan is responsible for two rows of houses along West 132nd Street.

LPC, “Architects’ Appendix,” *Riverside-West End Extension I Designation Report*; LPC, “Architects’ Appendix,” *Upper West Side/Central Park West Designation Report*.

John C. Burne (c. 1828-1902)

149-155 West 132nd Street (1889)

John C. Burne was established as a New York City architect by 1877 and specialized in the design of houses and apartment buildings, often constructed on a speculative basis. Examples of his work can be found throughout the Upper East Side, Mount Morris Park, Hamilton Heights, Hamilton Heights/Sugar Hill, Upper West Side/Central Park West, Tribeca West, Park Slope, and Bedford Historic Districts, as well as the Expanded Carnegie Hill Historic District, Greenwich Village Historic District Extension II, and Upper East Side Historic District Extension. He practiced architecture through 1901. Four flat buildings, constructed in 1889 in the Queen Anne style are examples of Burne’s work in the Central Harlem – West 130th-132nd Streets Historic District.

LPC, “Architects’ Appendix,” *Upper East Side Historic District Extension Designation Report* (LP-2373) (New York: City of New York, 2010), prepared by Christopher D. Brazee and Jennifer Most; “Obituary,” *New York Times*, October 16, 1902, 9.

Carter & Ferdon

Horace H. Carter (1857-1900)
Martin V. B. Ferdon (c. 1860 – not determined)

140-144 West 130th Street (1882)

Little is known about Carter & Ferdon. The partnership may have been between Horace H. Carter (1857-1900) and Martin V. B. Ferdon (c. 1860-?) as gaps in both men’s practices could support a partnership in the early 1880s, but this remains unclear. Carter & Ferdon are responsible for the design of 140-144 West 130th Street within the Central Harlem – West 130th-132nd Streets Historic District.

Francis, 20 and 30.

Cleverdon & Putzel

Robert N. Cleverdon (1860-not determined)
Joseph Putzel (1859-not determined)

146-150 West 130th Street (1883)

130-136 West 130th Street (1885)

103-109 West 130th Street (1884)

111-115 West 130th Street (1884)

117-123 West 130th Street (1885)

118-124 West 131st Street (1885)

139-141 West 131st Street (1885)

103-109 West 131st Street (1885)

107-111 West 132nd Street (1886)

126-134 West 131st Street (1887)

162 West 130th Street (1889)

111-115 West 131st Street (1890)

144-154 West 132nd Street (1890)

The firm of Cleverdon & Putzel was established in New York by 1882 and remained active through

1911. Thereafter, the partners continued in independent practices until the 1920s and 1930s respectively. The firm specialized in the design of mercantile buildings, however, the extensive output in the city includes numerous apartment buildings, row houses, and commercial structures located within the Mount Morris Park, Carnegie Hill, Ladies' Mile, SoHo-Cast Iron, Upper West Side/Central Park West, South Village, and NoHo Historic Districts and the NoHo Historic District Extension. Their prolific activity in the construction of speculative row houses in Manhattan in the 1880s and 1890s can be seen in the Central Harlem – West 130th-132nd Streets Historic District where they are credited with the design of 52 row houses, 47 of which are extant.

Ancestry.com, *U. S. Passport Applications, 1795-1925* [database on line] Provo, UT: Generations Network, 2007; Ancestry.com, *New York Petitions for Naturalization* [database on-line] Provo, UT: Generations Network, 2007; Francis, 22 and 63; *Key to the Architects of Greater New York* (New York, 1900), 21; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report* (LP-1609) (1989), prepared by the Research Department; LPC, "Architects' Appendix," *NoHo Historic District Extension Designation Report*; United States Federal Census, 1900; United States Federal Census, 1920; Ward, 14 and 62.

E. H. Cockburn (not determined)

119-121 West 131st Street (1889)

Little is known about E. H. Cockburn. He was likely Edward H. Cockburn, a builder in Manhattan, who was listed in New York City directories from at least 1882 to 1894. Cockburn was listed variously as a mason and as an architect on the building permit for

two row houses at 119 and 121 West 131st Street in the Central Harlem – West 130th-132nd Streets Historic District. It is likely that E. H. Cockburn was a relative of Mattie A. Cockburn, who was listed as the owner-developer, and they may have been partners in speculative real estate development.

Ancestry.com, New York City Directories (1882, 1884, 1888, 1889, 1891, 1892, 1894).

Henry M. Congdon (1834-1922)

122 West 130th Street (1884)

Born in Brooklyn to Charles Congdon, a founder of the Ecclesiologist Society, Henry M. Congdon became a well-regarded ecclesiastical architect. His early training under John Priest, a noted ecclesiologist and architect in Newburg, New York, helped to establish his practice. In New York City Congdon worked for John Littel and then J. Cleveland Cady, before forming an independent practice. Congdon's religious architecture can be found in not only in New York City, but throughout the Northeastern United States. His most important churches are St. Michael's (High Street) and the Church of the Atonement (Seventeenth Street), both in Brooklyn. From 1901 until his death in 1922, he worked in partnership with his son Herbert Wheaton Congdon. In Harlem, southeast of the Central Harlem – West 130th-132nd Streets Historic District, Congdon designed the Gothic Revival style Saint Andrew's Episcopal Church, which was the first Episcopal parish in Harlem (designated a New York City Landmark in 1967). Congdon is responsible for the design of one row house in the Central Harlem Historic District.

New York City LPC, UCRS, Architect's Index (1986), 74; AIA Journal, v. 10 (1922), 134; Francis,

22; Ward, 15; Adolf Placzek, ed., *Macmillan Encyclopedia of Architects*, v. 1 (1982), 446.

DDG Architecture P.C. (dates not determined)

117 West 131st Street (2004-2006)
123 West 131st Street (2007-2010)

Believed to also go by DDG Partners, with offices in New York, California, and Florida, the firm specializes in capital, design, development, construction, and asset management.

“About,” <http://ddgpartners.com/about/>; “DDG,” <https://archinect.com/firms/cover/52051544/ddg>

John Fettretch (dates not determined)

124-128 West 130th Street (1880)

Nothing is known about John Fettretch. A builder under that name is listed in New York City directories in 1882 and 1883. Within the Central Harlem – West 130th-132nd Streets Historic District, Fettretch appears to have been hired by a relative to build the row of three houses at 124-128 West 130th Street.

Ancestry, New York City Directories (1882, 1883).

Thomas S. Godwin (1828-1910)

154-160 West 130th Street (1881)

Thomas Sims Godwin was born in England, and arrived in the United States in 1850. He continued to travel between the United States and England during

his lifetime, even returning to marry in 1854. His architectural practice is listed in New York City directories as early as 1875, but his listed occupation on census records in England in 1851 was that of architect and surveyor. Thomas Godwin worked primarily in New York City until at least 1897. This last year of practice he worked in a partnership as Godwin & Cunningham. Within the Central Harlem – West 130th-132nd Streets Historic District, Godwin is credited with the design of four row houses from 154-160 West 130th Street.

Francis, 34; U.S. Federal Census, 1900; New York State Census, 1875; Ancestry.com, “Thomas Sims Godwin: Gross Family Tree”; Ancestry.com, England Census (1841, 1851); Church of England Marriages and Banns, 1754-1921, [Thomas Godwin and Theophilia Coe, 1854]; Ancestry.com, Paterson, NJ, City Directory (1882).

William Guggolz (c. 1850 - not determined)

118-124 West 132nd Street (1892)

Born in Germany around 1850, William Guggolz was listed variously in New York City directories as a builder, carpenter, and an architect. His son, William Patrick Guggolz (1873-1929), also entered into the building trades and was listed in directories and in the 1910 Census as a builder. Within the Central Harlem – West 130th-132nd Streets Historic District it is likely that Guggolz Sr. is responsible for the design of 118-124 West 132nd Street; an identical row also by Guggolz can be found within the Mount Morris Park Historic District Extension.

Ancestry.com, New York City Directories (1876, 1882, 1884, 1917); U.S. Federal Census, 1880, 1910; Francis, 36.

Sion Hourizadeh (1951 – present)

142 West 132nd Street (c. 2014-2016)

Sion Hourizadeh is principal at Sion Associates. The firm appears to focus on multi-family residential projects in Brooklyn, the Bronx, Queens, and upper Manhattan.

“Sion Hourizadeh,”

<https://newyorkyimby.com/category/sion-hourizadeh>

J. Irving Howard (dates not determined)

152 West 130th Street (1879)

Little is known about James Irving Howard; it appears that he practiced architecture from the mid-1860s through the 1880s. Within the Central Harlem – West 130th-132nd Streets Historic District, Howard is responsible for one of the first houses constructed in the district at 152 West 130th Street.

Francis, 41.

Joseph H. P. Inslee (1839-1913)

143-147 West 130th Street (1880)

Joseph Hanson Pike Inslee was an architect active in New York from as early as 1860. After enlisting in the Union Army in 1862, Inslee does not reappear in New York City Directories until 1875, and would intermittently be listed in city directories through 1894. While maintaining an active practice in New York City, Inslee briefly lived in Mount Vernon in Westchester, during which time he was awarded a patent for a burglar alarm. He and his wife relocated

to Stamford, Connecticut in 1900. When Inslee died in 1913, he was living at Fitch’s Home for Soldiers in Darien, Connecticut. Fitch’s was the first home for soldiers in the United States. Within the Central Harlem – West 130th-132nd Streets Historic District, Inslee designed the three row houses at 143-147 West 130th Street, which were among the district’s earliest buildings, and are notable for their neo-Grec style with Egyptian Revival decorative elements.

Francis, 43; Ancestry.com, Family Trees “Joseph Hanson Pike Inslee”; U.S. Federal Census [New York, New York], 1860; U.S. Federal Census [Eastchester, Westchester], 1880; United States Federal Census [Stamford, Connecticut], 1900; U.S. Federal Census [Darien, Connecticut], 1910; Ancestry.com, Fitch’s Home for Soldiers, Connecticut State Library, [file # 2783]; Ancestry.com, U.S. Civil War Draft Registrations Records, [Joseph H Inslee]; Ancestry.com, Selected States Dutch Reformed Church Membership Records (1858); New York City Directories (1862, 1875, 1877, 1880, 1888, 1889, 1891); #178009, *Specifications of Patents*, (Washington [D.C.]: Government Printing Office, 1876), 1227.

D. & J. Jardine

David Jardine (1830-1892)

John Jardine (1838-1920)

116 West 130th Street (1882)

114 West 130th Street (1881)

Born in Scotland, David Jardine trained under his builder-architect father before immigrating to America in 1850. In New York City he established an architectural practice by 1855, and was a partner in Jardine & Thompson in 1858-60. David’s younger brother John Jardine immigrated to the United States

and worked for the United States government during the Civil War in the design of monitors and gunboats. He moved to New York City, and in 1865 the two brothers entered into partnership. The firm – which lasted until David’s death in 1892 – was one of the more prominent, prolific, and versatile architectural firms in the city during the second half of the 19th century. George Jardine (1841-1902) immigrated to New York as well and joined his brothers and another partner Jay (Joseph) H. Van Norden in 1882. D. & J. Jardine was active in row house development in Greenwich Village and the Upper East and Upper West Sides from the late-1860s through the mid-1880s. The firm achieved prominence for its designs, in a variety of contemporary styles, for religious structures, store and-loft buildings, warehouses, office buildings, and apartment houses. Examples of their cast-iron fronted commercial buildings can be found in the Tribeca East, Tribeca West, NoHo, Ladies’ Mile, and SoHo-Cast-Iron Historic Districts. In the Central Harlem – West 130th-132nd Streets Historic District, D. & J. Jardine is credited with the design of three row houses on West 130th Street, only two of which are extant. Following the death of David, John and George Jardine joined with William Kent to form the firm of Jardine, Kent & Jardine.

LPC, *Bauman Brothers Furniture and Carpets Store Designation Report* (LP-2123).

William S. Jennings (1865-not determined)

104-108 West 131st Street (1884)

110-116 West 131st Street (1884)

Little is known about William S. Jennings. He was listed in city directories from 1887 through 1900; during this time he worked with C. Herbert Diamond

as Jennings & Diamond, and later with Thomas W. Timpson at T.W. Timpson & Co in the Bronx. An 1884 city directory lists Jennings as a draughtsman at 108 E. 125th Street, an address associated with the firm of Jacob H. Valentine, another architect active in the district. Within the Central Harlem – West 130th-132nd Streets Historic District, Jennings is credited with the design of seven row houses at 104-116 West 131st Street.

Francis, 44 and 77; Ward, 40; Ancestry.com, New York City Directories (1884, 1888); U.S. Federal Census, 1900.

Paul Kühne & Company

[Franz] Paul Kühne (1850-1936)

116 West 132nd Street (1896)

Paul Kühne was born Franz Paul Kühne in Germany around 1850. He arrived in New York in 1882, settling in Stapleton, Staten Island. By 1886 he was listed in the Staten Island Directory as an architect and maintained an independent practice in Stapleton. During this time he was hired to design Edgewater Village Hall (a designated New York City Landmark). From 1893-94 Kühne worked with William C. Frohne, under the name Frohne & Kühne, with offices in Manhattan. Kühne maintained offices in Stapleton until 1900 and in Manhattan until 1911. Later in life, Kühne relocated to Chicago, where he died in 1936. Within the Central Harlem – West 130th-132nd Streets Historic District Kühne is responsible for the design of 116 West 132nd Street; more of his work can be found in the St. Paul’s Avenue - Stapleton Heights Historic District.

Francis, *Architects in Practice: New York City 1840-1900*, (New York, 1979), 48, 101; Ward, 45; Kenneth Jackson, ed., “Stapleton,” *Encyclopedia of New York*

City, (New Haven: Yale University Press, 2010), 1111.; Ancestry.com, Naturalization records, 1884.; Ancestry.com, "Illinois Deaths and Stillborns Index, 1916-1947.; Ancestry.com, New York State Census, 1905; Ancestry.com, United States Federal Census, 1910.

Samuel Lynch (c. 1825 – not determined)

129-133 West 130th Street (1881)

Little is known about Samuel Lynch, a builder. He appears in directories from 1857 to at least 1888. His work can be found in the South Village Historic District and in three neo-Grec style row houses from 129 to 133 West 130th Street in the Central Harlem – West 130th-132nd Streets Historic District.

New York City Directories, 1857, 1870, 1872, 1888; U. S. Federal Census, 1870.

Matt Markowitz (not determined – present)

156 West 132nd Street (c. 2006-2012)

Matt Markowitz is principal at Matt Markowitz & Associates in New York. Other types of projects that the firm has worked on include hotel design and renovation, and home design.

Anthony McReynolds (1827-1893)

153-163 West 131st Street (1886)

143-151 West 131st Street (1886)

Little is known about Anthony McReynolds, an Irish immigrant, who was listed variously as a stone cutter and builder, and lived in Manhattan and later in Westfield, New Jersey. In the Central Harlem – West 130th-132nd Streets Historic District, McReynolds is credited with the design of eleven row houses constructed in two rows from 143-151 West 131st Street and 153-163 West 131st Street.

U.S. Federal Census, 1880; New York State Census, 1855; Ancestry.com, New York City Directory (1874); Ancestry.com, *New York City Deaths 1892-1902*, "Anthony McReynolds [Certificate Number 37792]."

William J. Merritt (dates not determined)

164-170 West 130th Street (1884)

Friendship Baptist Church, 146 West 131st Street (1883)

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 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. Within the Central Harlem – West 130th-132nd Streets Historic District, William J. Merritt is listed as the architect of four Queen Anne style row houses (one of which was redesigned in the 1920s) and the Friendship Baptist Church at 146 West 131st Street.

“Appeals to His Creditors,” *NYT*, June 17, 1888, 6; Francis, 54; Christopher Gray, “The Block Where Virginia, 8, Asked About Santa,” *NYT*, December 23, 2001, RE7; LPC, *Architects Files*.

John F. Miller (dates not determined)

136-140 West 131st Street (1886)

Nothing is known about John F. Miller, who was in practice from 1863 to 1895 in Manhattan. Within the Central Harlem – West 130th-132nd Streets Historic District John F. Miller is listed as the architect of the three row houses at 136-140 West 131st street.

Francis, 55.

Julius F. Munckwitz (c. 1829-1902)

161 West 132nd Street (1889)

Julius F. Munckwitz, born in Leipzig, Germany, immigrated to the United States in 1849. Beginning in 1857, he found employment in New York City parks, becoming Architect to the Parks Commission from 1871 to 1885. The massive stone retaining wall

of Morningside Park (designed by Olmsted & Vaux 1873; revised 1887) was constructed in 1881-87 under the supervision of Munckwitz, Jacob Wrey Mould, and Montgomery Kellogg. Munckwitz’s son, Julius Munckwitz, Jr., succeeded him as Architect to the Parks Department. The senior Munckwitz established an independent architectural practice by 1862, which lasted until his death. Among his designs were the E. D. Farrell Furniture Company Building on West 125th Street (1891; demolished), and the Keller Hotel at 150 Barrow Street (1897-98, a NYC designated landmark) in Greenwich Village. Within the Central Harlem – West 130th-132nd Streets Historic District, Munckwitz designed the stable at 161 West 132nd Street, which was later expanded by Mortimer C. Merritt.

Francis; Ward; “Julius Munckwitz,” U.S. Census, New York (1860); “The Park Department,” *NYT*, Dec. 16, 1880, 2; “Mr. Green the Chairman,” *NYT*, Dec. 24, 1880, 3; “Park Department Affairs,” *NYT*, July 21, 1881, 8, and Nov. 20, 1881, 13; “City and Suburban News,” *NYT*, July 2, 1885, 8; Munckwitz obit., *NYT*, Nov. 12, 1902, 9; Kellerman, 27; New York 1880, 817.

Ogden & Day

Palmer H. Ogden (1881-1959)
Frederick G. Day (not determined)

159 West 132nd Street (1914)

Little is known about the firm Ogden & Day; the partners are likely Palmer H. Ogden and Frederick G. Day. Within the district, the firm was responsible for the 1914 facade redesign of 159 West 132nd Street.

Ward, 18, 58.

John G. Prague (c. 1840-1915)

103-105 West 132nd Street (1879)

John G. Prague, architect and builder, was born in New Orleans, Louisiana. He maintained offices in Manhattan from the late 1860s through the 1890s. In 1871, Prague was associated with architect James MacGregor and, in 1895 he formed a partnership with Jesse Acker Hays. His practice was mainly residential, and he worked in varying styles. Prague's work is largely concentrated on the Upper East and West Sides of Manhattan where he built residences in collaboration with real estate developers like Warren Beeman, for whom he designed a group of 28 row houses in the Upper East Side Historic District and Extension. He was especially prolific within the Upper West Side/Central Park West Historic District, and the Riverside-West End Historic District Extension II, however, his residential work can also be found in Brooklyn in the Bedford Historic District. Examples of his commercial and institutional designs include a stable in the NoHo Historic District, a row of three neo-Grec store-and-loft buildings in the Tribeca West Historic District and Judson Hall (51- 54 Washington Square South, a designated New York City Landmark). Within the Central Harlem – West 130th-132nd Streets Historic District, Prague designed one of the earliest rows in the district, of which 103 and 105 West 132nd Street are a part (the row continues around the corner originally including six buildings along Lenox Avenue).

Christopher Gray, "A Regal West Side Block Regains a Bit of Its Glory," *NYT*, July 14, 2002, J7; LPC, "Architects' Appendix," *NoHo Historic District Designation Report* (LP-2039) (New York: City of New York, 1999), prepared by Donald G. Presa; LPC, "Architects' Appendix," *Tribeca West*

Historic District Designation Report (LP-1713) (New York: City of New York, 1991); LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; LPC, "Architects' Appendix," *Upper East Side Historic District Extension Designation Report*; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*.

Gilbert A. Schellenger (dates not determined)

113 West 132nd Street (1883)

Gilbert A. Schellenger was born in upstate New York and remained in the area until the early 1880s, practicing architecture and serving as an alderman for the city of Ogdensburg. He moved to New York City and established an architectural practice by 1882. Schellenger had an extremely prolific practice working for a number of different developers designing speculative row houses, French flats, tenements, and small apartment buildings in a variety of styles. Known primarily for his work in Manhattan, examples of which can be found in seven Manhattan historic districts and five district extensions, Schellenger's work is also found in Brooklyn, in both the Bedford and Crown Heights North Historic Districts. No. 113 West 132nd Street is the only building in the Central Harlem – West 130th-132nd Streets Historic District attributed to Schellenger.

Francis, 67; Ogdensburg, New York, Charter, Ordinances and School Act of the City of Ogdensburg, New York (Watertown, NY: Hungerford-Holbrook Co., 1905); U.S. Census records, 1850, 1870-1880, 1900-1920; Ward, 68; LPC, 354; *Central Park West House Designation Report* (LP-1644), (1987); LPC, "Architects' Appendix," *Park Avenue Historic District*

Designation Report (LP-2547), (2014); LPC, *The Diller Residence Designation Report* (LP-1717) (1991); New York County, Surrogate's Court, Petition for Letters of Administration for Gilbert A. Schellenger, December 7, 1921.

E. D. Stebbins (dates not determined)

141-147 West 132nd Street (1883)

Nothing is known about E.D. Stebbins. A search of New York City Directories has only found an Emory D. Stebbins living in Brooklyn in 1887. It is inconclusive whether this is E. D. Stebbins who is listed as the architect of 141-147 West 132nd Street in the Central Harlem – West 130th-132nd Streets Historic District.

Ancestry.com, Brooklyn City Directory (1887).

[General] William G. Steinmetz (1838-1898)

157 West 132nd Street (1885)

General William George Steinmetz was a Prussian-born architect who was active in New York from at least 1872 to 1894. While it is not known when he first immigrated to the United States, Steinmetz fought for the Union in the Civil War and was discharged after the Battle of Bull Run where a gunshot wound to the foot required amputation; after his death in 1898 he was buried in Glenwood Cemetery in Washington, D.C. Steinmetz helped build the old Central Post Office in New York City (now gone), he served on the Board of Trustees for the Brooklyn Bridge (a NYC designated landmark) during its construction, and he was the Controller of the City of Brooklyn from 1879 to 1880. He is credited with overseeing the

construction, as supervising architect, of many government buildings, particularly post offices, and he is said to have been in charge of the construction of the south porch of the White House. In the Central Harlem – West 130th-132nd Streets Historic District Steinmetz built three row houses of which only one is extant, at 157 West 132nd Street.

Francis, 72; "Obituary: General William G. Steinmetz," *Architecture and Building* (magazine), (New York: W. T. Comstock) v. 28 (May 14, 1898), 167; Lee, Antoinette J. *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office*. (New York: Oxford University Press, 2000), 130-131; "The City Convention: Nominations for Controller and City Auditor," *New York Times* (October 22, 1880), 10; "Controller Steinmetz's Letter," *New York Times* (July 8, 1879), 3; Ancestry.com, New York City and City of Brooklyn Directories (various dates); U.S. Federal Census, 1880; Ancestry.com, "Steinmetz, William," New York, Civil War Muster Roll Abstracts (1861-1900), Record 1629; FindAGrave.com, "General William George Steinmetz."

Vertner Tandy (1885-1949)

170 West 130th Street (1928)

Vertner Woodson Tandy was born in Lexington, Kentucky in 1885. He began his architecture education in 1904 at the Tuskegee Institute, transferring a year later to Cornell University's School of Architecture, where he graduated in 1908. After graduation, Tandy became the first African American architect to be registered in New York State, and formed the firm of Tandy & Foster with George Washington Foster, Jr., one of the first African Americans to practice architecture in the United States. The firm was active from about 1908

to 1915. Tandy was a prominent member of the Harlem community and a resident of Striver's Row (designated as the St. Nicholas Historic District). His independent practice in New York City lasted into the 1950s, and his surviving works include the Rush Memorial A.M.E. Zion Church (Tandy & Foster), St. Philip's Protestant Episcopal Church (Tandy & Foster, 1921, a designated New York City Landmark) which served the oldest African American Episcopal congregation in New York City, the Ivey Delph Apartments (13-19 Hamilton Terrace, 1948-51), and Villa Lewaro in Irvington, New York (1916-18, a National Historic Landmark), which was the home of Madam C.J. Walker, the cosmetics entrepreneur who was the first black female millionaire in America. In the Central Harlem – West 130th-132nd Streets Historic District, Tandy was the architect for the facade redesign of 170 West 130th Street in 1928.

Ward, 76; "Vertner W. Tandy," *New York Times* (November 8, 1949), 31; National Register of Historic Places (NRHP), *Villa Lewaro, Irvington, New York (76001289)* (listed May 11, 1976), prepared by Richard Dozier; NRHP, *National Headquarters for the March on Washington, New York, New York*, nomination by Corinne Engelbert.

Jacob H. Valentine (1823-1903)

131-135 West 131st Street (1888)

Little is known about architect Jacob H. Valentine, whose practice was established in New York by 1880. He designed buildings in a variety of styles, ranging from Italianate and neo-Grec to Queen Anne and Renaissance Revival. Examples of his residential work, including flats, row houses, and tenements can be found in the Upper West Side /Central Park West and Upper East Side Historic Districts, and the

Riverside-West End Historic District Extension I. Valentine is responsible for the design of three row houses in the Central Harlem – West 130th-132nd Streets Historic District.

Francis, 77; LPC, "Architects' Appendix," *Riverside-West End Extension I*, 2012; United States Federal Census, 1870; U.S. Federal Census, 1880; Ancestry.com, New York City Directories (1857, 1868, 1870, 1872, 1876, 1879, 1880, 1882, 1883, 1886, 1888, 1889, 1891); "Obituary Notes," *New York Times* (July 24, 1903), 7.

Bartholomew Walther (1833-1908)

141 West 130th Street (1878)

Bartholomew Walther is better known as part of the firm Walther & Walther which he formed with his son John Peter (1864-1939) in 1899. Walther & Walther are the architects of the Richard Webber Harlem Packing House (207-211 East 119th Street, a designated New York City landmark). However, Bartholomew Walther is listed in directories from 1883 through 1899 as an independent architect with offices in East Harlem on 3rd Avenue and East 125th Street. The building at 141 West 130th Street, in the Central Harlem – West 130th-132nd Streets Historic District, may be one of his earliest independent commissions, dating from 1878.

Francis, 79; U.S. Federal Census, 1880, 1900.

Roberta Washington (not determined – present)

126-130 West 132nd Street (2005)
127-129 West 132nd Street (2001-2006)
138-140 West 132nd Street (c. 2000-2004)

Roberta Washington received her architecture degrees from both Howard University and Columbia University, and worked in facility planning and design in New York City and in Maputo province, Mozambique, before starting a private firm in New York City. Her work focuses on renovated housing projects, schools, and health facilities. Washington has been involved with the National Organization of Minority Architects, the Housing Committee, and the Land-Use Committee for Central Harlem's Community Planning Board.

“Roberta Washington,”
<http://www.robertawashington.com/firm/roberta-washington.html>

Michael Wein (not determined-present)

118 West 130th Street (2002)

Michael Wein, of Michael Wein P.E. Consulting Engineers, is a civil engineer and has worked on a number of projects in New York City that have included the Sephardic Community Center, the Washington Square Park House, and the Schmul Park Comfort Station, all in partnership with the architectural firm BKSK; as well as the Navy Green Master Plan in Brooklyn and the El Rio residence in the Bronx.

“Michael Wein P.E. Consulting Engineers,”
<https://architizer.com/firms/michael-wein-pe-consulting-engineers/>; BKSK, “Washington Square Park,” <https://bkskarch.com/work/washington-square-park-house/>

²¹⁵ Sources commonly used in the Architects Appendix: Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979). [Abbreviated to “Francis, pp.”]; James Ward, *Architects in Practice in New York City, 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989). [Abbreviated to “Ward, pp.”]