

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Dorrance Brooks Square Historic District

other names/site number _____

name of related multiple property listing N/A

2. Location

street & number Edgecombe Avenue, West 136th-140th Streets [] not for publication

city or town New York [] vicinity

state New York code NY county New York code NY zip code 10030

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [X] locally. ([] see continuation sheet for additional comments.)

R. David Muckay
Signature of certifying official/Title

6/17/2019
Date

DS-1PO
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- ☒ entered in the National Register
[] see continuation sheet
[] determined eligible for the National Register
[] see continuation sheet
[] determined not eligible for the National Register

[] removed from the National Register

[] other (explain) _____

[Signature]
Signature of the Keeper

8/8/19
date of action

Dorrance Brooks Square Historic District
Name of Property

New York Co., New York
County and State

5. Classification

Ownership of Property
(check as many boxes as apply)

☒ private
☒ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>120</u>	<u>2</u>	buildings
<u>1</u>		sites
		structures
		objects
<u>121</u>	<u>2</u>	TOTAL

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

DOMESTIC / single family dwelling, multi-family dwelling

RELIGION / religious facility

LANDSCAPE / square

Current Functions
(Enter categories from instructions)

DOMESTIC / single family dwelling, multi-family

dwelling

RELIGION / religious facility

LANDSCAPE / square

7. Description

Architectural Classification
(Enter categories from instructions)

LATE VICTORIAN / Queen Anne, Romanesque

Revival, Gothic, Renaissance Revival; LATE nineteenth AND

twentieth CENTURY REVIVALS / Collegiate Gothic; LATE nineteenth

AND EARLY twentieth CENTURY AMERICAN MOVEMENTS /

Commercial, Art Deco

Materials
(Enter categories from instructions)

foundation STONE: Sandstone, Concrete

walls STONE: Sandstone, Granite, Brick

roof Slate shingle, asphalt

other Terra cotta, iron, pressed metal

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets)

Dorrance Brooks Square Historic District
Name of Property

New York Co., New York
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ **A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location
- ☐ **C** a birthplace or grave
- ☐ **D** a cemetery
- ☐ **E** a reconstructed building, object, or structure
- ☐ **F** a commemorative property
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

ARCHITECTURE

ETHNIC HERITAGE: African-American

POLITICS / GOVERNMENT

SOCIAL HISTORY

Period of Significance:

1886-1952

Significant Dates:

1886, 1904-5, 1925, 1948, 1952

Significant Person:

Cultural Affiliation:

African-American

Architect/Builder:

Multiple

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by historic American Building Survey

- ☐ recorded by Historic American Engineering Record

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal Agency
- ☒ Local Government
- ☐ University
- ☐ Other repository: _____

Dorrance Brooks Square Historic District
Name of Property

New York Co., New York
County and State

10. Geographical Data

Acreage of Property 8.96 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 588879 4519191
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Marissa Marvelli, Historic Preservation Specialist

organization _____ date December 2018

street & number 60 Noone Lane telephone 347-403-1257

city or town Kingston state NY zip code 12401

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 1

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

SUMMARY NARRATIVE DESCRIPTION OF DISTRICT

The Dorrance Brooks Square Historic District (DBS HD) is located in the northern part of Manhattan, a borough of New York City, New York. Oriented 29 degrees off the north-south axis, Manhattan is a 13.4-mile-long island that is 2.3 miles at its widest point and narrows to an 1/8-mile-wide handle at its north end. The island is bounded by the Hudson River on the west, the East River on the east, and the Harlem River on its northeast. Most of Manhattan's development is organized on a grid of east-west streets and north-south avenues, which form rectangular blocks that have been subdivided into building lots. The city's large business districts are concentrated in the lower half of Manhattan. The neighborhoods of upper Manhattan are predominantly residential. Its blocks are densely developed with apartment buildings, row houses, churches and institutional buildings. The wide avenues tend to be lined with taller mixed-use buildings with ground-floor commercial storefronts. Row houses are more common to the side streets, which are longer and narrower than avenue blocks. While much of Manhattan has a relatively flat topography with gradual slopes here and there, upper Manhattan features some dramatic changes in elevation with steep bluffs dropping to flat valleys, particularly along its west side. The land along these long and irregular bluffs, unsuitable for buildings, is maintained as forested public parks, providing much needed green space in what is otherwise a dense urban area.

This trapezoidal district is located within the much larger neighborhood of Harlem, which roughly spans an area of 3.9 miles bounded by the Harlem River on the west, the East River on its east, 155th Street on the north, and an uneven boundary along the south that runs along either 96th Street, east of Fifth Avenue or 110th Street, west of Fifth Avenue. While Harlem's history dates to the seventeenth century, when it was established as a remote village of New Amsterdam (later to become New York), its current built appearance is largely the result of feverish speculative residential development that occurred in the last three decades of the nineteenth century as New York's population exploded with immigrants. Periodically development outpaced market demand creating a glut of housing for which there were few buyers. One such slump in 1904-1905 contributed to Harlem becoming a predominantly African American neighborhood after World War I.

At the base of one of the bluffs typical of the region is the Dorrance Brooks Square Historic District. This compact, visually cohesive district spans all or portions of eight blocks between West 136th Street on the south, West 140th Street on the north, St. Nicholas Avenue on the west, and Frederick Douglass Boulevard on the east. Edgecombe Avenue forms the central spine of the district. The buildings that line its blocks include approximately 114 late nineteenth century row houses, six early twentieth century apartment buildings, and four churches—all built between the years 1886 and 1930. A majority of the buildings share a demising wall with a neighboring building on one side or two. The district takes its name from the small triangular square formed by the divergence of Edgecombe Avenue from St. Nicholas Avenue at W. 136th Street. Named for an African American soldier who heroically died in battle in France during World War I, the square has trees, park benches, a flagpole, and an entrance to the subway station beneath St. Nicholas Avenue at 135th Street.

With the exception of a few small storefronts and the four churches, the district is largely residential in character. The nearest commercial artery, Frederick Douglass Boulevard (formerly named Eighth Avenue), is approximately one hundred feet beyond the district's east boundary. The boulevard's numerous storefronts and apartment buildings, some of which are not historic, give it a different physical character and pace than that of the district, which is why its buildings have been excluded. The boulevard also effectively separates the district from another similarly scaled residential neighborhood to the east, the St. Nicholas Historic District (Local district, 1967; National Register, 1975). The DBS HD's east boundary is also drawn to exclude a newly constructed, six-story apartment building (303 W. 137th Street) that

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 2

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

abuts the rear of the properties on the boulevard. Two large schools bookend the district on the north and south. Both are located on the east side of Edgecombe Avenue and occupy large portions of their respective blocks—a high school between W. 135th and W. 136th Streets and an elementary school between W. 140th and W. 141st Streets. Their presence interrupts the scale and rhythm of the residential blocks and therefore they are not included. Other residential areas continue north and south of these schools. Stretching 13 blocks between W. 128th and W. 141st Streets along the west side of St. Nicholas Avenue, the district's western boundary, is the craggy, forested St. Nicholas Park. This 23-acre ribbon park covers a long, irregular and steep slope—a rise of more than 50 feet from its base at St. Nicholas Avenue, which provides a solid buffer between the district and the elevated blocks to the west. Those blocks, just beyond the park's bluff, contain the campus of City College of New York. The tall central tower of Shepard Hall, an imposing Collegiate Gothic building on the campus, is nearly on axis with West 139th Street and is visible from various vantage points within the DBS HD.

There are other historic districts in close proximity to the DBS HD, all of which are similar in character and significance. They include the aforementioned St. Nicholas Historic District between Frederick Douglass Boulevard and Seventh Avenue on W. 138th and W. 139th Streets; the Hamilton Heights (Local district, 1974; National Register, 1983) and Sugar Hill Historic Districts (Local district, 2001-2; National Register, 2002) north of St. Nicholas Park between W. 140th and W. 155th Streets; and the West 147th-149th Streets Historic District (National Register, 2003) between Frederick Douglass Boulevard and Seventh Avenue. Additionally, there are four individual landmarks in close vicinity to the DBS HD: The Grange, the Alexander Hamilton House (Local landmark, 1967; National Historic Landmark, 1960), located within St. Nicholas Park near W. 141st Street and Convent Avenue; the original campus buildings of City College of New York (Local landmark, 1981; National Register, 1984) at St. Nicholas Terrace and W. 138th Street; the New York Training School for Teachers/New York Model School (Local landmark, 1997), also on St. Nicholas Terrace at W. 135th Street; and the Croton Aqueduct Gate House (Local landmark, 1981; National Register, 1983) at Convent Avenue and W. 135th Street.

Note: Various accounts over the years use different spellings for the name of the square: "Dorrence Brooks" or "Dorrance Brooks." This nomination adopts the latter spelling as it is the official one used by the City of New York Parks Department and it is also the one that appears on the military enlistment card of the serviceman for whom the square is named. The name of the apartment building at 337 W. 138th Street in the district takes the former spelling, which is displayed on the building's entrance canopy.

Resources

There are in total 125 resources in the DBS HD, of which, 122 are contributing buildings; two are non-contributing buildings; and one is a contributing site. The vast majority of the buildings in the district retain their original character-defining features and materials, and only a few have been expanded in size at the rear. The most common alterations are minor ones: window and door replacements, contemporary metal railings to enclose areaways, and security grilles in the first-story windows. The two non-contributing buildings have been deemed so because one (28 Edgecombe Avenue) has been wholly altered with no discernable historic fabric remaining and the other (321 W. 136th Street) is a new apartment building currently under construction. The contributing site, Dorrance Brooks Square, retains its historic function as a public park.

Streets

The street grid in the DBS HD conforms to the larger Manhattan grid of wide north-south avenues and narrower east-west streets. The district's two avenues, St. Nicholas and Edgecombe, diverge at West 135th Street, forming short, trapezoidal

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 3

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

blocks between them that grow in size as the distance between the avenues increases. The elevation of St. Nicholas Avenue also increases with each successive block, creating a gradual downward slope between the two avenues. Edgecombe Avenue, the spine of the district, terminates at 155th Street. St. Nicholas, the district's west boundary, extends in a more westerly direction beyond the district to 193rd Street.

Within the district, both avenues are approximately 75 feet in width and lined on both sides with 20-foot-wide concrete sidewalks. With the exception of the west side of St. Nicholas Avenue, which is bordered by St. Nicholas Park, they have relatively sparse tree canopies. Both sides of Edgecombe Avenue showcase the district's development trends: late nineteenth century row houses, two churches, all six of the district's apartment buildings, and the square. The buildings lining the avenue's east side—31 row houses, two apartment houses, and two churches—form a consistent street wall, which is set back eight feet from the front lot line, a standard established by the stoop-fronted row houses. All of the buildings situated between Edgecombe and St. Nicholas Avenues—four apartment houses and a church—are built to their front lot lines with no setbacks and fill their whole lot with the exception of narrow, gated alleys at the rear of each apartment building.

The district includes five streets: the north side of W. 136th Street, both sides of W. 137th, 138th and 139th Streets, and the south side of W. 140th Street. Each is 60 feet wide and lined on both sides with 15-foot-wide concrete sidewalks. The street blocks east of Edgecombe Avenue are more than twice the length of those west of the avenue. They also have a more substantial tree canopy due to the greater numbers of trees and the reduced width of the streets. Like the avenues, the street blocks have a consistent street wall. West of Edgecombe Avenue these blocks, which slope downward from St. Nicholas Avenue, comprise single buildings on their north and south sides—six-story apartment buildings and a church. The street blocks east of Edgecombe Avenue are lined with three- and four-story row houses and a modest-sized church. The church is located mid-block on the south side of W. 139th Street. On most streets the rows of houses are set back uniformly from the lot line, with stoops descending into enclosed areaways. This setback varies between eight and 15 feet.

Row Houses

The district's row houses, all 114 of them, are concentrated on the four blocks east of Edgecombe Avenue. Built between 1886 and 1904 for upper middle class white families, these twelve rows of brick and stone-faced houses were designed by ten different architects on speculation by eight independent developers. These four blocks reflect the transitional moment in architecture at the turn of the twentieth century when the multi-textured, asymmetrical Queen Anne and heavy Romanesque Revival styles gave way to the lighter and more restrained neo-Renaissance style with its emphasis on Classical forms. All twelve rows retain an impressive amount of character-defining details. All of them also feature typical row house details: fronts with two or three bays of windows and three or four stories in height, raised basements, stoops, raised entrances, and projecting cornices. Almost all of them have sunken front areaways—the space to the side of the stoop between the sidewalk and the house—which are enclosed with metal fences or low stone walls.

By 1897, the east side of Edgecombe Avenue in the district was distinguished with four rows of eight or eleven houses varying in width between 18 and 20 feet. Each row was built by a separate developer. The earliest is a row, comprising eleven houses between W. 136th and 137th Streets (26-46 Edgecombe Avenue), was built in 1886 in the Queen Anne and Romanesque styles. Their façades feature rough-faced brownstone basements and L-shaped stoops with the upper floors faced with red brick, a prominent oriel at the second floor, and ample carved ornamentation. Contrasting it on the next block north, a row of eleven brick and limestone row houses (48-68 Edgecombe Avenue) exhibit key motifs of the neo-Renaissance style, which was in vogue when the row was built in 1897. Those details include low stoops, limestone stringcourses, a Classical entablature at the doorways, and spare use of applied ornament.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 4

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

While the rows off the avenue in the district do not exhibit the same degree of detail found on the avenue houses—at the time avenue addresses had more cachet—the period’s architectural trends are no less evident. Their façades vary between 15 and 18 feet in width. On the north side of W. 138th Street, a row of eight red brick and brownstone houses (309-323 W. 138th Street) built in 1889 features a wide variety of architectural details—gables, oriels, and terra cotta panels—in an alternating arrangement that breaks the usual uniformity of row houses. The row’s eclectic assortment of textures and details and asymmetry of forms are hallmarks of the Queen Anne style. Directly countering it on the south side of this block is a row of nine orange brick houses (302-318 W. 138th Street) built in 1896 in the neo-Renaissance style. This uniformed row features simple limestone details, straight stoops, and common Classical flourishes like festoons and modillions.

Apartment Buildings

In 1904, the last row of houses in the district (314-322 W. 139th Street) was built. By this time, the market for private dwelling ownership had all but collapsed as more residents came to prefer apartments for reasons of economy and maintenance. Federal census records of 1900 show that the majority of the district’s residents were renting their homes. More critically, the opening of the subway system in late 1904 made upper Manhattan more accessible for middle-class residents who worked downtown.

The district’s six apartment buildings rose between 1913 and 1930. Four of them occupy the two northernmost blocks between Edgecombe and St. Nicholas Avenues, which until then had remained undeveloped for reasons that are not clear. They are six stories tall and have three street-facing, light-colored brick façades. They have H, double-H, U or O-shape floor plans. In 1915, nine row houses on the east of Edgecombe Avenue between W. 138th and W. 139th Streets were demolished for a pair of matching six-story, cream-colored brick apartment buildings (80 and 90 Edgecombe Avenue). All of the district’s apartment buildings have relatively sparse applied ornamentation, including at the entrances. Subtle architectural relief is rendered in brickwork to evoke rustication at the base, give emphasis to bays, and give interest to the building’s crown in the absence of a cornice, which none of these buildings has.

Of the six buildings, one stands out architecturally. The Dorrence Brooks, at 337 W. 138th Street, named after the square, was built in 1930, making it the last building to rise in the district. Whereas the other buildings obliquely reflect the Renaissance Revival style, the orange brick Dorrence Brooks elegantly showcases Art Deco influences. The upper portion of the façade, on all street elevations, is distinguished with zigzag brickwork at the parapet and the building’s verticality is emphasized at the outermost bays with continuous vertical corbeling that extends beyond the parapet and decorative brickwork spandrels. The building is also notable for being constructed well after the district had transformed into a wholly black neighborhood. Few housing developers built intentionally for black clientele. In 1920, according to the federal census taken that year, the district’s then five apartment buildings were still exclusively white. The Dorrence Brooks attracted notable African American residents in Harlem and commanded higher than average rents.

By the 1930s, Harlem’s population comprised mainly African Americans and Caribbean immigrants. However, most apartment buildings continued to be owned and managed by white landlords, many of whom charged exorbitant rents while at the same time reducing building services and maintenance. Marches and rallies protesting poor housing conditions and high rents were a frequent occurrence from the 1930s through the 1960s, with Dorrence Brooks Square often being the gathering place for them. Legal action was another tool used; the residents of 574 St. Nicholas Avenue in the DBS HD took their white landlord to court unsuccessfully multiple times for extortion.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 5

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Churches

Churches figure prominently in the history and significance of the DBS HD, both socially and architecturally. The earliest houses of worship—Lenox Presbyterian Church (308-310 W. 139th Street) built in 1892 and the Evangelical Lutheran Church of the Atonement (116 Edgecombe Avenue) built in 1897-1898—were constructed in the first decade of the district's development to service the spiritual needs of the neighborhood's first residents. Lenox Presbyterian, today known as Grace Congregational Church of Harlem, is a standalone, gable-fronted brick building nestled among row houses of a complementary scale. Built in the Romanesque Revival style with brick corbelling, flared gable springs and a round-arch entrance, this humble church was constructed by a small but growing congregation that comprised mostly native New Yorkers who by 1920 would move to a larger edifice nearby. In 1923, after briefly serving another white congregation, the church became the home of the African American congregation of Grace Congregational Church, which developed a rich legacy of promoting performing arts and music education.

The Evangelical Lutheran Church of the Atonement, later to become Mount Calvary United Methodist Church, was built for the neighborhood's German immigrant community. Filling its whole 66-foot wide by 85-foot deep lot, this grey brick and limestone Gothic Revival building commands the southeast corner of Edgecombe Avenue and W. 140th Street with a 125-foot-tall corner tower. It features many of the hallmarks of Gothic architecture: an ogee arch entrance, a large rose window, and pointed-arch windows with tracery. In 1924, as most white residents were fleeing Harlem, the church was purchased by former members of the long-established First A.M.E. Bethel Church. The acquisition brought the new congregation both prestige and financial strain, which was not uncommon among black Harlem's churches at the time. By the 1940s, Mount Calvary boasted one of the largest Methodist Episcopal congregations in the city.

The district's other two church buildings—St. Mark's Methodist Episcopal Church (59 Edgecombe Avenue) and St. Luke's Mission Church (formerly at 28 Edgecombe Avenue)—were built purposely for black congregations. In 1922, the white vestry of the nearby St. Luke's Protestant Episcopal Church acquired the row house at 28 Edgecombe Avenue to be a mission church for faithful Caribbean immigrants. In 1930, the façade was sympathetically altered to look more like a church—the main entrance was lowered to the street and the lower windows became pointed arch. For years, this small church hosted community enrichment programs. In 2000, by then the home of New Hope Church of Seventh Day Adventists, it was drastically altered inside and out (in district, non-contributing).

The most visually prominent church in the district is St. Mark's Methodist Episcopal Church (now St. Mark's/Mount Calvary United Methodist Church), which occupies the full block between Edgecombe and St. Nicholas Avenues at W. 137th Street and faces Dorrance Brooks Square on its south side. The shape of the church conforms to that of its oblong block, which is 202 feet on its longest side and 34 feet on its shortest. Built of cream-colored stone in a restrained neo-Gothic style, this large edifice comprises a parish house and the main church with a large, square crenellated tower rising from the center. The building's four façades feature pointed-arch entrances, buttresses, and pointed-arch windows with stained glass. It was dedicated in 1926 after a years-long fundraising campaign by its black congregation, which previously worshipped in Midtown Manhattan. At the time, it was among the most expensive churches to be erected in Harlem. Over the years, St. Mark's has played a significant role in Harlem's social and political life. In addition to holding popular arts and literature programs, the church hosted numerous speeches by prominent African-Americans; served as a Works Progress Administration (WPA) relief facility during the Depression; and mobilized efforts to combat racist housing and employment policies, among other issues. In 2014, the district's two Methodist Episcopal congregations merged into one, becoming St. Mark's/Mount Calvary United Methodist Church.

Dorrance Brooks Square

Located in the district's southwest corner at West 137th Street, Dorrance Brooks Square is a triangular pocket park

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 Page 6

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

formed by the divergence of Edgecombe Avenue from St. Nicholas Avenue. It is roughly 24 feet wide at its north end and its 144-feet-long sides come to a point at W. 136th Street. It features an allée of London Plane trees, park benches, a memorial flagpole, and an entrance to the subterranean W. 135th Street subway station. In 1925, the park, which previously had no name or distinction, was dedicated to honor the valor of Private First Class Dorrance Brooks of the 369th Regiment, who lost his life in combat in France during World War I. The dedication service was attended by thousands and it was the first public space in the city to memorialize a black serviceman. In the following years, the square was the site of numerous mass gatherings and protests. Most notably, in 1948 and 1952, massive audiences of mostly African-Americans turned out to hear President Harry S. Truman speak about his administration's efforts to address racial inequality.

Property Inventory

The property inventory is organized alphabetically by street name and by house number. Inventory entries are organized as follows:

Current name of building, if applicable

Former name(s) of building, if applicable

Address

Year of initial construction

Style and building type

Original owner/developer and architect

Physical description with major alterations noted. (Row house rows are summarized in a single entry.)

Abbreviation Key

(a) – original architect/builder

(d) – original developer

(o) – original owner

Property entries arranged in order of ascending house numbers beginning with those on Edgecombe Avenue, followed by those on numbered streets in ascending order, and then those on St. Nicholas Avenue.

Integrity Assessment

The majority of buildings within the boundaries retains a large degree of historic integrity. Only two properties have lost enough historic fabric to be designated non-contributing. Most all buildings in the district have had minor alterations made to them. The most common changes include substituting decorative wrought iron fences and railings for generic metal ones, replacement windows and doors, and security grilles in the first floor windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 7

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

26 Edgecombe Avenue

1 contributing building

1886

neo-Romanesque row house

Three stories over a raised basement

Dore Lyon (o/d); W.J. Merritt & Co. (a)

A corner row house, two bays wide and four bays long, clad in red brick and rough-faced brownstone at the base and topped with a hipped roof. Prominent building features include a large, circular bay with a conical roof projecting from the front corner above the basement, and a denticulated metal cornice with ornamental frieze above, which wraps both façades. The Edgecombe Ave façade features continuous brownstone lintel and sill courses at the first, second and third stories; one-over-one windows; rough-faced brownstone stoop with brownstone balustrade on W. 136th Street façade. Its West 136th St façade features two large brownstone arch surrounds and quoins at the first story. The front and side areaway is enclosed with a low rough-faced brownstone wall and iron fence.

Alterations: W. 136th Street façade: painted brick; original window openings enclosed; new window openings deviate from fenestration; doorway replaced with metal-and-glass unit; large unadorned rear extension, two-stories-over-a-raised-basement, two bays long with no windows on the rear elevation, added after 2009. Scaffolding currently masks the base of both façades.

New Hope Church of Seventh Day Adventists

1 non-contributing building; due to alteration

Formerly St. Luke's Episcopal Mission for Negroes

28 Edgecombe Avenue

Church in a converted row house with a contemporary façade. Originally a three-story-over-a-raised-basement house, three bays wide, built by Dore Lyon in 1886 as part of the row to its north. Façade altered in 1930 for St. Luke's Episcopal Mission for Negroes. In 2000, façade was stripped of its character-defining details and EIFS siding applied to its brick.

30-44 Edgecombe Avenue

8 contributing buildings

1886

Queen Anne row houses

Three stories over a raised basement

Dore Lyon (o/d); William H. Boylan (a)

Eight red brick and brownstone row houses, three bays wide, with an alternating façade pattern: A-B-A-B-A-B-A-B. All houses have a rough-faced brownstone base; metal grilles in the basement windows; an L-shaped stoop with wavy iron baluster railings; a pressed-metal oriel at the second story, some with metal cresting; a continuous frieze band at the third story; a continuous square-shaped lattice band beneath a steeply pitched slate roof, which has short, coped parapet walls. Distinguishing features of Type A façades include smooth-finish brownstone at the first story; an angled oriel with pressed metal floral panels above and below the windows and supported underneath by a ribbed corbel; third story has three narrow windows united by a single light-colored stone lintel; a shallow denticulated cornice above which is a centered shallow gable with a simple medallion. Distinguishing features of Type B façades include rough-faced brownstone at the first story; a boxed oriel with decorative panels and supported underneath by four brackets; the third story has two windows capped by twin gables on projecting lintels; each gable has decorative shield ornament.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 8

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Alterations: Replacement windows; contemporary security guards on some windows and doors; painted façades

46 Edgecombe Avenue

1 contributing building

Formerly the Edgecombe Sanitarium

1886

Queen Anne row house

Three stories over a raised basement

Dore Lyon (o/d); William H. Boylan (a)

A corner red brick row house, two bays wide and four bays long, with brownstone trim and a polygonal brick bay that projects from the corner above the basement and extends above the cornice. Edgecombe Ave façade features: a single bay of double-hung windows; continuous rough-faced brownstone lintel courses at basement and first story; brownstone sills and lintels at upper stories; and a denticulated cornice with a square-shaped lattice band and slate roof identical to that of neighboring Nos. 30-44. The projecting corner bay has a decorative pressed-metal frieze with garland motif above cornice and is capped with small tower with a denticulated cornice; in between are round corbeled windows. West 137th Street façade: Stoop located at midway along elevation and leads to a round-arched entrance with brownstone quoins; façade has irregular fenestration; denticulated cornice and steeply pitched slate roof. Rear façade: a three-story brick and brownstone window bay extension; denticulated cornice below steeply pitch slate roof; non-historic metal fire escape. Alterations: Contemporary areaway wall and iron fence at front and side; stoop clad in cement block with contemporary metal handrail; contemporary metal window guards at basement windows; replacement windows and doors; a shallow two-story-over-a-raised-basement extension at south side of rear façade, one bay long and one bay wide.

48-68 Edgecombe Avenue

11 contributing buildings

1897

neo-Renaissance row houses

Three stories over a raised basement (type "A") / four stories over a raised basement (type "B")

Egan & Hallecy (o/d); Nevelle & Bagge (a)

Eleven brick and limestone row houses lining the whole block-front. The row features a façade pattern A-A-A-B-B-B-B-B-A-A-A. Both façade types have minor distinctions between them that create a subtype. Type A houses feature brick with limestone details; sunken areaways; basement entrance beneath the stoop; thick limestone lintel courses at basement level; thin limestone sill courses at first and second stories; carved acanthus-ornamented stone stringer courses at first story; solid stoop balustrades with square newel posts; flat limestone arches with simple keystones; molded limestone sills at upper windows; projecting denticulated pressed metal cornice with an ornate frieze pattern; at entrance, doorway has limestone enframing featuring Corinthian capitals supporting a Classical entablature with a centered medallion and acanthus leaves; and double-leaf wood-and-glass paneled doors with transom. Corner houses feature Roman brick; three bays of single windows on the front façade and five bays on the side; quoining; decorative keystones at upper windows; and tall iron fences and gates enclosing front and side yards. Inner type A houses feature red brick; two bays wide—one bay comprises paired windows with limestone surrounds; flush limestone stringcourses at the upper stories; and a low areaway wall with an iron fence and gate. Type B façades, which are two bays wide, differ from Type A in that they are four stories and have a greater overall height; feature sunken basements; a low stoop and entrance; simple doorway enframements; wood-and-glass doors without a transom; base has continuous rusticated limestone with a molded lintel-course. Type B houses are further distinguished with alternating facades of brick and limestone—the former has

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 Page 9

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

limestone windows surrounds, flat arches, sills, and stringcourses at the fourth story and the latter façade is framed with pilasters at the second and third stories and the first-story windows have simple enframements.

Alterations: No. 48 has a rear single-bay, three-story garage extension with single roll-up garage door; No. 68 has a single-bay, one-story garage extension with a single garage door; single contemporary metal fences at most houses in row; window replacements; paint on brick

76 Edgecombe Avenue

1 contributing building

1889

Neo-Romanesque row house

Three stories over a raised basement

George J. Hamilton (o/d); E.R. Will (a)

A corner red brick row house three bays wide and seven bays long. (It was originally one in a row of eleven houses of which only one other house, No. 88, remains.) It is distinguished with a rounded corner bay topped by conical slate roof with finial; a rough-faced stone base with heavy lintel course above basement windows; ornate frieze panel above basement window at rounded corner; round-arched windows with limestone surrounds and thick stringcourse at first floor; shallow quoining at rounded bay; simple limestone sills and flush transoms; pressed metal cornice with a raised square patterned frieze except at the rounded corner bay, which has an ornate frieze band; hipped slate roof; and a two-story-and-basement brick extension at rear, one bay wide at the rear and no windows on the street-facing elevation.

Alterations: main entrance and stoop removed from side; basement entrance at front façade with projecting stone surround with columns and entablature; replacement windows; details missing from cornice

80 Edgecombe Avenue

1 contributing building

1915

Early twentieth century apartment building

Five stories

114th & 7th Av Cons. Co (o/d); Gronenberg & Leuchtag (a)

A beige, nine-bay brick apartment building with a rectangular floor plan. The tripartite façade composition is delineated by subtle changes in brickwork, limestone details, and lighter beige brick cladding at the top floor. The building's base features limestone stringcourses, brickwork rustication, and brickwork panels beneath windows. The main entrance, near the south end of the façade at the ground floor, features granite steps, an ornate pointed-arch stone surround with a decorative relief pattern, floral medallions, ornate metal wall lamps, and a fanlight transom over door. The façade is ten bays long with an emphasis on the outermost bays, which have a greater width, basket-weave brick pilasters, and are crowned at the fourth story by a projecting limestone stringcourse, above which are ornate shield brackets, round-arched brick corbeling around the window, and an arched parapet. The parapet between the two outer bays has brick corbeling.

Two sets of metal fire escapes near either end of façade.

Alterations: window replacements; main entrance door

88 Edgecombe Avenue

1 contributing building

1889

Queen Anne-Romanesque row house

Three stories over a raised basement

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 Page 10

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

George J. Hamilton (o/d); E.R. Will (a)

A red brick row house, two bays wide, with a rough-faced brownstone base and a projecting rounded window bay at the second and third stories. (It was originally one in a row of eleven houses of which only one other house, No. 76, remains.) The window bay has decorative spandrel panels and a conical roof with a finial. The façade is topped with denticulated limestone cornice with an ornate frieze above capped by a steeply pitched roof. The basement entrance has a projecting stone surround. Above it is a large, double-hung window. The basement and first stories have three bays of windows with the upper windows having transoms and the basement windows have metal grilles.

Alterations: Raised entrance and stoop replaced by basement entrance with projecting stone surround. Replacement door and windows.

90 Edgecombe Avenue

1 contributing building

1915

Early twentieth century apartment building

Five stories

114th & 7th Av Cons. Co (o/d); Gronenberg & Leuchtag (a)

A corner beige brick eight-bay apartment building with a rectangular floor plan. The two façades are distinguished with subtle brickwork, limestone details, and lighter beige brick cladding at the top floor. The base features limestone stringcourses, brickwork rustication, and brickwork panels beneath windows. The main entrance, near the south end of the Edgecombe Avenue façade at the ground floor, features granite steps, an ornate pointed-arch stone surround with a decorative relief pattern, floral medallions, ornate metal wall lamps, and a fanlight transom over door. The Edgecombe Avenue façade is nine bays long with an emphasis on the outermost bays, which have a greater width, basket-weave brick pilasters, and are crowned at the fourth story by a projecting limestone stringcourse, above which are ornate shield brackets, round-arched brick corbeling around the window, and an arched parapet. The parapet between the two outer bays has brick corbeling. The W. 139th Street façade is similar except it has no entrance and is ten bays long. Both street façades have a metal fire escape.

Alterations: window replacements; window guards in first story windows; main entrance door

100-110 Edgecombe Avenue

6 contributing buildings

1896

Neo-Renaissance row houses

Three stories over a raised basement

Clara E. Bliss (o/d); Arthur De Saldern (a)

A row of six Roman brick and limestone houses with an A-B-B-B-A façade pattern. All houses are two bays wide and have sunken areaways, iron guards at basement windows, limestone bases, wide stone stoops with solid balustrades, and two-story-and-basement extensions at the rear with only a single bay of windows on their rear elevations. Type "A" houses, which are somewhat taller than type "B," have rusticated bases; brick quoining at upper stories; squared entrance with a limestone lintel and wood-and-glass doors and transom; a decorative relief panel between entrance and window; single bay of paired windows at upper floors framed by limestone quoining, sills and lintels; ornamental spandrel panels between second and third story windows; limestone dripstone above third-story windows; a stringcourse below cornice; and a modillioned painted metal cornice. The side façade of the corner house, No. 100, has three bays of windows with details similar to those on the front façade. Type "B" houses have smooth finish limestone bases; stoop balustrades that

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 Page 11

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

curve at the base to become low areaway walls; limestone-clad first story with round arched windows; acanthus-leafed brackets support projecting round arched door head; wood-and-glass double door entrance with arched transom; decorative relief panels between entrance and window at first story; second story emphasized with projecting stone sill course and continuous stone spandrel with decorative relief panels above windows and projecting stone sill course at third story; squared, flushed stone window headers at third story; and understated pressed metal cornices. Alterations: Window replacements; some door replacements; painted stone on some façades; a small, one-story detached garage/shed with roll-up garage door at the rear of No. 100.

112-114 Edgecombe Avenue

2 contributing buildings

1897

Neo-Renaissance row houses

Four stories over a raised basement

Charles H. Bliss (o/d); Arthur De Saldern (a)

Two limestone and grey brick row houses, each with two bays of one-over-one windows, sunken areaways and low stoops with solid balustrades. No. 112 has a full-height projecting bay and ornate iron fence enclosing the areaway. No. 114 house has iron window guard in first-story window. Bases of both houses finished with smooth limestone and have egg-and-dart stringcourse above first story windows. Entrances are squared, plain openings with a single wood-and-glass door. The windows of No. 112 are more closely paired. The third-story windows of both houses are finished and have limestone surrounds and bracketed projecting lintels with fleur-de-lis in the spandrels. Façade topped with modillioned pressed metal cornice with ornate frieze.

Alterations: window replacements at No. 112.

Former Mount Calvary United Methodist Church

1 contributing building

Originally the Evangelical Lutheran Church of the Atonement

116 Edgecombe Avenue

1897-1898

Gothic Revival church

Evangelical Lutheran Church of the Atonement (o); Henry Anderson (a)

A limestone and grey brick church with a 125-foot-tall square corner tower commanding the intersection of Edgecombe Avenue and 140th Street. Three bays by five bays, façades on both sides are finished with rough-finished limestone at base, grey brick on the upper portion, and have a large gabled central mass. Building features hallmarks of Gothic architecture: pointed windows and doors; tracery; rose window on either façade; and buttresses. Main entrance, slightly raised and centered on the west façade, features a large, squat ogee arch with crockets and eight engaged columns; the main doors are two pairs of solid carved wood doors with Gothic molding. The main entrance is flanked by smaller entrances with pointed arches. The base of the north façade features a series of less grand pointed arched windows. Tower has clocks on its north and west faces and is topped with a slate hipped roof and stone finial.

Alterations: roll-down security gate at easternmost window on north façade; tower ornament near pinnacle replaced with plain panel fronts.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 12

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

305-319 W. 136th Street

1886

Queen Anne row houses

Three stories over a raised basement

Dore Lyon (o/d); W.J. Merritt & Co. (a)

8 contributing buildings

A row of eight red brick and brownstone houses with an alternating A-B façade pattern. All houses are two bays wide and feature rough-finished brownstone bases and box stoops; wood-and-glass-paneled double-door entrances; a projecting rounded window bay at the second story; brownstone lintel and sill courses; and steeply pitched slate roof with short, coped parapet walls. Type "A" façades: rounded window bay has a greater projection and faced with brownstone with foliate spandrels; topped with a large gable with sunburst ornament in the tympanum. Type "B" façades: window bay is shallower and faced with brick and corbelled at the bottom; small square terracotta ornament in the spandrels of the bay; topped with modillioned pressed metal cornice.

Alterations: metal gates applied to some areaway walls; metal security grilles added to some windows and front doors; replacement windows; No. 309 has replacement front door, missing cornice and painted brick façade.

321 W. 136th Street

ca. 2018-2019

Apartment building

1 non-contributing building; post-dates period of significance

Currently in construction, a new six-story, brick apartment building, two bays wide with projecting balconies. Replaces an unusually narrow two-story-over-a-raised-basement row house with a historic two-story garage at its rear. The house was built in 1887 by Dore Lyon to plans by William H. Boylan.

302-322 W. 137th Street

1886

Neo-Romanesque row houses

Three stories over a raised basement

Dore Lyon (o/d); Dore Lyon (a)

11 contributing buildings

A row of eleven red brick and brownstone houses, ten of which are identical in design and the eleventh (No. 302), at the easternmost end, was designed as a bookend for the row and does not have an immediate neighbor to the east. All houses are two bays wide and feature rough-finished brownstone bases capped with a simple, non-continuous stone sill-course; brick-faced upper stories; iron grilles in basement windows; rough-finished brownstone quoining; window surrounds; and brownstone window sills and lintels. No. 302 façade features a full-height projecting angled bay with two bays of windows; front areaway enclosed with a low rough-finished brownstone wall topped with smooth-finished brownstone coping and a short iron fence; areaway opening has two brownstone square posts with rounded tops; sunken areaway; building entrance at basement level; double-hung windows at all floors; decorative brickwork panels above third-story windows; and shallow painted metal cornice with rosettes in frieze panel. Nos. 304-322 houses feature rough-finished box stoops and areaway wall capped with smooth-finished flat brownstone coping; outer stoop wall sloped at end and finished with squared spiral incise; front entrance has unadorned surrounds with simple reveal and double wood-and-glass paneled doors; single large picture window at first story and two bays of double-hung windows at second and third stories; façade capped with shallow painted metal bracketed cornice.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 **Page** 13

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Alterations: replacement windows; some replacement front doors; contemporary metal window guards; painted façades; stoop wall refinished (No. 306); stoop and areaway wall reconstructed (No. 322).

307-321 W. 137th Street

8 contributing buildings

1895

Neo-Romanesque row houses

Three stories over a raised basement

Catherine Carlin (o/d); Andrew Spence (a)

A row of eight red brick and brownstone houses with an alternating pattern of paired façades— A-A-B-B-A-A-B-B. All houses are three bays wide and feature sunken areaways with metal fences; three-bay façades with rough-finished brownstone basements and brick-faced upper floors; steep, straight stoops with ornate wrought iron railings; double-leaf wood-and-glass paneled entrance doors with transoms; brownstone lintels and sills; and modillioned metal cornices with brackets. Type A façades are distinguished with solid brownstone bases capped by heavy stone lintel-courses; brownstone quoined panels under first-story windows; brownstone enframements at entrances with foliate brackets; tall window lintels with continuous lintel-courses at each floor; continuous brickwork sill courses at second story; brickwork stringcourses at third stories; and brickwork panels under third-story windows. Type B façades distinguished with brownstone brick bases capped by heavy stone lintel-courses; rough-finished stone spandrels above basement; no enframement at entrance; flat door hood with foliate brackets; short window lintels with continuous lintel-course at each floor; brickwork panels beneath second-story windows; and continuous brickwork stringcourse below third-story windows.

Alterations: replacement metal fences at areaways; replacement doors and windows; security guards in windows; painted stone and brick; stoop missing at No. 315.

323-325 W. 137th Street

2 contributing buildings

1897

Renaissance Revival row houses

Four stories over a raised basement

Egan & Hallecy (o/d); Nevelle & Bagge (a)

Two brick and limestone row houses, a continuation of the row at 48-68 Edgecombe Avenue with its Type B façade: two bays wide; sunken areaway and basement; low stoop and entrance; grille in basement windows; simple doorway enframement; single wood-and-glass door without a transom; base has continuous rusticated limestone with a molded lintel-course. Upper stories faced with Roman brick with limestone courses at the fourth floor; second-story windows have quoined limestone surrounds and flat window arches with foliate keystones; third-story windows have simple flat arches and limestone sills; façade capped with a projecting, modillioned metal cornice with an ornate frieze pattern. Alterations: Replacement basement window grille and contemporary metal fence (No. 325); replacement windows.

302-318 W. 138th Street

9 contributing buildings

1896

Neo-Renaissance row houses

Three stories over a raised basement

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 14

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Eliza C. Webster (o/d); J. Averit Webster (a)

A row of nine orange brick houses with limestone details, eight of which are identical in design. The ninth (No. 302) at the east end is designed as a bookend for the row and does not have an immediate neighbor to the east. All houses are two bays wide and feature sunken areaways with iron fences and gates; grilles in the basement windows; long, straight stoops with solid balustrades and iron handrails; simple limestone enframements at the entrance; double-leaf solid-paneled wood entrance doors with a transom; first story further distinguished with limestone stringcourses and a flush limestone window lintel and a lintel course; projecting modillioned painted metal cornices with festoons in the frieze. No. 302 has a projecting square bay above the basement with paired double-hung windows on the front and single double-hung windows on its west side. Nos. 304-318 façades have shallow reveals and feature large picture window with transom at first story; large three-sided oriels at the second story; and, at the third story, two double-hung windows separated by a decorative lunette-topped relief panel, all set within a limestone enframement.

Alterations: some replacement window grilles, doors and windows; solid stoop balustrade missing from No. 304; handrails missing from some stoops; stoop removed from No. 318.

320-322 W. 138th Street

2 contributing buildings

1897

Neo-Renaissance row houses

Four stories over a raised basement

Egan & Hallecy (o/d); Nevelle & Bagge (a)

Two brick and limestone row houses, a continuation of the row at 48-68 Edgecombe Avenue with its Type B façade: two bays wide; sunken areaway and basement; low stoop and entrance; simple doorway enframement; base has continuous rusticated limestone with a molded lintel course. Upper stories faced with Roman brick with limestone courses at the fourth floor; second-story windows have quoined limestone surrounds and flat window arches with foliate keystones; third-story windows have simple flat arches and limestone sills; façade capped with a projecting and modillioned metal cornice with an ornate frieze pattern.

Alterations: Replacement doors and windows; contemporary areaway fence at both houses.

303-307 W. 138th Street

3 contributing buildings

1887

Queen Anne row houses

Three stories over a raised basement

Sarah J. Doying (o/d); Thom & Wilson (a)

A row of three brick and stone houses with an alternative façade pattern of A-B-A. The only difference between the two façade types is material—type A has a limestone base and details; type B has a brownstone base and details. All houses are two bays wide and feature a sunken area enclosed with a metal fence and gate, a straight stone stoop with iron stair railings and wavy balusters; a double-leaf wood-and-glass paneled entrance with a transom; and a tripartite façade composition comprising: a rusticated stone base with a large rounded arch framing the basement window; stone facing extends halfway up first story and capped with a projecting molded stringcourse; projecting semi-arched lintels above the first-story window and entrance; second-story windows with drippstone lintels, projecting stone sills, and flush quoining surrounds; flush stone quoining above the base extending to the third-story projecting sill course at the third story; triple

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 15

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

windows at third story framed by paired pilasters and rounded polychromatic arch; and a bracketed cornice with a frieze that conforms to the arch below and which has dentils and ornamental reliefs.

Alterations: replacement areaway fence at Nos. 303 and 307; replacement windows; façade of No. 307 has been painted.

309-323 W. 138th Street

8 contributing buildings

1889

Queen Anne-Romanesque row houses

Three stories over a raised basement

George J. Hamilton (o/d); E.R. Will (a)

A row of eight red brick and brownstone houses with an irregular façade arrangement having a hard to distinguish pattern—A-A-B-B-B-A-A-C—yet they are designed as a singular grouping. The westernmost house, No. 323, bookends the row with a full-height angled bay capped by a modillioned projecting cornice and a conical slate roof. All houses are two bays wide and, except for No. 323, feature rough-finished brownstone bases and L-shaped stoops enclosing an areaway; double-leaf wood-and-glass paneled doors with a transom; upper stories faced with red brick, flush stone lintel-courses and projecting sill-courses; and except for No. 323, all have a prominent gable, either singular or shared. Type A façades (Nos. 309 & 311) are mirrored so they share a gable, and also feature: rounded entrance and window opening at the first story with a fanlight over the paired windows; a rounded shallow projecting bay centered over the first-story window opening; a gablet to the side of the large gable with a decorative relief; and centered in the large gable, a small decorative relief panel. Type B façades (Nos. 313-317) have a single centered gable; squared entrance and first-story window opening with paired windows and a transom; at the second-story a rounded shallow projecting bay centered and a centered. The middle house is differentiated with the following details: it has a shallow rounded-brick bay whereas the other two have brownstone-faced bay that project more; two separate windows in the gable whereas the other two have a centered pair of windows; and its gable is brick with corbeling at the eaves whereas the other two have brownstone facing with a raised shield and ribbon ornament and a cornice with dentils. Likely due to the slight change in grade, the west pair of Type A façades (Nos. 319 & 321) don't line up at the basement, first and second stories. Also, instead of being centered over the first-story window, the second-story projecting bay of No. 321, which is larger than the others and faced with painted metal, is centered between the window and the entrance. That detail coupled with No. 323 not having a stoop, by design (it has a ground-level entrance), makes it difficult to distinguish the two last façades in the row. Alterations: Contemporary metal railings added to Nos. 309 & 311; stoop removed, areaway wall rebuilt, and first-story openings partially bricked in at No. 313; stone stoop refinished at No. 315; some replacement doors and windows; contemporary security guards in windows and doors.

302-306 W. 139th Street

3 contributing buildings

1887

Queen Anne row houses

Three stories over a raised basement

Sarah J. Doying (o/d); Thom & Wilson (a)

A row of three brick and stone houses with an alternative façade pattern of A-B-A. The only difference between the two façade types is material—Type A has a limestone base and details; Type B has a brownstone base and details. All houses are two bays wide and feature a sunken area enclosed with a metal fence and gate, a straight stone stoop with iron stair railings and wavy balusters; a double-leaf wood-and-glass paneled entrance with a transom; and a tripartite façade

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 **Page** 16

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

composition comprising: a rusticated stone base with a large rounded arch framing the basement window; stone facing extends halfway up first story and capped with a projecting molded stringcourse; projecting semi-arched lintels above the first-story window and entrance; second-story windows with dripstone lintels, projecting stone sills, and flush quoining surrounds; flush stone quoining above the base extending to the third-story projecting sill course at the third story; triple windows at third story framed by paired pilasters and rounded polychromatic arch; and a bracketed cornice with a frieze that conforms to the arch below and which has dentils and ornamental reliefs.

Alterations: replacement areaway fences; all houses have white brick planters at base of stoops; replacement windows; stone at façade bases painted; contemporary security guards on windows and doors of Nos. 302 & 304.

Grace Congregational Church of Harlem

1 contributing building

Previously Swedish Immanuel Congregational Church

Originally Lenox Presbyterian Church

308-310 W. 139th Street

1892

Romanesque Revival church

Lenox Presbyterian Church (o/d); Joseph Ireland (a)

A standalone brick church building on a 50-foot wide and 100-foot deep lot, nestled among row houses. The building front is in line with the block's street wall. A very narrow alley separates the church from its neighbor to the east and a wider alley (approximately 15 feet wide) separates it from its neighbor to the west. The church has a simple, gable-front façade, three bays wide. Details include brick corbeling along the gable; flared gable springers; two prominent stone sill courses; a concrete stoop with metal railings; a rounded-arch entrance with a corbeled keystone; a pair of wood slat entrance doors; two decorative terra cotta relief panels above the windows at the lower portion of the façade; at the upper portion of the façade, a large rounded-arch window opening flanked by two smaller arched openings with stained glass windows; and a quatrefoil finial on the gable peak.

Alterations: brick and concrete handicap ramp at building front; box sign mounted on lower façade.

314-322 W. 139th Street

5 contributing buildings

1904

Renaissance Revival row houses

Three stories over a raised basement

William H. Picken (o/d); John Hauser (a)

A row of five bow-front stone houses with an alternating A-B-A-B-A façade pattern. All houses are three bays wide and feature a sunken areaway with a low stone wall; two basement windows with grilles; straight stoop with solid stone balustrades and square newels with ornately carved tops; two-leaf, wood-and-glass paneled doors with a transom; ornamental relief panels in the spandrel below the first story; a vertical relief panel between the two windows at the first story; a wide and shallow rounded projecting bay at the second and third stories with ornamental relief in the spandrels and lintel courses; and a prominent projecting, modillioned cornice that conforms to the curvature of the bay. Type A façades are distinguished with all-brownstone fronts and square entrances with simple enframements. Type B façades have limestone fronts above the basement and round-arched entrances with foliate pilaster capitals. The newel tops on either type have subtle differences too.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 Page 17

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Alterations: contemporary areaway fence and gate (No. 320); security guards in windows and entrance (No. 320); metal handrails added to some stoops; some replacement doors and windows.

303-321 W. 139th Street

10 contributing buildings

1896

Renaissance Revival row houses

Three stories over a raised basement

Clara E. Bliss (o/d); Arthur D. Saldern (a)

A row of ten houses with two façade types with the pattern A-A-A-B-B-B-A-A-A. The house at the east end (No. 303) is a bookend to the row with full-height angled bay that projects from the façade. All houses are two bays wide and feature a sunken areaway with low walls; a limestone-faced basement and first story with a continuous projecting stringcourse; a straight stoop with a solid balustrade; squared entrances with two-leaf wood-and-glass-paneled doors and a transom; and a modillioned metal cornice with slight reveals at the fascia, which has an ornamental relief pattern. Stoops are grouped in pairs and share a balustrade. Type A façades are fully faced with limestone; all windows, with the exception of No. 303, are paired and have an enframingent; the first story is rusticated with continuous stringcourses; the first-story windows have a spanning transom; and the second-story windows have a projecting lintel with decorative medallions in the fascia. Type B façades are faced with beige brick above the first story and have a narrower single window opening framed with rope molding at the first story; the second and third stories have two bays of windows, each with a stone enframingent; and the second-story windows are topped with a prominent segmental arch. The outermost Type B façades have quoining at one side.

Alterations: contemporary areaway fences and stoop railings; security guards at some entrances and windows; some replacement windows and doors; and painted limestone base (No. 309).

302-322 W. 140th Street

11 contributing buildings

1896

Renaissance Revival row houses

Three stories over a raised basement

Catherine M. Carlin (o/d); Andrew Spence (a)

A row of eleven beige brick houses with alternating brownstone and limestone details. The house at the east end (No. 302) is a bookend to the row with full-height angled bay that projects from the façade. All houses are three bays wide and feature an areaway enclosed with a metal fence and gate; a straight, high stoop with iron railings and ornate iron newels; a rough-finished stone base; a stone enframingent with a projecting lintel at the entrance; two-leaf wood-and-glass-paneled doors with a transom; a façade with three bays of double-hung windows; first-story emphasized with stone string-courses, sill and lintel courses and stone panels below the windows; corbeling in the upper spandrels; stone sill and lintel courses at upper stories; and a modillioned painted metal cornice.

Alterations: Missing iron newels; contemporary metal gates at some stoops and areaways; security guards on some windows and entrances; some replacement doors; replacement windows.

Dorrance Brooks Square

1 contributing site

Intersection of W. 136th Street, Edgecombe Avenue and St. Nicholas Avenue

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 Page 18

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

1925

City of New York (o); Landscape architect unknown

This small, flat triangular park, approximately a hundred feet in length, features an allée of eight London plane trees within two long, fenced-in natural areas. The wide path, lined with metal benches and paved with cement hexagon pavers, extends through the center of the park. At the park's wider north end is a grouping of pear trees and an entrance to the subterranean 135th Street subway station, which has low stone walls on three sides. A tall flagpole supported on a concrete base stands at the park's south end.

St. Mark's/Mount Calvary United Methodist Church

1 contributing building

Previously St. Mark's United Methodist Church

Originally St. Mark's Methodist Episcopal Church

59 Edgecombe Avenue

1921-1926

Neo-Gothic church

St. Mark's Methodist Episcopal Church (o/d); Sebley & Featherston (a)

A warm sandstone and granite-block church and combined parish house that occupies its whole block, which is wider at the north end. The stone-block facing is variegated in terms of hue, size and arrangement. The building has basement windows on all sides. The long east and west elevations, 14 bays in length, are nearly identical with some minor exceptions. All windows have leaded-glass, outswing casement windows or stained glass with flush limestone surrounds. All entrances have a pointed-arch enframement and heavy wood-slat doors. The building has five entrances: one on the north façade and two on both the west and east façades. The south quarter of the building is three stories tall and has a lower overall height than the rest of the building. A buttress subdivides it in two parts: the south part, which is the end of the building, is chamfered and buttressed at the corners; the north part has three bays of windows and a crenellated parapet. The building's short south elevation has three bays of windows. The main entrance to the south end of the building is on Edgecombe Avenue and is distinguished with a pair of engaged colonnettes extending upwards to frame a window. The northern three-quarters of the building comprises the bulk of the church and is distinguished by a stone finial rising from the internal parapet. A series of buttresses subdivide the building, framing each bay of pointed-arch windows, of which the taller upper ones have stone tracery. The outermost bays are tower-like, have entrances at the base and do not have arched windows. A large square tower rises from its mid-section and features angled projecting bays with conical tops at each corner and crenellated parapets. The north elevation of the building has three bays divided by buttresses; the middle buttress is wider and has a pointed arch window with stone tracery.

The Dorrence [sic] Brooks Apartments

1 contributing building

337 W. 138th Street

1930

Art Deco apartment house

Six stories and a raised basement

Joseph E. Damsey (o/d); George G. Miller (a)

An orange brick apartment house with an H-shape plan. The main entrance is centered on the south (W. 138th St) façade, which is eight bays wide and spans the width of the block. The shorter east-west façades have seven bays. The base on all

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 7 Page 19

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

sides of the building has a subtle corbeled rustication. The upper portion of the façade, on all elevations, is distinguished with zigzag brickwork at the parapet and the outermost window bays are framed by continuous vertical corbeling that extends beyond the parapet and decorative brickwork spandrels. The outer bays have single double-hung windows. The interior bays have a mix of paired double-hung windows and smaller single double-hung windows. A metal and orange-glass canopy extends from the entrance with the name of the building spelled in a cursive font on the long sides and "337" on its short end. A fenced-in alley extends the full length of the building's rear.

Alterations: Contemporary metal fence and gate on the east and west façades; a roll-up gate at the alley entrance on the east side; replacement windows.

574 St. Nicholas Avenue

1 contributing building

1913

Early twentieth century apartment house

Six stories and a raised basement

Alex S. Solow (o/d); Sommerfeld & Steckler (a)

A beige brick apartment house with an H-shape plan, eight bays wide and eleven bays long. The main entrance is centered on the west façade, recessed from St. Nicholas Avenue. The building's first-story base, on all street fronts, is framed by a heavy limestone lintel and sill course and has a subtle corbeled rustication. Due to the topography of the lot—it has a gradual downward slope from St. Nicholas Avenue—the building has a raised basement on its east side, which features a plate-glass storefront. The outermost bays on all street elevations have paired windows with corbeled paneling in the spandrels and the second and sixth story windows have a prominent bracketed stone sill. The building has a wide, plain band of stone at the parapet. The east and west façades each have two sets of metal fire escapes extending down from the top floor. A fenced-in alley extends the full length of the building's rear.

Alterations: Possible changes to the parapet.

580 St. Nicholas Avenue

1 contributing building

1913

Early twentieth century apartment house

Six stories with a raised basement

Southerland Realty, Herbert Miller (o/d); Robert T. Lyons (a)

A grey and white brick apartment house with a double-H floor plan, nine bays wide and eleven bays long. Due to the topography of the lot—it has a gradual downward slope from St. Nicholas Avenue—the building has a raised basement on its east side. The main entrance is centered on the St. Nicholas Avenue façade. The building's first-story base, on all street fronts, is clad in white brick and framed by a limestone lintel and sill course and has a subtle corbeled rustication. The middle section of the building is faced with grey brick and either end of each façade has a projecting glazed terra cotta ornament at the fifth story. The parapet is clad with white brick and has corbeled panels. The base of the east façade has a plate-glass storefront spanning half of the street front; the rest of the base has regular window openings and a side entrance. The south and rear façades have three sets of metal fire escapes extending down from the top floor. A fenced-in alley extends the full length of the building's rear.

Alterations: Possible changes to the parapet; replacement windows

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 20

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

582 St. Nicholas Avenue

1925

Early twentieth century apartment house

Seven stories

Samuel Rosenberg (o/d); Rudolf Ludwig (a)

1 contributing building

A beige brick apartment house with a U-shape floor plan, nine bays wide and 15 bays long. Due to the topography of the lot—it has a gradual downward slope from St. Nicholas Avenue—the building has an additional story on its east side. Two main entrances are centered on the St. Nicholas Avenue and Edgecombe Avenue façades; both are set within a field of flush stone. The building has subtle brick detailing that delineates a base, middle section, and top. The outermost bays on each façade have brickwork panels beneath the windows. The parapet has lattice-like brickwork. A small storefront space is located at the south end of the east façade; the rest of the base, besides the building entrance, has regular windows. All façades have one or two sets of metal fire escapes extending down from the top floor. A fenced-in alley extends the full length of the building's rear.

Alterations: Possible changes to the parapet; replacement windows

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 1

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

SUMMARY STATEMENT

The Dorrance Brooks Square Historic District is significant under Criterion A in the areas of social and ethnic history for its associations with a number of significant people and institutions of the Harlem Renaissance (late 1910s to early 1930s) when extraordinary artistic and intellectual output by black writers, artists, performers, sociologists, civil rights activists and others brought Harlem global recognition. The district's four churches, particularly St. Mark's Methodist Episcopal and Grace Congregational, played an important role in fostering the community's artistic, intellectual, and civic development. Prominent figures who called the district home during this time included W.E.B. DuBois, Walter White, Regina Anderson Andrews, Ethel Ray Nance, Jules Bledsoe, and A'Lelia Walker. The neighborhood was also home to four other notable African American women for varying periods of time: Dr. May Edward Chinn, the first female doctor in Harlem, lived and practiced at 44 Edgecombe Avenue; Shirley Chisholm, who started her career as a teacher at Mount Calvary Methodist Episcopal Church; the singer and actress Georgette Harvey, who worshipped and performed as a member of St. Mark's; and the sculpture artist Augusta Savage, who started an influential community-based arts program in a garage at 321 W. 136th Street.

The district is also significant under Criterion A in the area of politics and government as an important gathering place within Harlem's black community for social and political demonstrations and speeches. Dedicated in 1925, Dorrance Brooks Square is the first public space in New York City to honor a black serviceman, a soldier who died in action while serving with a segregated military regiment in the First World War. The square's symbolic association with Brooks made it a frequent site of protests, marches, commemorations, and political rallies, not least on two occasions—October 30, 1948 and October 11, 1952—when President Harry Truman delivered campaign speeches there before massive, predominantly black audiences. Both times he detailed his administration's work to advance civil rights policies, including desegregating the U.S. Armed Services. His 1948 visit was the first time a sitting U.S. president had come to Harlem to speak directly to black constituents.

The district is additionally significant under Criterion C in the area of architecture as an example of a late nineteenth century Harlem neighborhood in upper Manhattan distinguished with richly detailed row house architecture. Between 1886 and 1904, the four largest blocks in this eight-block district rapidly took form as a residential enclave with twelve rows of private houses designed by ten different architects for eight independent speculative developers. These blocks reflect the period's transitional moment in architecture as it moved away from the multi-textured, asymmetrical Queen Anne and heavy Romanesque styles to the lighter and more restrained Renaissance Revival style with its emphasis on classical forms. All twelve rows retain an impressive amount of character-defining details. Early residents were upper middle class merchants and professionals, many of who were native New Yorkers or financially secure immigrants of German, Irish, or English descent. Adding to the district's residential character are its four churches, two of which, Lenox Presbyterian (now Grace Congregational) and the Evangelical Lutheran Church of the Atonement (later to become Mount Calvary Episcopal Methodist), were built during the neighborhood's initial development. Their architectural styles, Romanesque Revival and Gothic Revival, respectively, were commonly used in the late nineteenth century churches and their details broadly reference the ecclesiastical architecture of medieval Europe.

In 1904, the district's last row of houses was built. That year the market for private dwellings in upper Manhattan all but collapsed due to rampant over-speculation. Developers struggled to find buyers for their well-appointed, single-family houses; many sat empty for years or became rentals. The Financial Panic of 1907 further hampered matters. By the time market conditions improved, it was one that favored the development of apartment houses for residents who commuted to downtown jobs on the newly opened subway system. Five of the district's six brick apartment buildings were constructed between 1913 and 1925. Their modest exterior treatment was a cost-effective means in the construction of middle-class

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 8 Page 2

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

rental housing. The early tenants were predominantly second-generation immigrants of Irish, German, or Russian descent. The district's sixth apartment building, constructed in 1930 with Art Deco flourishes, was intended for black residents of means, reflecting that the district's population and that of Harlem had become an almost entirely black one.

The district's two new church buildings also reflected this transformation: St. Luke's Episcopal Mission Church opened in 1922 in a converted row house to serve a Caribbean immigrant congregation and the neo-Gothic style St. Mark's Methodist Episcopal Church, dedicated in 1926, which at the time was considered to be one of the most expensive churches to be built by a black congregation. Also during this decade, the district's two existing church buildings, Grace Congregation Church of Harlem (1923) and Mount Calvary Episcopal Methodist Church (1924), were acquired by black congregations. The most visually prominent church in the district is the neo-Gothic St. Mark's Methodist Episcopal Church (now St. Mark's/Mount Calvary United Methodist Church). Its combined parish house and sanctuary building occupies the full block between Edgecombe and St. Nicholas Avenues at W. 137th Street and faces Dorrance Brooks Square on its south side. It was dedicated in 1926 after a years-long fundraising campaign by its black congregation, which previously worshipped in Midtown Manhattan. At the time, it was among the most expensive churches to be erected in Harlem.

The period of significance of the Dorrance Brooks Square Historic District begins in 1886 with the construction of the first row houses and it ends in 1952 with President Truman's second campaign speech in the square.

European Settlement to 1886

Prior to the rapid tide of urban development that dramatically transformed upper Manhattan in the late nineteenth century, the area north of today's 125th Street, bounded by the steep terrain of Harlem Heights on the west and on the east by the marshland of the Harlem River, was a relatively flat meadowland that later came to be known as the Harlem Flats. Bands of Native Americans from the Lenape tribe used the area for seasonal encampments and agriculture. The arrival of European fur traders and the Dutch West India Company in the early seventeenth century began a long period of hostility between natives and the newcomers who sought to have complete ownership of the land. With the establishment of New Amsterdam at the southern tip of Manhattan, the company issued land grants to encourage settlement of the newly acquired territory. However, the continued threat of Native American raids forced European settlers to relocate to fortified villages. The village of Nieu Haarlem, centered near today's 120th Street and Third Avenue, was established in 1658 for such purpose.¹ Soon after a wagon road was constructed to connect the farming village to New Amsterdam, which was renamed New York after the English took control in 1664.

The Harlem Flats remained a remote agricultural area through the mid-eighteenth century. Area residents were again forced to evacuate to fortified areas during the Revolutionary War. The Battles of Harlem Heights and Fort Washington were fought in the vicinity in late 1776. By the turn of the nineteenth century, Harlem Heights and the flats had become a refuge for the wealthy who maintained rural estates as a respite from the crowded conditions and diseases of an urbanizing New York. The statesman Alexander Hamilton established his 32-acre estate, known as The Grange, in 1802 on the heights near today's St. Nicholas Park. The estate was bordered on its east side by Kingsbridge Road, also known as Harlem Lane, and later renamed St. Nicholas Avenue. At the time, the road was one of two north-south travel arteries in upper Manhattan—the other being Bloomingdale Road, today's Broadway. A map made in 1818-1820 by John Randel Jr., based on his earlier surveys, shows that the land east of Kingsbridge between the future 136th and 140th Streets, comprising today's Dorrance Brooks Square Historic District, was subdivided into three long estates. The boundaries of

¹ Edwin G. Robinson and Mike Wallace, *Gotham: A History of New York City to 1898* (New York City: Oxford University Press, 1999), 70.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 3

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

each ran in a northeasterly direction from the road to the Harlem River. They were separately owned by John Delancey, Cadwallader D. Colden, and Aaron Bussing. Colden was the mayor of New York City at the time the map was made.

Randel's survey work resulted in the Commissioner's Plan of 1811, which proposed a rectangular grid plan of streets and blocks to ensure that future development of Manhattan north of 14th Street would be orderly and predictable. The grid, which initially extended to 155th Street, largely ignored existing property divisions and topography. Hills, rock outcroppings, and water bodies were to be obliterated to create uniformed avenues. At the time, it was assumed development would not reach upper Manhattan for centuries. However, it came much sooner thanks to the New York & Harlem Railroad, which began service to Harlem along Fourth Avenue in 1837. The new transportation link made daily commute to lower Manhattan possible. Institutions also moved to the area in this period. In 1847, the Academy of the Sacred Heart, a Catholic boarding school for girls, opened its new campus on the steep bluff above St. Nicholas Avenue near 135th Street. It was the 1879 opening of Ninth Avenue elevated railway stations on Eighth Avenue at 135th and 145th Streets that primed central Harlem for rapid speculative development.

Edgecombe Avenue was not part of the original street grid plan for Harlem. It was likely added in the early 1870s after petitioning by the West Side Association, an organization of local landowners and speculators which sought to protect its real estate interests on Manhattan's west side north of 59th Street.² The association lobbied for such improvements as street grading, transportation infrastructure, and the renaming of streets with more evocative names. They proposed "Edgecomb Road" for the old stretch of Ninth Avenue that skirted the bluffs overlooking the Harlem River above 155th Street.³ The name is an old English term for someone who resides by a topographic feature. An 1885 atlas of the city shows dashed lines for the road's prospective south extension from 155th Street to St. Nicholas Avenue and 136th Street.⁴ It also shows that the blocks on either side of Edgecombe between 136th Street and 140th Street had not yet been subdivided into lots—the only blocks in the vicinity not yet partitioned.

Late Nineteenth Century Row House Development

By the late nineteenth century, New York was experiencing an explosive growth in population, as waves of immigrants arrived to participate in the city's rapidly expanding economy. The expanding commercial activity in lower Manhattan fueled the northward development of the island as residents of means sought to distance themselves from industry and foreigners. Builders of row houses and apartment buildings capitalized on this reality with feverish speculation. They bought entire block fronts for the construction of rows of attached houses and then sold each house as it was completed. Profits were often reinvested into new rows.

By 1900, the area known as the Harlem Flats was densely developed with row houses, including the four blocks on the east side of Edgecombe Avenue in the Dorrance Brooks Square Historic District (DBS HD). Every house therein was built on speculation. Its southernmost block, between 136th and 137th Streets, was developed entirely by one developer, Dore Lyon, who built 40 buildings on it in 1886-1887. Doing so allowed him to concentrate his workforce on a single city block. Building records show that he worked with two different architects, W.J. Merritt and William H. Boylan, to design separate rows on the south and west sides of the block and may have served as his own architect for the row on the north side. On the less desirable boulevard, then Eighth Avenue, he built five-story "flats," or tenements, that faced the

² The road does not appear on the "Plan of New York City," published by Mathew Dripps in 1867.

³ *Real Estate Record and Builders' Guide*, Vol. XI, No. 263: March 29, 1873, 143.

⁴ Elisha Robinson, *Atlas of the City of New York: Embracing All Territory Within Its Corporate Limits from Official Records, Private Plans & Actual Surveys* (New York: E. Robinson, 1885), Plate 29.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 4

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

elevated train track, contained eight or more units each, and had commercial storefronts at the base. These flats were rented to working class families, including many second-generation Irish and German immigrants.

At the opposite end of the block, facing Edgecombe Avenue, Boylan designed for Lyon a distinctive row of nine houses in the Queen Anne mode, the prevalent architectural style of the time. Merritt was tasked with designing the two houses at the south end of this block, 26-28 Edgecombe Avenue, which he did in the Romanesque Revival style. The corner house is given prominence with a large circular bay at its corner, which is topped with a conical roof. The nine Queen Anne fronts range in width between 17.5 feet and 20 feet. They, like all buildings on the east side of Edgecombe Avenue in the district, are set back from the front lot line approximately eight feet to accommodate wide, L-shaped stoops, though the stoop for the house at the corner, 46 Edgecombe Avenue, is on W. 137th Street. What gives this row distinction is the varied textures and details of the middle houses. All feature rough-faced brownstone bases, smooth red brick upper sections, and an alternating pattern of decorative gables that front slate-covered pitched roofs. Additional details, like projecting oriels at the second floor with patterned panels and metal cresting, and continuous ornamental frieze and lattice bands at the upper floor, further enhance this row's picturesqueness. While this level of detail is not rare in Harlem row houses, it does distinguish this row within the district.

The early buyers of the row houses on this block and throughout Central Harlem were upper middle class merchants and professionals, many of whom were native New Yorkers or financially secure immigrants of German, Irish, or English descent. The more prosperous among them lived on Edgecombe Avenue. Some families shared their homes with relatives or a couple of boarders, and some had servants. Lyon and his family took up residence in the corner house at 26 Edgecombe Avenue, which had a private stable at the rear. He maintained an office in a small building around the corner at 321 W. 136th Street (in front of the stable). He occupied it until at least 1894.⁵

The other three row house blocks in the district were shaped row by row by separate builders between 1887 and 1904. Some were prolific developers in upper Manhattan; these included J. Averit Webster (302-318 W. 138th Street), Egan & Hallecy (48-68 Edgecombe Avenue; 323-325 W. 137th Street), and George J. Hamilton (76 & 88 Edgecombe Avenue; 309-323 W. 138th Street). They built rows of nine or eleven houses at a time and followed Lyon's example of building finer houses—in size and architectural detailing—on Edgecombe Avenue, which is wider than the side streets and at the time had unobstructed views of St. Nicholas Park.

One of the more unusual rows in the district was built in 1889 on the north side of W. 138th Street. Designed in the Queen Anne-Romanesque style by an architect named E.R. Will, this row of eight red brick and brownstone houses at Nos. 309-323 has an irregular façade pattern that makes it difficult to discern where one house ends and another begins. The large variety of architectural details—gables, oriels, and terra cotta panels—and their alternating arrangement not only breaks with the typical uniformity of row houses but also gives the sense of a larger house. Such eclectic assortment of textures and details and asymmetry of forms are hallmarks of the Queen Anne style.

On the south side of this street, a different architectural mode took hold. The block between 137th and 138th Streets was the last row house block in the district to begin development. In the short span of two years beginning in 1895, three independent builders constructed a total of 32 houses, and, intentionally or not, coordinated them in the more refined neo-

⁵ *Trow's Directory of New York City* for the years 1887 to 1893 lists Dore Lyon as having an office at 321 W. 136th Street and residing at 26 Edgecombe Avenue. The office building, which was only 13 feet in width, was altered to a residence by 1894, with additional floors constructed. Lyon, who was a prolific builder responsible for the construction of approximately 600 buildings, took a big hit in the Financial Panic of 1893 from which he didn't recover. He died in 1898. See his obituary in the *Real Estate Record & Builders' Guide*, Vol. 62, No. 1600, November 12, 1898, 704.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 5

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Renaissance style, which by then had supplanted the Queen Anne. Referencing Classical architecture of the Italian Renaissance, the façades of these houses are predominantly clad in limestone and feature typical Classical details like cartouches, swags, garlands, wreaths, and other foliate ornament. In contrast to the large and heavy L-shaped stoops typical of the Queen Anne style, their stoops tend to be straight and have a lighter appearance.

The First Two Churches in the District

Religious institutions, following on the heels of their congregants' uptown movement, also built in the neighborhood in the late nineteenth century. In addition to being a place for worship, they functioned as neighborhood centers. They participated in civic drives, providing support for working families, and hosting regular social events. The earliest in the DBS HD was the Lenox Presbyterian Church at 308-310 W. 139th Street, which opened in 1892. Nestled among row houses on a mid-block lot, this modest red brick church served a small but growing Anglo-Saxon congregation of modest means. Designed in the Romanesque Revival style by the architect Joseph Ireland, its subtle details, like the wide round-arch entrance and flared gable ends, have great effect on its spare, gable-fronted façade. In 1905, the growing congregation relocated to a much larger edifice a few blocks away on St. Nicholas Avenue. They sold their West 139th Street building to the Swedish Immanuel Congregational Church, which worshipped there until the early 1920s.

Harlem's German community built the Evangelical Lutheran Church of the Atonement at the southeast corner of Edgecombe Avenue and 140th Street. Built in 1897-1898 in the Gothic Revival style with a commanding square corner tower with a clock on its north and west faces, the edifice was built for a congregation that had formed the prior year as a mission church of St. John's Evangelical Lutheran Church in Greenwich Village. The church's architect, Henry Andersen, incorporated standard medieval Gothic details into his design: a large rose window on either façade, a prominent ogee-arch entrance complete with crockets, and pointed-arch windows with stone tracery. A historic photo of the church taken in about 1910 shows that its tower, below the hipped roof, was originally finished with painted wood or dark stone ornament on all sides.⁶ The congregation membership ranged from tenement-dwelling immigrants to prosperous businessmen who lived in row houses and had servants.

Row House Development Comes to an End

While the vast majority of the district's row houses were built before 1900, plans for the last row were filed in late 1904. William H. Picken of Picken Realty Co., an active homebuilder in upper Manhattan, and his in-house architect, John Hauser, developed the row of five neo-Renaissance Revival houses at 314-322 W. 139th Street after acquiring the lots from the Lenox Presbyterian Church next door.⁷ They recycled design elements from the firm's earlier houses for the stoops, entrances, rounded upper bays, and other details.⁸ Hauser's houses feature tall basements and high stoops despite the fact that the "American basement" house plan, which was introduced in 1896, had caught on with some row house developers in upper Manhattan including Egan & Hallecy who used it for nine of their neo-Renaissance houses built on Edgecombe Avenue, W. 137th and 138th Streets in 1897. The scheme reworked the interior floor plan so that the home's entertainment rooms could be on the ground floor, accessible from the street by just four or five steps, and it moved the

⁶ See "Church of the Atonement" photo by Thaddeus Wilkerson, dated ca. 1910, in the digital collection of the Museum of the City of New York. [http://collections.mcny.org/Collection/Church of the Atonement, New York.-2F3HRGMZMD4C.html](http://collections.mcny.org/Collection/Church%20of%20the%20Atonement,%20New%20York.-2F3HRGMZMD4C.html)

⁷ "Will build five dwellings," *Real Estate Record and Builders' Guide*, September 24, 1904, Vol. 74, No. 1906, 622.

⁸ See 302-316 W. 98th Street (constructed in 1896) and 204-252 W. 137th Street (constructed in 1899).

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 8 Page 6

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

kitchen up from the basement so that it was in closer reach.⁹ Apparently the high stoop was not a detraction for buyers—at least three of Picken's houses were sold upon their completion in early 1906.

That the houses sold is somewhat remarkable. In 1904-1905, over-speculation caused the real estate market in Harlem to crash. Precipitating the downfall was a second wave of speculative development in anticipation of the arrival the city's subway system, called the Interborough Rapid Transit, which would open in 1904 along Seventh Avenue and Broadway, east and west of the district. With the improved transit service, developers envisioned a mass migration of new residents to Harlem from overcrowded neighborhoods in lower Manhattan. Outside of the DBS HD, they built a great number of flats to accommodate the projected influx of people and charged rents much above what the general population could afford. Delays in the opening of the subway, the excessive volume of housing units prematurely built, and inflated property values broke Harlem's development fever.

Harlem Becomes a Black Community

The Dorrance Brooks Square Historic District, as with most of Harlem, rapidly transformed from a white neighborhood to a wholly black one after World War I. This transformation is made evident in the federal census records. Whereas the one taken in 1910 shows just one black renter in the whole district, the 1930 census lists only a few white families, most of whom were recent European immigrants who rented their homes.¹⁰ A confluence of factors brought about this dramatic demographic change. Harlem's depressed real estate environment was exacerbated by the Financial Panic of 1907, which caused banks to further restrict loans and raise interest rates. Meanwhile, encroaching commerce and the construction of the new Pennsylvania Station were displacing residents in the Tenderloin District in Manhattan's Midtown West area, which, along with the San Juan Hill neighborhood to the northwest, had the largest concentration of blacks in the city at the time and were considered to be slums. Rampant discrimination left this population with few housing options. To make matters worse, in August 1900, a brutal race riot occurred in the Tenderloin that left tensions simmering for years afterward. These conditions set the stage for enterprising black real estate agents, like Philip A. Payton Jr., who recognized an opportunity in Harlem's stagnant real estate market to deliver better accommodations for black businesses and residents while also earning substantial profits.¹¹

The demographic change in the DBS HD is most notable when comparing the census records of 1910 and 1920. Whereas the one taken in 1910 lists just one black household, the 1920 census listed 14 of them. Of them, four were owned or mortgaged; the rest were rented. All except one of the households were in the row houses located off of Edgecombe Avenue and most had multiple boarders. The census also showed whole rows of houses in the district that remained entirely white. With the exception of households with live-in servants and two tenement buildings on nearby Eighth Avenue, there is no evidence in the census of black and white families living in the same building in this vicinity.¹² Such segregation was commonplace in Harlem during this transitional period.

⁹ See "Novelties in modern dwelling," *Real Estate Record and Builders' Guide*, June 27, 1896, Vol. 57, 1105.

¹⁰ The federal census of 1910 lists a "mulatto" dressmaker from Washington, D.C. who shared the house at 309 W. 136th Street with her adult daughter and two male boarders. The federal censuses of 1920 and 1930 list an Italian family, the LaRoccas, as owners of 52 Edgecombe Avenue.

¹¹ Gilbert Osofsky, *Harlem: The Making of a Ghetto* (New York: Harper Torchbooks, 1966), 46-50 for 1900 riot; 93 for encroaching commerce and Payton.

¹² A pair of tenement buildings located just beyond the district at 2553-2555 Eighth Avenue had both black and white residents, in this case, Italian immigrants. Meanwhile, 2551 Eighth Avenue was exclusively white and would remain so until sometime after 1940.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 7

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Apartment Buildings Rise

The district was changing in other ways too. Between 1913 and 1915, four six-story, brick apartment buildings were constructed in the district between: 574 and 580 St. Nicholas Avenue in 1913 and 80 and 90 Edgecombe Avenue in 1915. Two more followed in 1925 and 1930 at 582 St. Nicholas Avenue and 337 W. 135th Street, respectively. Much of this new development was made possible by the 1906 sale of the large triangular block between St. Nicholas and Edgecombe Avenues from W. 137th and W. 140th Streets, which until then had been owned by the Goelet family, a prominent Manhattan real estate dynasty with other land holdings in Harlem.¹³ Except for a few small structures built before the speculative frenzy had reached the area, this large lot had remained undeveloped as the rest of the neighborhood had matured. Even the streets had not yet been cut through to St. Nicholas Avenue. It is not clear why there was a gap of seven years before the first apartment building rose on this land.

By the early 1910s, rental apartment buildings had become the dominant residential development type. Apartment living was more economical for households, a great number of which could not afford the service required to maintain a large home. Elevators and other shared services increased the appeal of apartment buildings.¹⁴ More critically, the arrival of the subway system to upper Manhattan in late 1904 made the area more commutable to downtown jobs. As a consequence, land values soared, making it prohibitively expensive to build individual houses.¹⁵ Instead, developers focused on building multi-unit apartment buildings for middle-class residents.

The façades of the district's six apartment buildings have relatively sparse applied ornamentation, including at the entrances. Such economy was common in middle-class apartment buildings in the early twentieth century and many examples can be found in upper Manhattan. In the DBS HD, the apartment market was clearly strong enough to warrant the demolition of nine row houses on Edgecombe Avenue between 138th and 139th Streets to make way for two five-story brick apartment houses. Originally a row of eleven houses, two houses were spared (Nos. 76 and 88) as they were the only ones in the row that were owner-occupied at the time. The demolition reflected the reality that most residents in the district could not afford to maintain such large residences and that row houses, designed for single families, were not easily adaptable for multi-tenant occupancy.

After 1920, the overall number of owner-occupied households continued to dwindle even as ownership by black families increased. The district's black residents worked as porters, laundresses, construction laborers, maids, chauffeurs. Others reported their occupation as a musician, an actor, a clerk, or a teacher. Some were recent immigrants from the West Indies.¹⁶ Many others had migrated from Virginia or the Carolinas. Those homes that were not owner-occupied were rented at rates far above their equivalent in other parts of Manhattan. While some white Harlem landlords outright refused to rent to black tenants, others saw an opportunity to charge a premium to a population with limited housing options. For a brief time, even with the exorbitant rents to pay on low wages, many black New Yorkers considered Harlem a utopia with its large inventory of relatively new, high-quality housing.¹⁷ To make ends meet, some of them, in addition to taking in extra boarders, hosted rent parties in their homes where they sold tickets for admission and food. For a quarter, guests—who often represented a wide strata of Harlem society from mechanics and carpenters to acclaimed

¹³ "Goelet Estate sells large plot," *New York Times* (March 27, 1906), 13.

¹⁴ "The building of private dwellings," *RERBG* July 2, 1904, Vol. 74, No. 1894, 2.

¹⁵ Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture & Development* (New York: Columbia University Press, 1998), 288.

¹⁶ According to Osofsky, approximately a quarter of Harlem's black population in the 1920s was foreign born, making it the largest concentration of black immigrants in the United States at the time, 131.

¹⁷ For utopia, see Osofsky, 128. Regarding low wages, many blacks had to settle for menial jobs, and were often paid less than their white counterparts working in the same position; see Osofsky, 137.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 8

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

entertainers who performed downtown—partook of Southern dishes like chitterlings and collard greens and danced to “hot music” into the early morning hours.¹⁸

The District in the 1920s and 1930s

In 1920s, black Harlem became globally recognized for its extraordinary artistic, social, and intellectual output, which permeated mainstream American and European culture. The period, which came to be known as the Harlem Renaissance, is generally recognized as lasting from approximately 1920 to 1935. A number of prominent figures associated with this flourishing resided in the DBS HD, likely for its close proximity to City College and the elite African-American neighborhood known as Strivers’ Row. Located east of Eighth Avenue on 138th and 139th Streets, these four rows of luxurious houses, originally called the King Model Houses, were designed by three acclaimed architects for a single developer and built in 1891. Beginning in 1919, they were home to prominent black doctors, writers, civil rights leaders, and entertainers, and their elite address became one to “strive for.”

Those who lived in the DBS HD include the sociologist and civil rights activist W.E.B. DuBois, who resided with his wife and daughter in a row house at 108 Edgecombe Avenue from 1921 to 1923.¹⁹ Walter F. White, the civil rights activist who led the NAACP for a quarter century (1931-1955), lived at 90 Edgecombe Avenue with his young family in the late 1920s.²⁰ According to historian David Lewis, he turned his apartment “into a stock exchange for cultural commodities, where interracial contacts and contracts were sealed over bootleg spirits and the verse or song of some Afro-American who was then the rage of New York.”²¹ He and his wife, Gladys, hosted prominent figures of the period, black and white: Jules Bledsoe, Paul Robeson, James Weldon Johnson, Carl Van Vechten, Sinclair Lewis, Dorothy Parker, the Knopfs, among others.²² Jules Bledsoe, a singer who starred as Joe in the premiere of Jerome Kern and Oscar Hammerstein’s *Show Boat*, also briefly resided in the building before fame catapulted him to grander accommodations.²³

Two doors down, at 80 Edgecombe Avenue—the architectural twin to No. 90—A’Lelia Walker (1885-1931) maintained a pied-à-terre, despite having a large, custom-designed townhouse at 108-110 W. 136th Street and an estate in Irvington-on-Hudson. Walker was the only child of the first self-made female millionaire, Madam C.J. Walker. In addition to overseeing her mother’s beauty product empire, Walker hosted legendary events, including dinners, dances and salons, which were attended by many musicians, actors, writers, artists, political figures, and socialites during the height of the Harlem Renaissance. She furnished the space with pieces by Austrian Modernist designer Paul Frankl.²⁴ After Walker’s death in 1931, Caska Bonds, the high society vocal coach and a close friend, reportedly took over her apartment lease.

Even after the Renaissance, 80 Edgecombe Avenue continued to attract notable residents. By 1940, Dr. Elizabeth “Bessie” Delany and her sister, Sadie, resided there with their mother. Bessie, who earned her dentistry degree from Columbia University in 1923, was the second African-American woman to be a licensed dentist in New York State. She was known to take patients in the neighborhood who otherwise could not afford treatment, while also caring for the teeth

¹⁸ David Levering Lewis, *When Harlem Was in Vogue* (New York: Penguin Group, 1997), 107-108.

¹⁹ Nathan Huggins, ed., *W.E.B. DuBois: Writings* (New York: Library of America, 1987), 1294.

²⁰ “Mr. and Mrs. Walter F. White of 90 Edgecombe Avenue, are the proud parents of a baby boy, born at the Edgecombe Sanitarium...,” *New York Age* (June 18, 1927), 10. The Whites moved to 409 Edgecombe Avenue by 1930.

²¹ Lewis, 136.

²² Lewis, 136-137.

²³ Michael Henry Adams, *Harlem Lost and Found* (New York: Monacelli Press, 2002), 257.

²⁴ Tara Dudley, “Seeking the ideal African-American interior: The Walker Residences and Salon in New York,” *Studies in the Decorative Arts* Vol. 14, No. 1 (Fall-Winter 2006-2007), pp. 107-108.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 9

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

of such luminaries as nightclub owner Ed Small, civil rights leader Louis T. Wright, and author James Weldon Johnson. Meanwhile, Sadie, who also graduated from Columbia, was the first African American to teach home economics at the high school level in the New York City school system. Both sisters socialized with the likes of W.E.B DuBois, Paul Robeson, and Langston Hughes.²⁵

Another key figure of the Harlem Renaissance was Regina Anderson Andrews (1901-1993). She and her two roommates, Ethel Ray and Louella Tucker, shared an apartment at 580 St. Nicholas Avenue. In 1923, Anderson was hired as a librarian at the 135th Street Branch of the New York Public Library (today the Schomburg Center for Research in Black Culture) which put her at the nexus of black intellectual life in Harlem. There she organized wide-ranging forums with noted civic leaders and writers and lent space to artists and civil rights groups. Ray and Tucker were prominent in their own right. Both worked at *Opportunity*, the publication of the National Urban League, a civil rights organization. At home, they hosted gatherings that became known alternately as “Dream Haven,” “580,” and the “Harlem West Side Literary Salon.” A well-known picture taken in 1925 on the roof of their building shows Andrews and her roommates with guests at their breakfast party for Langston Hughes. Earlier that year, the writer Zora Neale Hurston had spent her first nights in Harlem on their couch. They also kept company with Countee Cullen, the poets Jean Toomer and Claude McKay, the sociologist and Urban League director Charles S. Johnson, and the civil rights pioneer and lawyer Hubert Thomas Delany. With W.E.B. DuBois, Andrews co-founded the Krigwa Players, a black theater company for which she wrote plays. With her 1938 appointment to the 115th Street Branch, she became the library system’s first African-American branch director.²⁶

In 1925, a group of seventeen black physicians bought the house at the southeast corner of Edgecombe Avenue and 137th Street to operate as a private hospital. The new institution, called Edgecombe Sanatorium, was the result of a merger with the nearby Booker T. Washington Sanatorium, which for the previous five years had been treating tuberculosis patients.²⁷ At the time, the neighborhood was served by Harlem Hospital on Lenox Avenue at 136th Street, but the institution was slow to hire black nurses and physicians, and it was accused of neglecting black patients or providing poor treatment and then overcharging them for it.²⁸ Edgecombe was organized to allow black doctors to admit patients. One patient was the civil rights lawyer Charles Hamilton Houston, who spent eight days there in 1928 being treated for tuberculosis, an illness that stemmed from his service in France in the First World War.²⁹ One of the founding physicians was Dr. Wiley Wilson, who from 1919 to 1925 was married to A’Lelia Walker.

The hospital was internally connected to the house next door at 44 Edgecombe Avenue, which had a physician’s residence at the ground floor. The upper floors housed offices, patient rooms, and an operating room. One of the first physicians to take up residence there was Dr. May Edward Chinn (1896-1980). She was also the first black woman to earn a medical degree from Bellevue Medical College, the first black woman to intern and serve on the ambulance crew

²⁵ Amy Hill Hearth, “Two ‘maiden ladies’ with century-old stories to tell,” *New York Times* (September 22, 1991), Sec. 12, pp. 1, 12-13. Also see Sarah L. Delany and A. Elizabeth Delaney with Amy Hill Hearth, *Having Our Say: The Delany Sisters’ First 100 Years* (New York: Dell Publishing, 1993).

²⁶ Cara Giamo, “The Librarian at the nexus of the Harlem Renaissance,” Atlas Obscura blog, published March 21, 2018: <https://www.atlasobscura.com/articles/harlem-renaissance-librarian-regina-anderson>; accessed August 17, 2018.

²⁷ “Harlem physicians purchase fine sanitarium,” *New York Age* (February 26, 1927), p. 2, and see “Seventeen Harlem physicians have taken over modern sanitarium and will merge with Booker Washington,” *New York Age* (October 10, 1925), 2.

²⁸ “Charges of graft, neglect hit Harlem Hospital,” *New York Herald* (April 4, 1921).

²⁹ Genna Rae McNeil, *Groundwork: Charles Hamilton Houston and the Struggle for Civil Rights* (Philadelphia: Univ. of Pennsylvania Press, 1983), 68-69. Most notably Houston was the first special counsel for the NAACP, served as dean of the Howard University Law School, and mentored black attorneys, one of who was the future U.S. Supreme Court Justice Thurgood Marshall.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 10

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

of Harlem Hospital, and, for a long time, she was the only black female doctor working in Harlem. She gained prominence in the 1940s for her cancer treatment work at the Strang Clinic.³⁰

By the close of the 1920s, some of the district's most notable residents, W.E.B. DuBois, Jules Bledsoe, and Walter White, relocated to Sugar Hill. Elevated on the rocky bluff north of St. Nicholas Park, this neighborhood of early twentieth-century row houses and apartment buildings afforded residents more distance and exclusivity. The new Eighth Avenue Independent subway line to run along St. Nicholas Avenue in Harlem would make the area more accessible when it opened in 1932. Those living on the Harlem plain below perceived it as a place where life was "sweet." Exclusive apartment buildings became widely known by their addresses, namely 409 and 555 Edgecombe Avenue.

In 1931, the district got a prestigious address to rival those on Sugar Hill. Rising on the district's last remaining undeveloped lot, the Dorrence Brooks Apartments at 337 W. 138th Street was the only ground-up new residential building in the district intended for blacks.³¹ Designed by the prolific apartment house architect George Miller, this six-story, orange-brick building with Art Deco flourishes was considered "swank" when it opened.³² Rents there were among the highest charged in Harlem. Among the earliest occupants were Richard O. Greer, one of the first black producers on Broadway; the legendary bandleaders Lionel Hampton and Cab Calloway; and Nora Holt, the renowned signer, composer, and music critic, who was the first African-American woman to earn a master's degree in music.³³

Black Churches in the District

Like their white counterparts in the late nineteenth century, churches followed their black congregants' northward migration to Harlem. They too were neighborhood institutions that were as much about worship as community service. Established churches, like St. Mark's Methodist Episcopal, St. Philip's Episcopal, St. James Presbyterian, First African Methodist Episcopal (A.M.E.) Bethel, and Abyssinian Baptist, were also well-financed thanks to the appreciated land value of their Midtown properties and the large influx of church-going blacks from the South who helped fill their coffers. With the exodus of white residents from Harlem in the 1910s and 1920s, still-new ecclesiastical buildings were sold to black congregations. Between 1922 and 1924, four African-American churches acquired property in the DBS HD.

In 1922, the white vestry of St. Luke's Protestant Episcopal Church, located at Convent Avenue and 141st Street, acquired a row house at 28 Edgecombe Avenue to house its new Mission for Negroes.³⁴ By 1930, the house had been altered to accommodate a 300-seat, double-height chapel, a rector's apartment on the third floor, and a school in the basement.³⁵ Prior to its relocation to Harlem in the late 1890s, St. Luke's was located in the West Village and had been affiliated with Trinity Church, one of the oldest and wealthiest churches in New York due to its extensive landholdings. Early members of the St. Luke's Mission were West Indian families, many of who were practicing Catholics who converted to the

³⁰ In addition to her accomplishments in the medical field, Dr. Chinn was an accomplished pianist who accompanied the concert singer and actor Paul Robeson when he was young. For an overview of her life and an account of Harlem in the 1920s, 30s and 40s, see George Davis, "A healing hand in Harlem," *New York Times Magazine* (April 22, 1979), pp. 40-58, 70.

³¹ While named for the square, the building has a different spelling.

³² "Richard O. Greer is only negro producer now on Broadway," *New York Age* (April 23, 1932), 6.

³³ For Lionel Hampton, see Alpha Phi Alpha Fraternity publication, *Sphinx*, Summer 1971, Vol. 57, No. 2, 62.

³⁴ It has been suggested that the purpose of this parish was to serve black congregants without integrating them with the larger church. "Michael [Henry] Adams, an architectural historian who specializes in Harlem buildings, said that the mission was probably an effort to keep African-Americans segregated from the regular parish." From Christopher Gray, "Streetscapes: 141st Street and Convent Avenue," *New York Times*, October 20, 2002, Real Estate section, 7.

³⁵ NYC Dept. of Building Records, Certificate of Occupancy for 28 Edgecombe Ave, dated Nov. 29, 1930.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 11

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Episcopalian faith after moving to Harlem. Some of the founding members included the families of Dean Dixon, the renowned Classical music conductor, and Kenneth Clark, the famed Harlem sociologist and spouse of Mamie Phipps. Clark served as an altar boy there for many years.³⁶ In 1952, it was rechristened the Church of St. Luke the Beloved Physician in recognition of it having become a full parish rather than a mission church.³⁷ By 1999, the congregation had ceased worshipping in the building; ownership was transferred to the New Hope Church of Seventh-Day Adventists.³⁸

The Grace Congregational Church of Harlem formed in 1923 when two Harlem-based Congregational churches merged. That same year, they acquired the Swedish Emanuel Congregational Church building on W. 139th Street. Prior to that, they had held their Sunday Services in the Y.W.C.A. on W. 137th Street, while maintaining a parsonage in a row house at 250 W. 136th Street. Grace came into existence in 1920 when the New York Congregational Conference saw a need for a church in Harlem. It recruited the Rev. Alexander C. Garner from the Plymouth Congregational Church in Washington, D.C. to organize a new congregation.³⁹ In 1924, Governor Al Smith appointed Garner to be the chaplain of the 369th Infantry, which was the first black regiment to serve with the United States Armed Forces. That same year, Grace congregants established and operated the Harlem Community Center, which operated in their church to promote the civic welfare of the community and provide childcare for working parents.⁴⁰ Through the years, Grace became known for its promotion of the arts and its ministry to musicians and actors. The church hosted debut recitals for students and established artists alike, a tradition started by Garner. In 1928, just a week before his marriage to the only surviving child of W.E.B. DuBois, the poet Countee Cullen read from a selection of his work in the church.⁴¹

In April 1924, Mount Calvary Independent Methodist Church held its first service in the Gothic edifice at Edgecombe Avenue and 140th Street, the old home of the Evangelical Lutheran Church of the Atonement. The congregation had formed just three years prior to acquiring the property. The founders were former members of the First A.M.E. Bethel Church, located at 60 W. 132nd Street. Bethel had moved to Harlem from West 25th Street in 1913, making it one of the earliest black Midtown churches to invest there. In 1920, dissatisfied with a new pastor, a group of its congregants splintered off to form Mount Calvary and that same year purchased four houses on Seventh Avenue between 139th and 140th Streets. The congregation grew rapidly. By leasing those buildings for commercial use, they were able to purchase on equity the “palatial” Lutheran church, whose white congregation had merged with another in Washington Heights.⁴² The church’s sanctuary features a soaring ribbed groin vault and lancet windows in the apse portraying the Evangelist in stained glass.

In 1926, Mount Calvary was forced to start foreclosure proceedings after financial mismanagement by its treasurer. The greater Methodist Episcopal Church agreed to assume the debt in exchange for the church changing its affiliation.⁴³ That same year, it was renamed Mount Calvary Methodist Episcopal Church. By the 1940s, it boasted one of the largest Methodist congregations in Harlem. In 1946, Shirley Chisholm was hired to be a teacher in its nursery school. It was her first job upon graduating from Brooklyn College; she taught there for seven years before leaving the neighborhood. It is

³⁶ Rufus Jones Jr., *Dean Dixon: Negro at Home, Maestro Abroad* (Lanham, Maryland: Rowman & Littlefield, 2015), 6-7.

³⁷ “Mission status behind, St. Luke looks ahead,” *New York Age* (September 20, 1952), 10.

³⁸ NYC Dept. of Finance, Office of the City Register, ACRIS online database, accessed December 4, 2018.

³⁹ “Grace Cong’l Church, Harlem, acquires church building at 308-310 West 139th Street,” *New York Age* (August 11, 1923), 7.

⁴⁰ “Community center formed by Grace Church members,” *New York Age* (March 1, 1924), 8.

⁴¹ “Henry Etheridge sings, Countee Cullen reads,” *New York Age* (March 31, 1928), 7.

⁴² “Mount Calvary Church leases 7th Avenue property to Jews,” *New York Age* (April 19, 1924), 8.

⁴³ “Mount Calvary emerges from its bankruptcy proceedings by entering M.E. connection, which buys church,” *New York Age* (May 1, 1926), 3.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 12

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

also where she met her husband, Conrad Chisolm.⁴⁴ In 1968, she became the first black woman to be elected to the U.S. Congress and four years later, the first black candidate for a major party's nomination for president of the United States.

In late 1926, St. Mark's Methodist Episcopal Church held its first service in its new Gothic edifice built of granite and limestone. The site, a triangular lot between Edgecombe and St. Nicholas Avenues at West 137th Street, had been acquired five years earlier. The square, which faces the church site on the south, had not yet been dedicated. The church's architect, the New York architecture firm Sibley & Fetherston, took cues from the square-towered Shepard Hall on the Collegiate Gothic campus of City College, which looms over the neighborhood from the top of St. Nicholas Park. In addition to a sanctuary space, the new building contained a parsonage, gymnasium, and meeting rooms.

St. Mark's was already among the most prominent black churches in the city. Its congregation first formed in 1871 under the leadership of the Rev. William F. Butler, who was an outspoken advocate for racial equality in the years following the Civil War and a prominent black member of the Republican party. He had grown dissatisfied as a pastor at the Mother Zion A.M.E. Church, the oldest black church in the state of New York.⁴⁵ He saw in the general Methodist Episcopal conference a better opportunity for blacks and whites to worship together.⁴⁶ Within a span of 25 years, the congregation moved several times within the Tenderloin District of midtown Manhattan.

In seeking ways to bring people together, St. Mark's organized sports leagues, funded a large music program, and, in 1883, began a literary club, known as St. Mark's Lyceum, which hosted lectures and discussions on wide-ranging subjects with many notable speakers. The church also supported a large and ambitious music program with a choir that frequently performed for secular audiences.⁴⁷ The singer and actress Georgette Harvey (1884-1952) was a longtime congregant and contributor to its music program. While Harvey is best remembered for creating the role of Maria in the original Broadway production of *Porgy* (1927) and later performing in George Gershwin's opera *Porgy and Bess* (1935), she was an officer in the Negro Actors Guild and a member of the Bon Bons, a Harlem-based female vocal quartet that performed on CBS radio and at the 1931 funeral of A'Lelia Walker, the legendary Harlem businesswoman and arts patron.

By the church's fiftieth anniversary, the congregation had successfully completed a five-year fundraising campaign for a new church building in Harlem, which would be the most expensive one to be built by a black congregation at the time.⁴⁸ The building campaign was begun by the Rev. William H. Brooks (1897-1923), who, like his predecessor, the Rev. Butler, was an outspoken advocate for racial equality. Brooks was a founder of the NAACP and the National Urban League, two civil rights organizations formed in 1909 and 1910, respectively, to fight racial discrimination. He was also a revered chaplain of the 369th Infantry Regiment, famously known as the Harlem Hell Fighters, which spent 191 days at the front lines in the First World War—longer than any other unit.⁴⁹

Dorrance Brooks Square

⁴⁴ She was also the first woman to run for the Democratic Party's presidential nomination. Chisolm at Mount Calvary, see Nancy Hicks, *The Honorable Shirley Chisolm: Congresswoman from Brooklyn* (New York: Lion Books, 1971), 35-39.

⁴⁵ Mapping the African American Past, "Mother AME Zion Church." <http://maap.columbia.edu/place/14.html>

⁴⁶ Cary D. Wintz and Paul Finkelman, *Encyclopedia of the Harlem Renaissance, Vol. II* (New York: Taylor & Francis, 2004), 1079.

⁴⁷ The St. Mark's Choir performed at Carnegie Hall on May 25, 1926, see "Reappearance of the St. Mark's M.E. Choir, America's foremost negro choir organization, at Carnegie Hall," *New York Age* (May 23, 1926), 7.

⁴⁸ Historical Information Overview, St. Mark's United Methodist Church Collection (1947-1987) at Schomburg Center for Research in Black Culture, Manuscripts, Archives and Rare Books Division, New York Public Library.

⁴⁹ "Losses to the 369th are reported to be moderate; well known line officers to go to other regiments," *New York Age* (August 24, 1918), 1.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 13

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Given Rev. Brooks's relationship with the regiment and St. Mark's prominence in the city's black community, the siting of Dorrance Brooks Square in front of its new church building is fitting. It was dedicated on June 14, 1925 to commemorate the valor of black soldiers who fought in the war. The park is named for Dorrance Brooks (1893-1918, no relation to the Rev. Brooks), a Harlem native who was a Private First Class in Company 1 of the 369th Regiment and who was killed in France while leading his company through active combat. The *New York Times* reported that a predominantly black crowd of more than 10,000 participated in the square's dedication, at which Mayor John Hylan and Colonel William Hayward, the celebrated commander of the regiment, spoke about the service and valor of PFC Brooks and his regiment. Music was performed by the renowned 369th Infantry Band.⁵⁰ The ceremony was preceded by a parade through the streets of Harlem.

In the immediate years following the Armistice of 1918, memorials sprang up nationally to commemorate the service of the troops. In late 1924, the Harlem weekly newspaper the *New York Age* published a suggestion from a white resident, who, after noting that the city's memorials recognized white servicemen only, argued that a monument should be erected to honor the heroism of black soldiers individually or as a group. He also recommended a few locations for such a memorial including the triangular park between Edgecombe and St. Nicholas Avenues.⁵¹ While it is not clear if this suggestion was the catalyst for the creation of the memorial square, the following spring the New York City Board of Aldermen unanimously adopted a resolution to name the square in Dorrance Brooks's honor. They did so at the behest of John William Smith, a black alderman representing Harlem at the time and a close ally of Mayor Hylan.⁵² Earlier, Smith had been instrumental in getting the city to build a playground in St. Nicholas Park. He also served as president of the Pocahontas Negro Democratic Club, a political club which sought to engage black voters in local, state and national political and civic affairs. The club's early meetings were held across from the future square in the St. Luke's Episcopal Mission Church at 28 Edgecombe Avenue.⁵³ In 1932, Smith successfully lobbied for the placement of a 50-foot flagpole that today still stands near the south end of the square.⁵⁴ The following year he presided over the dedication of a German cannon placed on a newly built brick base; the cannon and brick base was later removed.⁵⁵

The dedication of the square—the first in the city, if not the state, to honor a black serviceman—coincided with the publication of an inflammatory op-ed in the *New York Tribune* by General Robert Lee Bullard, who wrote that “the negroes were a great disappointment” as combat troops.⁵⁶ In the immediate days preceding the square's dedication, countering letters were also published, including one by the Republican Congressman Hamilton Fish, who was a major in the 369th. In his address at the square's dedication, Colonel Hayward directly refuted Bullard, stating that come a future conflict, “I want to be in the field of action—colored soldiers preferred.”⁵⁷ Bullard's disparaging and patently false assessment of black soldiers exemplified the racist sentiment that expanded in the 1920s, which was the opposite result black servicemen had hoped for when they enlisted. Rather than bring an end to segregation, the op-ed signaled a

⁵⁰ “Name a city square for a negro soldier,” *New York Times* (June 14, 1925), p. 32. Also, “Mayor Hyland and Col. Hayward Address Throng at Dedication of Dorrence [sic] Brooks Square,” *New York Age* (June 20, 1925), 1.

⁵¹ “Suggest monument in Harlem in honor of negroes in WWI,” *New York Age* (December 27, 1924), 10.

⁵² “Alderman Smith has square named for Dorrence Brooks, Colored World War Veteran,” *New York Age* (May 16, 1925), 1.

⁵³ “John W. Smith heads new political club,” *New York Age* (May 27, 1922), 1.

⁵⁴ “Flag flies in honor of Dorrence Brooks,” *New York Amsterdam News* (February 24, 1932), 2.

⁵⁵ “Dedicate cannon to soldier dead,” *New York Amsterdam News* (May 31, 1933), 2. The canon was removed in the 1950s, according to a neighborhood resident who was in the area at the time.

⁵⁶ “Name A City Square for a Negro Soldier,” *New York Times*, June 15, 1925; Anthony F. Gero, *Black Soldiers of New York State: A Proud Legacy* (Albany, NY: Excelsior Editions, 2009), 69.

⁵⁷ “Hylan, Enright, Collins and Colonel Hayward score General Bullard,” *New York Amsterdam News* (June 17, 1925), 1.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 14

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

continuation of the injustices they experienced during the war. The 369th Regiment had lacked an armory of their own in which to drill and during training and they had suffered a shortage of officers, uniforms, equipment, and weapons. Despite fighting the same enemy, the four black infantry units were assigned to fight with the French Army because the U.S. Army refused to integrate its combat divisions.⁵⁸

The District During the Depression and After

The harsh economic and social realities of the Great Depression brought an abrupt end to the Harlem Renaissance. By the 1930s, the rapid growth of New York's black population in concentrated parts of the city coupled with widespread disinvestment by white landlords who charged exorbitant rents while foregoing building maintenance had taken a great toll on living conditions in Harlem. Rat infestations, broken pipes, and darkened hallways went unaddressed. The buildings in the DBS HD were no exception. Black tenants in the apartment building at 574 St. Nicholas Avenue took their white landlord to court multiple times for extortion. They claimed he charged them rents higher than those charged to former white tenants while at the same time reducing elevator and switchboard service.⁵⁹ Conditions on the row house blocks were no better; the houses on the east side of Edgecombe Avenue were packed with tenants. The 1930 census shows one family of four sharing their home at 306 W. 138th Street, which they owned, with 14 boarders. It was not the exception; many houses had more boarders than could comfortably be accommodated in a four-story row house built for single-family occupancy.

Harlem churches, social service agencies, and fraternal clubs, like the Elks, played an important role in binding the community, providing supplemental services, and advocating for greater government services and fair employment. As previously mentioned, Grace Congregational Church provided daycare for working parents and the physicians at the Edgecombe Sanitarium treated patients who otherwise could not afford medical treatment. While the arts, civil rights and social welfare had long been at the core of St. Mark's mission, the church, as an institution, was also a significant physical presence in the district. In addition to hosting mass gatherings of labor unions, civil rights groups and fraternal clubs, St. Mark's provided crucial facilities for community educational and athletic programs, such as the WPA Adult Education Program which had an enrollment of close to 5,000 in 1937.⁶⁰ As the opening of the new Eighth Avenue Line of the subway system neared in 1932, local leaders, including the pastor of St. Mark's, successfully rallied the city to hire blacks to maintain and operate the line.⁶¹ Six stations along the Brooklyn-to-northern Manhattan line would be opened in Harlem, including one at W. 135th Street at Dorrance Brooks Square. (An entrance to this below-ground station is located at the north end of the square. Today the station services the B and C train lines.)

In 1934, with support from the WPA's Federal Art Project, the sculptress and art teacher Augusta Savage established a community-based art school called the Uptown Art Laboratory in the old carriage building behind 321 W. 136th Street.⁶² Among her young students were artists Jacob Lawrence, Robert Blackburn, and Norman Lewis. The program was created to bring out the creative abilities of Harlem children while aiding their emotional and mental development.⁶³ At the same time and in the same building, Savage jointly founded the Harlem Arts Guild with artists Charles Alston, Gwendolyn

⁵⁸ See Gero, pp. 49-52.

⁵⁹ "St. Nicholas Ave tenants wage fight for reduction of alleged extortionate rentals for rooms opened to colored," *New York Age* (October 10, 1925), 2.

⁶⁰ "Harlem WPA adult education group gets larger quarters," *New York Age* (October 30, 1937), 4.

⁶¹ "Urge jobs for negro in subway," *New York Amsterdam News* (March 23, 1932), 1.

⁶² Karen Tabom, *Walking Harlem: The Ultimate Guide to the Cultural Capital of Black America* (New Brunswick, NJ: Rutgers University Press, 2018), 20.

⁶³ Sofia Steinbach, "Harlem goes in for art," *Opportunity: Journal of Negro Life*, Vol. XIV, April 1936, No. 4, 115.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 15

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Bennett, Aaron Douglas, her student Norman Lewis, and the bibliophile Arturo Schomburg. It was organized to advocate specifically for federal commissions for black artists and funding for community art programs. These programs led to the establishment of the WPA Harlem Community Art Center on Lenox Avenue in 1937.

Between 1940 and 1960, the total black population of New York more than doubled, from 458,000 to 1,088,000, largely owing to a continued influx of immigrants from Caribbean nations.⁶⁴ This growth coincided with a widespread decline in local manufacturing, particularly in the defense industry, which employed a significant number of Harlem residents. Many of the jobs that remained paid low wages and most had no union protection. These factors coupled with deteriorating housing conditions contributed to social upheaval in Harlem and other black neighborhoods, such as Bedford-Stuyvesant in Brooklyn. Civil rights organizations continued to coordinate boycotts and rent strikes to focus greater attention on the labor and housing injustices endured by blacks. Others, like the Harlem Youth Opportunities Unlimited (HARYOU)—which was formed by the acclaimed social psychologists and civil rights activists, Drs. Mamie Phipps Clark and Kenneth Clark—focused on remedial education and job training for young people and teaching the public how to work with government agencies to secure services and funds. Within the district, We Care, a program with a related focus, was supported by Dr. Mamie Clark and her Northside Center for Child Development. It was headquartered in St. Luke's Episcopal Mission at 28 Edgecombe Avenue, her husband Dr. Kenneth Clark's childhood church.

Dorrance Brooks Square as a Public Gathering Place

Throughout the Depression and after, Dorrance Brooks Square hosted numerous public gatherings—war commemorations, festivals, protests, and speeches. Innumerable rallies were held there to draw attention to discriminatory practices in the military, labor, and housing. It was often the destination of marches and parades. In August 1934, 1,500 people gathered there to celebrate the successful boycott of Blumstein's, a white-owned department store on 125th Street that until then had refused to hire black clerks.⁶⁵ In May 1936, thousands attended a mass meeting in the square to protest the invasion of Ethiopia by Fascist Italy.⁶⁶ In October 1937, Harlem residents rallied there with signs protesting the high rents charged by white landlords. In March 1950, the NAACP leader Walter White and others rallied a large audience to demand that the U.S. Senate pass the laws proposed by the Fair Employment Practice Committee, which would ban discriminatory employment practices in the federal government.⁶⁷

The largest gatherings in the history of the square likely occurred in 1948 and 1952, when President Harry S. Truman delivered major campaign speeches there. His first occurred just four days before the 1948 presidential election in which the Missourian Democrat was widely expected to lose to New York Republican Governor Thomas Dewey. Truman addressed a largely black audience estimated at 65,000 in number. That he was even speaking there was remarkable for the time; until then, no sitting U.S. president had spoken in the capital of black America.⁶⁸ The official reason for Truman's visit on October 29 was to accept the Franklin D. Roosevelt Memorial Brotherhood Award for his administration's civil rights achievements. The honor, presented to him by the Greater New York Committee of Protestant Negro Ministers, occurred in the presence of the former First Lady Eleanor Roosevelt. A contemporary

⁶⁴ Ira Rosenwaike, *Population History of New York City* (Syracuse: Syracuse University Press, 1972), 140.

⁶⁵ "Blumstein's to hire negro clerks," *New York Age* (August 4, 1934), 1.

⁶⁶ "Thousands in protest here against Italy," *New York Amsterdam News* (May 16, 1936), 1.

⁶⁷ "Walter White speaks at public meeting," *New York Amsterdam News* (May 27, 1950), 7.

⁶⁸ Jennifer Scanlon, *Until There Is Justice: The Life of Anna Arnold Hedgeman* (New York: Oxford University Press, 2016), 115.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 16

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

account notes that the gathering felt more like a spiritual revival than a campaign rally as the crowd fell into a prayerful silence in anticipation of the president's speech:

"I had my back to the crowd and I just wondered whether I'd been wrong in urging that this be done... So, I finally turned around and faced the crowd and then I saw why they were silent, it wasn't ominous. Almost everybody in that crowd was praying, either with his head down or actually kneeling. They were quiet because they were praying, and they were praying for the President, and they were praying for their own civil rights. And they thought it was a religious occasion."⁶⁹

The election was a particularly fraught one for those concerned about future civil rights advancement. Truman, who was trailing in the polls, was under enormous pressure to shore up support among his Southern white Democratic base, which had expressed strong opposition to his civil rights agenda. Months earlier at the Democratic National Convention, a faction of Mississippi and Alabama delegates had splintered off to form the States' Rights Party in an attempt to deny Truman the necessary votes to win. For their presidential standard-bearer they nominated the staunch segregationist Strom Thurmond, then governor of South Carolina.

It was in this context that Truman chose to buck conventional political wisdom by doubling-down on his commitment to advancing civil rights before the large crowd in Dorrence Brooks Square. "Mincing no words, Truman's empathy resounded throughout his speech. He bluntly acknowledged the unfair prospects for black Americans, the unequal chance for black boys and girls to gain an education, and the common occurrences where black Americans voted without have their ballots actually counted."⁷⁰ Recognizing the significance of the square as a WWI veteran himself, Truman poignantly noted the collective sacrifice made by so many when he stated, "I created the Civil Rights Committee because racial and religious intolerance began to appear after World War II. They threatened the very freedom we had fought to save."⁷¹ While New York went for Dewey on election day, historians believe Truman's speech in Harlem helped increase his support among black urban voters enough to offset his losses in the South.⁷² The 1948 election was the first time a Democratic presidential candidate had seriously campaigned for their vote.

At the urging of A. Phillip Randolph, President of the Sleeping Car Porters Union, Truman returned to the square during the 1952 presidential election to accept another award, this time for desegregating the U.S. Armed Forces. While not on the ticket himself, Truman was campaigning for the Democratic presidential candidate, Adlai Stevenson, governor of Illinois, who was running against General Dwight Eisenhower. Before a predominantly black crowd of 75,000 gathered there on October 11, 1952, Truman listed his administration's civil rights initiatives, which sought to eliminate discriminatory hiring practices in the federal government, institute fair housing policies, and promote anti-lynching laws.⁷³ He also recounted his memory of being in the square four years earlier:

"That was an occasion I shall never forget. The deep feeling that poured forth from the hearts of the many thousands of people who were assembled in this park four years ago, was one of the most moving experiences of my whole life. ...

⁶⁹ Michael R. Gardner, *Harry Truman and Civil Rights* (Carbondale, IL: SIU Press, 2002), 137.

⁷⁰ Gardner, 140.

⁷¹ Gardner, 139.

⁷² Scanlon, 115.

⁷³ "Will never end fight for rights; Truman pledges battle all life," *New York Age* (October 18, 1952), 2.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 8 Page 17

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

You, of course, know that Dorrance Brooks Park is named after a very gallant youth who was a private in the Army of the United States. He gave his life for his country in the best American tradition. It is to the credit of the people of this great city of New York that his heroism has been appreciated and acknowledged.

That meeting was the high point of the 1948 campaign. I knew then that you had placed your trust in me. We pledged ourselves that day to a great enterprise--the end of racial injustice and unfair discrimination. I am here to say to you now that fight will never cease with me as long as I live."⁷⁴

Stevenson himself made two campaign appearances in Harlem. On October 27, just days before the election, he spoke to a massive crowd outside the Hotel Theresa on 125th Street.⁷⁵ If elected, he vowed to carry through with the Democratic Party's civil rights platform. Eight days later he was defeated by Eisenhower.

Harlem and the District in More Recent Years

Life for the average resident in Harlem would get worse before it got better. By the 1960s and 1970s, the continued disinvestment by building owners, the violence of the Harlem Riot of 1964, and a growing prevalence of street drugs compelled many middle-class residents to abandon Central Harlem. Those who stayed struggled to maintain a sense of community. Exacerbating the problem was redlining, a Depression-era discriminatory policy wherein banks refused to lend in low-income, predominantly African American neighborhoods. The Community Reinvestment Act, passed by Congress in 1977, sought to halt such practices. The act helped prime the area for new investment in the 1980s when new middle-class residents, priced out of other neighborhoods in the city, began buying row houses at relatively low prices and restoring them. New commercial investment was spurred in the area by the auctioning of real estate by the City of New York, which, in 1975, owned up to 65 percent of all Harlem property through abandonment or foreclosure.⁷⁶ Also in the 1980s, the city undertook major municipal infrastructure improvements, such as laying new water mains and sewer pipes and installing new sidewalks.

This resurgence in investment extended to the Dorrance Brooks Square Historic District. Today, many of the row houses have been restored. As of this writing, only one new building has risen—a small apartment building at 321 W. 136th Street. The square is well maintained by the local neighborhood association. Its allée of trees and benches create a contemplative setting. Each year on Memorial Day and Veterans' Day, ceremonies are held here to commemorate the service of PFC Brooks and others who have served in the Armed Forces.

⁷⁴ Harry S. Truman, Speech 290. Address in Harlem, New York, Upon Receiving the Franklin Roosevelt Award, delivered October 11, 1952, published on Harry S. Truman Presidential Library and Museum website, <https://www.trumanlibrary.org/publicpapers/index.php?pid=2278&st=&st1=> (accessed December 3, 2018).

⁷⁵ "Action pledged by Adlai as Harlem cheers," *New York Age* (November 1, 1952), 3.

⁷⁶ Nina Siegal, "Harlem on the brink," *New York Times* (September 26, 1999), sec. 14, p. 12.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 9 Page 1

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Bibliography:

Books and Reports

Aberjhani and Sandra L. West. *Encyclopedia of the Harlem Renaissance*. New York: Facts On File, 2003.

Adams, Michael Henry. *Harlem: Then and Now*. New York: Monacelli Press, 2001.

Burrows, Edwin G., and Mike Wallace. *Gotham: A History of New York City to 1898*. New York: Oxford University Press, 1999.

Gero, Anthony F. *Black Soldiers of New York State: A Proud Legacy*. Albany, NY: Excelsior Editions, 2009.

Gardner, Michael. *Truman and Civil Rights*. Carbondale, IL: Southern Illinois University Press, 2002.

Lockwood, Charles. *Bricks and Brownstone: The New York Town House, 1783-1929*. New York: Rizzoli International, 2003.

Markowitz, Gerald and David Rosner. *Children, Race, and Power: Kenneth and Mamie Clark's Northside Center*. New York: Routledge, 1996.

Noonan, Theresa Noonan, Barrett Reiter & Michael Caratzas. Central Harlem – West 130th-132nd Streets Historic District Designation Report (LP-2607), edited by Kate Lemos McHale. New York: New York City Landmarks Preservation Commission, 2018.

Osofsky, Gilbert. *Harlem: The Making of a Ghetto*. New York: Harper Torchbooks, 1966.

Postal, Matthew and Donald Presa, Hamilton Heights/Sugar Hill Historic District Designation Report, edited by Mary Beth Betts. New York: New York City Landmarks Preservation Commission, 2000.

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

Scanlon, Jennifer. *Until There Is Justice*. New York: Oxford University Press, 2016.

Stern, Robert A.M., Thomas Mellins, and David Fishman. *New York 1880: Architecture and Urbanism in the Gilded Age*. New York: The Monacelli Press, 2009 ed.

Wintz, Cary D. and Paul Finkelman, *Encyclopedia of the Harlem Renaissance, Vol. II*. New York: Taylor & Francis, 2004.

Significant Newspaper and Journal Articles

Anderson, Jervis. "That Was New York: Harlem. IV—Hard Times and Beyond." *The New Yorker*, July 20, 1981.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 2

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Davis, George. "A Healing Hand in Harlem." *New York Times Magazine*, April 22, 1979.

Giamo, Cara. "The Librarian at the Nexus of the Harlem Renaissance." Atlas Obscura website, published March 21, 2018, accessed August 21, 2018: <https://www.atlasobscura.com/articles/harlem-renaissance-librarian-regina-anderson>

Gray, Christopher. "Streetscapes. 1887 Row Houses That Reflect City's Changing Face." *New York Times*. January 21, 2001, real estate section, 7.

"Mayor Hylan and Col. Hayward Address Throng at Dedication of Dorrance Brooks Square." *New York Age*, June 20, 1925.

Leviero, Anthony. "President Renews Civil Rights Plea." *New York Times*, October 30, 1948.

"Name a City Square for Negro Soldier." *New York Times*, June 15, 1925.

"Novelties in Modern Dwelling." *Real Estate Record and Builders' Guide*, June 27, 1896, Vol. 57, 1105.

Robertson, Stephen, "Harlem's Hospitals," Digital Harlem blog, June 1, 2010, accessed August 25, 2018: <https://digitalharlemblog.wordpress.com/2010/06/01/harlems-hospitals/>

Robertson, Stephen, "Playgrounds in 1920s Harlem." Digital Harlem Blog, July 18, 2018, accessed August 30, 2018: <https://digitalharlemblog.wordpress.com/2018/07/18/playgrounds-in-1920s-harlem/>

Siegal, Nina. "Harlem on the Brink." *New York Times*, September 26, 1999.

"Truman, in Harlem, Says G.O.P. Seeks to 'Turn Back Clock' on Civil Rights; Hailed by City Crowds on Auto Tour." *New York Times*, October 12, 1952.

Maps

Dripps, Mathew. *Plan of New York City from the Battery to Spuyten Duyvil Creek*. New York: Mathew Dripps, 1867. Accessed online July 2018 in the New York Public Library Digital Collections: <http://digitalcollections.nypl.org/items/510d47e2-49ea-a3d9-e040-e00a18064a99>

Insurance Maps of the City of New York, Vol. 11. New York: Sanborn Perris Map Co., 1893. Accessed online July 2018 in the New York Public Library Digital Collections: <http://digitalcollections.nypl.org/items/9818081c-2c4f-e164-e040-e00a18061be7>

Manhattan Land Book of the City of New York. New York: G.W. Bromley & Co., 1955. Accessed online July 2018 in the New York Public Library Digital Collections: <http://digitalcollections.nypl.org/items/c8481de0-4664-0132-38a3-58d385a7b928>

Randel, John Jr. *The City of New York as Laid Out by the Legislature Passed 3rd April 1807, Consisting of 92 Maps in Four Volumes*. (a.k.a. Randel Farm Maps.) Published 1820. Accessed July 2018 online at the Museum of the City

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 9 Page 3

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

of New York webpage "The Greatest Grid: The Master Plan of Manhattan, 1811-2011":
<http://thegreatestgrid.mcny.org/greatest-grid/randel-composite-map>

Robinson, Elisha. *Atlas of the City of New York: Embracing All Territory Within Its Corporate Limits from Official Records, Private Plans & Actual Surveys*. New York: E. Robinson Co., 1885, Plate 29. Accessed online July 2018 in the New York Public Library Digital Collections: <http://digitalcollections.nypl.org/items/a1ebe8a5-06c1-f5bc-e040-e00a18064ebe>

Other Resources Consulted

United States Federal Census records of 1910, 1920, 1930, and 1940 (neighborhood demographics)

The Real Estate Record and Builders' Guide, accessed online via Columbia University Library Collections:
<https://rerecord.library.columbia.edu/> (information about individual building construction)

Office of Metropolitan History website, Building Permits Database, 1900-1986: <http://metrohistory.com/searchfront.htm>

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 10 Page 1

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Verbal Boundary Description

The boundary is indicated by the heavy line on the attached map with scale.

Boundary Justification

The boundaries capture a compact residential neighborhood buffered by St. Nicholas Park on the west. The district boundary was drawn to include the neighborhood north and east of, and historically associated with, Dorrance Brooks Square. It is served by the 135th Street subway station, which has an entrance inside Dorrance Brooks Square, therefore the square is the first impression many get of the neighborhood if arriving by train. Frederick Douglass Boulevard is commercial in character and has undergone redevelopment in recent decades, therefore the eastern boundary does not include the buildings on that avenue. Two large school properties, one at 136th Street and the other at 140th Street, interrupt the residential character of the neighborhood and therefore are inherent bookends to the south and north sides of the district; they are not included in the district.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 1

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 2

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Dorrance Brooks Square Historic District

New York, New
York County, NY



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 3

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Dorrance Brooks Square Historic District

New York, New
York County, NY



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 80 160 320 Feet



Dorrance
Brooks Square
HD



Parks, Recreation
and Historic Preservation

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 4

Dorrance Brooks Square HD

Name of Property

New York Co., New York

County and State

Dorrance Brooks Square Historic District

New York, New
York County, NY



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 35 70 140 Feet



Dorrance Brooks
Square HD

Non-Contributing



Contributing



Parks, Recreation
and Historic Preservation

DORRANCE BROOKS SQUARE HD
Name of Property
 New York, New York
County and State

Section 11 Page 5

DORRANCE BROOKS SQUARE HISTORIC DISTRICT BOUNDARY MAP
BASE MAP: NYC DOITT CITYMAP ©2018

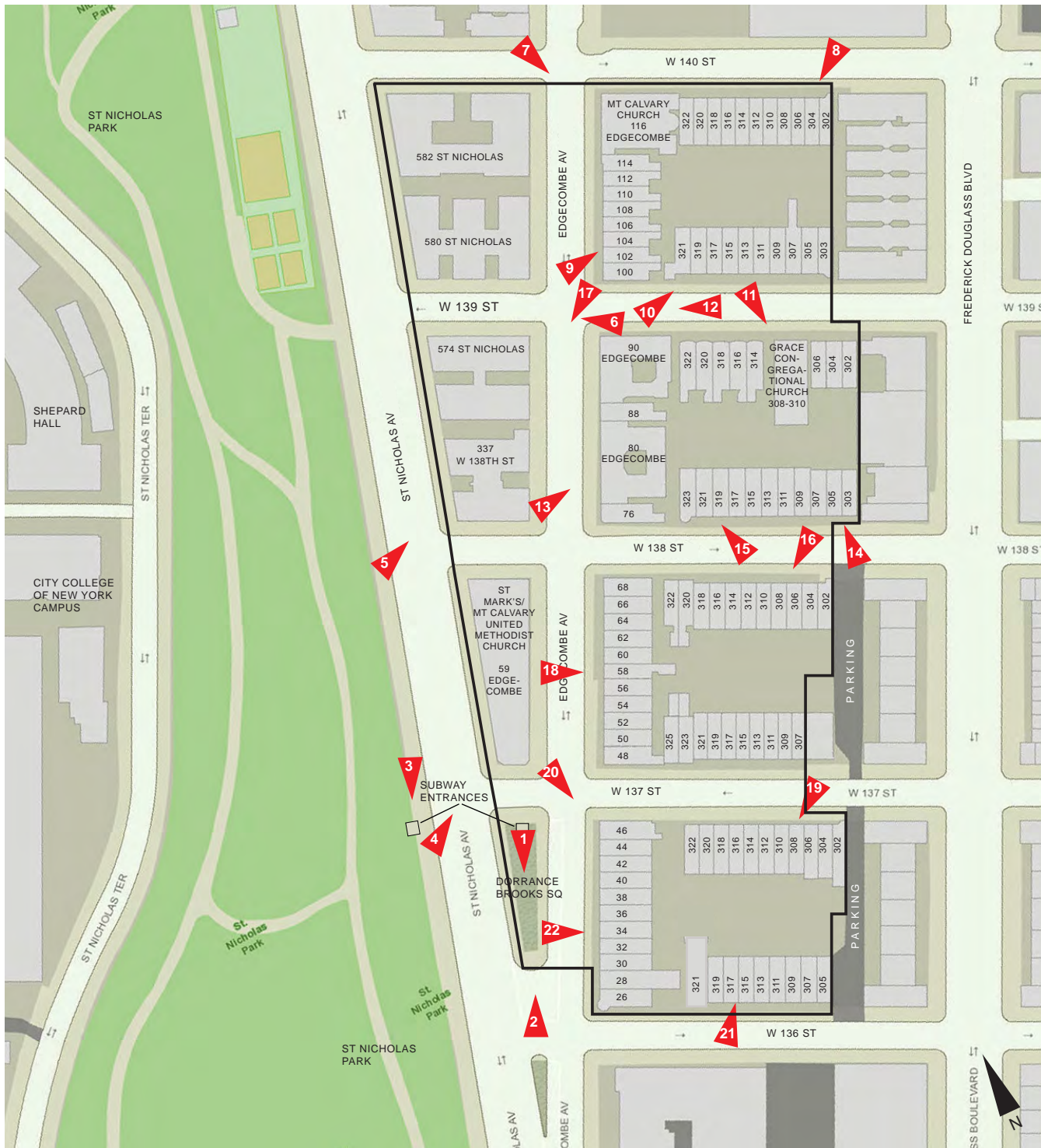


United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 6

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



DORRANCE BROOKS SQUARE HISTORIC DISTRICT PHOTO KEY MAP
BASE MAP: NYC DOITT CITYMAP ©2018

NOT TO SCALE

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

DORRANCE BROOKS SQUARE HD

Name of Property

New York, New York

County and State

Section 11 Page 7

ADDITIONAL INFORMATION

DORRANCE BROOKS SQUARE HISTORIC DISTRICT PHOTO LIST

Current Photos

Photographer: Marissa Marvelli

Date Photographed: Sept. 4, 2018 and Sept. 11, 2018

Name of Property: Dorrance Brooks Square Historic District

County and State: New York, NY

Photo Number and Description:

1. View south within Dorrance Brooks Square, Sept. 4, 2018
2. View north of Dorrance Brooks Square from 136th Street near the fork of Edgecombe and St. Nicholas Avenues, Sept. 11, 2018
3. View south along St. Nicholas Park and Avenue with an MTA subway entrance at right, Sept. 4, 2018
4. View northeast of south and west elevations of St. Mark's/Mount Calvary United Methodist Church, Sept. 4, 2018
5. View northeast of south and west elevations of the Dorrance Brooks Apartments at 337 W. 138th St, Sept. 4, 2018
6. View west with tower of Shepard Hall in distance and 580 St. Nicholas Ave at right, Sept. 4, 2018
7. View southeast of Mount Calvary Methodist Episcopal Church at Edgecombe Ave and 140th St, Sept. 11, 2018
8. View southwest showing 302-310 W. 140th St, Sept. 4, 2018
9. View northeast showing 100-112 Edgecombe Ave, Sept. 11, 2018
10. View northeast showing 303-321 W. 139th St, Sept. 4, 2018
11. View southeast showing Grace Congregational Church at 310 W. 139th St, Sept. 11, 2018
12. View west along W. 139th St with Nos. 312-316 at left, Nos. 313-321 at right, and Shepard Hall in distance, Sept. 11, 2018
13. View northeast of 80 Edgecombe Ave, Sept. 11, 2018
14. View north of 303-307 W. 138th St, Sept. 11, 2018
15. View northwest of 315-323 W. 138th St, Sept. 11, 2018
16. View southwest of 310-316 W. 138th St, Sept. 4, 2018
17. View southwest at W. 139th St and Edgecombe Ave showing 574 St. Nicholas in foreground and 337 W. 138th St beyond, Sept. 11, 2018
18. View east showing 54-62 Edgecombe Ave, Sept. 11, 2018
19. View southwest showing 306-310 W. 137th St, Sept. 4, 2018
20. View southeast at corner of Edgecombe Ave and 137th St, showing 46 Edgecombe Ave, formerly the Edgecombe Sanitarium, Sept. 11, 2018
21. View north of 311-317 W. 136th St, Sept. 4, 2018
22. View east of 30-38 Edgecombe Ave, Sept. 11, 2018

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 8

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State

HISTORICAL IMAGES



1. President Harry S. Truman
President Harry S. Truman travels to Dorrance Brooks Square to deliver a campaign speech, October 28, 1948. (Photo by Al Gertz/FPG/Getty Images)



2. View of St. Mark's Methodist Episcopal Church from the northeast, circa 1924. In the distance an older brick structure stands on the site of the future Dorrance Brooks Square. (Photographer unknown/New York Public Library Digital Collection, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Photography Collection, "Pageant of America" Collection, V. 10 - American Idealism)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 9

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



3. View of St. Mark's Methodist Episcopal Church from the northwest with 66 and 68 Edgecombe Avenue visible at far left, 1936. (Photo WPA Federal Writer's Project/New York Public Library Digital Collection, Photographic Views of New York City.)



4. View of the Lutheran Church of the Atonement, later Mount Calvary Methodist Church, in 1910. (Photo: Thaddeus Wilkerson/Museum of the City of New York Digital Collection)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 10

DORRANCE BROOKS SQUARE HD

Name of Property

New York, New York

County and State



5. Guests of the breakfast party for Langston Hughes hosted by Regina Anderson and Ethel Ray on the roof of 580 St. Nicholas Avenue, May 1925. Back row, left to right: Ethel Ray (Nance), Langston Hughes, Pearl Fisher, Rudolf Fisher, Luella Tucker, Clarissa Scott, Hubert Delany. Front row, left to right: Helen Lanning, Regina Anderson (Andrews), Esther Popel, Jessie Fauset, Marie Johnson, and Charles S. Johnson. Shepard Hall on the campus of City College of New York visible in the distance. New York Public Library Digital Collection, Schomburg Center for Research in Black Culture, Photographs and Prints Division, "Regina Andrews Photo Collection."



6. "Edgecombe Sanitarium" Postcard, circa 1930, Greater Astoria Historical Society Collection

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 11

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



7. 1911 view of Central Harlem from Shepard Hall on City College campus. The 138th-140th block-fronts of Edgecombe Avenue, including the Church of the Evangel (later Mount Calvary), are visible in the lower portion of the photo. The apartment buildings on St. Nicholas Avenue had not yet been constructed. Photo by Irving Underhill.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 12

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State

CURRENT PHOTOS



1. View south within
Dorrance Brooks Square,
Sept. 4, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_01)



2. View north of Dorrance
Brooks Square from 136th
Street near the fork of
Edgecombe and St. Nicholas
Avenues, Sept. 11, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_02)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 13

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



3. View south along St. Nicholas Park and Avenue with an MTA subway entrance at right, Sept. 4, 2018
(NY_New York County_Dorrance Brooks Square Historic District_03)



4. View northeast of south and west elevations of St. Mark's/Mount Calvary United Methodist Church, Sept. 4, 2018
(NY_New York County_Dorrance Brooks Square Historic District_04)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 14

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



5. View northeast of south and west elevations of the Dorrance Brooks Apartments at 337 W. 138th St, Sept. 4, 2018
(NY_New York County_ Dorrance Brooks Square Historic District_05)



6. View west with tower of Shepard Hall in distance and 580 St. Nicholas Ave at right, Sept. 4, 2018
(NY_New York County_ Dorrance Brooks Square Historic District_06)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 15

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



7. View southeast of Mount Calvary Methodist Episcopal Church at Edgecombe Ave and 140th St, Sept. 11, 2018 (NY_New York County_Dorrance Brooks Square Historic District_07)



8. View southwest showing 302-310 W. 140th St, Sept. 4, 2018 (NY_New York County_Dorrance Brooks Square Historic District_08)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 16

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



9. View northeast showing 100-112 Edgecombe Ave, Sept. 11, 2018
(NY_New York County_
Dorrance Brooks Square Historic
District_09)



10. View northeast showing 303-321 W. 139th St, Sept. 4, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_10)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 17

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



11. View southeast showing Grace Congregational Church at 310 W. 139th St, Sept. 11, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_11)



12. View west along W. 139th St with Nos. 312-316 at left, Nos. 313-321 at right, and Shepard Hall in distance, Sept. 11, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_12)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 18

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



13. View northeast of 80
Edgecombe Ave, Sept. 11,
2018
(NY_New York County_
Dorrance Brooks Square
Historic District_13)



14. View north of 303-307 W.
138th St, Sept. 11, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_14)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 19

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



15. View northwest of 315-323 W. 138th St, Sept. 11, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_15)



16. View southwest of 310-316 W. 138th St, Sept. 4, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_16)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 20

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



17. View southwest at W. 139th St and Edgecombe Ave showing 574 St. Nicholas in foreground and 337 W. 138th St beyond, Sept. 11, 2018 (NY_New York County_Dorrance Brooks Square Historic District_17)



18. View east showing 54-62 Edgecombe Ave, Sept. 11, 2018 (NY_New York County_Dorrance Brooks Square Historic District_18)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 21

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



19. View southwest showing
306-310 W. 137th St, Sept. 4,
2018
(NY_New York County_
Dorrance Brooks Square
Historic District_19)



20. View southeast at corner
of Edgecombe Ave and 137th
St, showing 46 Edgecombe
Ave, formerly the Edgecombe
Sanitarium, Sept. 11, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_20)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 22

DORRANCE BROOKS SQUARE HD
Name of Property
New York, New York
County and State



21. View north of 311-317
W. 136th St, Sept. 4, 2018
(NY_New York County_
Dorrance Brooks Square
Historic District_21)



22. View east of 30-38
Edgecombe Ave, Sept. 11, 2018
(NY_New York County_
Dorrance Brooks Square Historic
District_22)



DORRANCE
BROOKS
SQUARE





W 137 ST

BIKE LANE

PEDESTRIAN AHEAD



















NO PARKING
Anytime
←
Tuesday
Friday
11:30am - 1pm
→



NORTHERN MANHATTAN
SURVEILLANCE CORP.
110 W. 42ND ST. NEW YORK, NY 10018
(212) 568-9168





















National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 6/24/2019 Date of Pending List: 7/19/2019 Date of 16th Day: 8/5/2019 Date of 45th Day: 8/8/2019 Date of Weekly List: 8/9/2019

Reference number:

Nominator:

Reason For Review:

☒ Accept ☐ Return ☐ Reject 8/8/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Kate Lemos McHale
Director of Research

1 Centre Street
9th Floor North
New York, NY 10007

212 669 7902 tel
212 669 7797 fax

June 4, 2019

R. Daniel Mackay
Deputy Commissioner for Historic Preservation
Deputy State Historic Preservation Officer
New York State Office of Parks, Recreation and Historic Preservation
P.O. Box 189
Waterford, NY 12188-0189

Re: Dorrance Brooks Square Historic District

Dear Deputy Commissioner Mackay:

I am writing on behalf of Chair Sarah Carroll in response to your request for comment on the eligibility of the Dorrance Brooks Square Historic District in Manhattan for the State and National Registers of Historic Places.

The agency has reviewed the materials you submitted and has determined that the historic district appears to meet the criteria for inclusion on the State and National Registers of Historic Places.

Sincerely,

A handwritten signature in black ink that reads "Kate Lemos McHale". The signature is fluid and cursive, with the first letters of each word being capitalized and prominent.

Kate Lemos McHale
klemosmchale@lpc.nyc.gov

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189


To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DAVID HULME 
Name / Signature

316 W 135TH ST, NEW YORK NY 10032
Address

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Robert Brisbane

Name / Signature

NEW HOPE SDA CH

Address

26-28 EDGE COMBE AV

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Name / Signature

Address

State of New York

County of Bronx

Sworn to before me ^{#1} on the 20 day of March, 2019

URSULA JOSEPH

Notary Public, State of New York
No. 01JO6192542

Qualified in Bronx County
Commission Expires 9/2/2020

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019


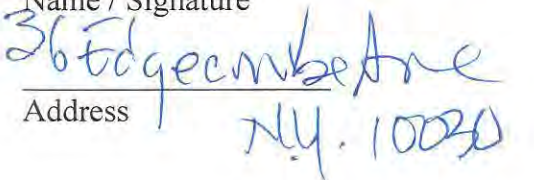
New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.


Name / Signature

Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.


Name / Signature

42 EDGECOMBE AVE -
Address
MAN, NY 10030

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Name / Signature

Address

[Handwritten Signature]
44 Edgemoor Avenue
NY, NY 10030

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

PAPA DRANE
MICA *Papa Drane*
Name / Signature

46 Edgecombe Ave. NY 10030
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

William Leraile
Name / Signature

48 Edgemoor Avenue
Address
New York, NY 10030

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

BETTY T. TURNER
Betty T. Turner
Name / Signature

50 Edgecombe Ave
Address
NYC, NY 10030

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Keith Louis Taylor

Name / Signature

58 Edgewood Ave, NY, NY 10030

Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

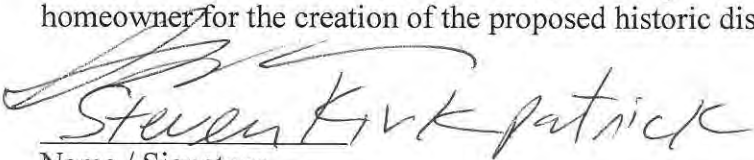
New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.


Name / Signature


Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

*Thank you!
-Toby*

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Toby L Sanders
Name / Signature

68 Edgecombe Avenue
Address
New York, NY 10030

*Managing Agent and
Member of Harlem 68 LLC*

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Russell E. Wilson
Russell E. Wilson

Name / Signature

110 Edgecombe N.Y N.Y 10030
Address *UNTB*

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030
(917) 524-9996 WWW.DORRANCEBROOKSPORA.ORG PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Maria J. Mouton
Name / Signature

313 West 136th St
Address *NYC 10030*

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Wallace Davis
Name / Signature
315 W 136 St NY NY 10030
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.


Name / Signature

317 West 136 St

Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

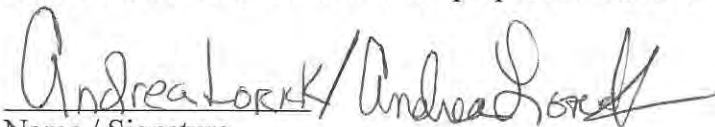
New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.



Name / Signature

319 West 136th Street

Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA0371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Peter Wilch-Bethea
Name / Signature

302 W. 137th St PH-5
Address NY, NY 10013

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030
(917) 524-9996 WWW.DORRANCEBROOKSPORA.ORG PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Christopher Ingram
Name / Signature

306 W 137th St.
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.



Name / Signature



Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019


New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

ANDY SEAMAN / 
Name / Signature

312 W 137TH STREET, NY, NY 10030
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.



Name / Signature

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

314 West 137th Street, NY NY 10030

Address

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022



Name / Signature

314 West 137th Street, NY NY 10030

Address

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030
(917) 524-9996 WWW.DORRANCEBROOKSPORA.ORG PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

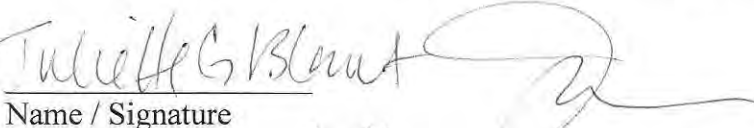
New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.


Name / Signature
317 W. 137th St. 10030
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Vincent J Catalano, PhD

Vincent J Catalano

Name / Signature

318 W. 137th Street, #1 NY NY 10030

Address

212 920 6991

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

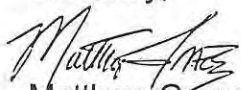
To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents Association's (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential row-house architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage and Romare Bearden who created artwork and taught young artists on West 136th Street.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Sincerely,



Matthew Grace
322 West 137th Street
New York, NY 10030

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

3/8/2019

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Christine Howard
Name / Signature

323 W 137 St
Address *NY NY 10030*

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Lee Spencer

Name / Signature

303 W. 138 St. #1

Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

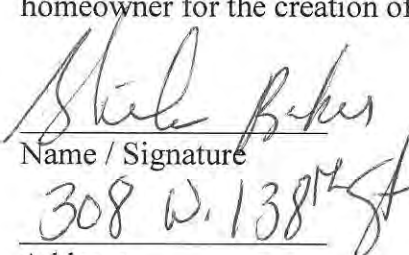
New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.


Name / Signature

308 W. 138th St.
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Rosalyn H. Graves
Name / Signature

310 W. 138th St., N.Y., N.Y.
Address
10030

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Allan V. Davis
Maureen Davis

Name / Signature

317 W. 138th St
NY, NY 10030

Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Sheldon S Rector
Name / Signature
313 W 139th St NY 10030
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Glizabeta Kitzinger *Glizabeta Kitzinger*
Name / Signature

322 W. 139th St NY NY 10030
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2024

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

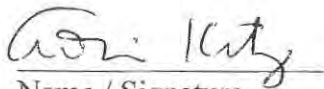
New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.



Name / Signature

ADRIAN KITZINGER

322 W 139 NYC 10030

Address

KEITH LOUIS TAYLOR

OFFICE OF THE CLERK OF THE SUPREME COURT
NEW YORK STATE PUBLIC-STATE OF NEW YORK

No. 01TA6371032

Qualified in New York County

My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Kenneth + Leah Meyer
Leah Meyer
Kenneth Meyer
Name / Signature

308 W. 140th St, NYC 10030
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

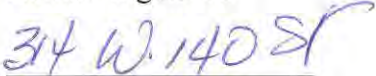
I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.



Name / Signature



Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Faye Maldonado-Blake
Name / Signature
316 W. 140th Street
New York, NY 10030
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2022

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030

(917) 524-9996

WWW.DORRANCEBROOKSPORA.ORG

PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

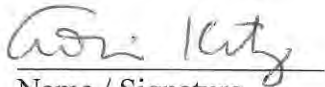
New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.



Name / Signature

ADRIAN KITZINGER

322 W 139 NYC 10030

Address

KEITH LOUIS TAYLOR

NOTARY PUBLIC-STATE OF NEW YORK

No. 01TA6371032

Qualified in New York County

My Commission Expires 02-20-2021

DORRENCE BROOKS PROPERTY OWNERS & RESIDENTS ASSOCIATION

POB 227, College Station, New York, NY 10030
(917) 524-9996 WWW.DORRANCEBROOKSPORA.ORG PFCDBPORA@GMAIL.COM



LETTER OF SUPPORT

March 6, 2019

New York State Division for Historic Preservation
Peebles Island State Park
Post Office Box 189
Waterford, New York 12188-0189

To the New York State Division for Historic Preservation,

I would like to register my support for the Dorrance Brooks Property Owners & Residents' (DBPORA) efforts to attain recognition from the NYS Historic Preservation Office / National Park Service as a State Historic District / listing on the National Register of Historic Places, respectively.

A residential enclave, this neighborhood east of St. Nicholas Park features remarkably intact and finely detailed residential rowhouse architecture, built for upper-middle-class professionals in the late 19th century. This proposed historic district is named for the local park dedicated in 1925 that honors African-American infantryman Private First Class Dorrance Brooks, who displayed "signal bravery" in World War I. The square became a rallying point for civil rights protests. Closely associated with the Harlem Renaissance, the area was home to jazz musician Lionel Hampton, and artists such as Augusta Savage created artwork and taught young artists here.

The Dorrance Brooks Property Owners and Residents Association is seeking official recognition of and protection for the historic character and buildings of this neighborhood and I support them in their efforts as a homeowner for the creation of the proposed historic district.

Glizette Kitzinger *Glizette Kitzinger*
Name / Signature

322 W. 139th St NY NY 10030
Address

KEITH LOUIS TAYLOR
NOTARY PUBLIC-STATE OF NEW YORK
No. 01TA6371032
Qualified in New York County
My Commission Expires 02-20-2024

**POB 227, College Station, New York, NY 10030
(917) 524-9996 WWW.DORRANCEBROOKSPORA.ORG**



This is a petition of support for the official recognition of and protection for the historic character and buildings of the proposed Dorrance Brooks Square Historic District through official historic designation by the New York State Division for Historic Preservation and the National Parks Service.

[illegible]

30 PR

A black and white photograph of the Hotel Hamilton, a large, multi-story building with a prominent corner tower and arched windows. The building is situated on a street corner, and a car is visible in the foreground. The architecture is classical, with a mix of stone and lighter-colored sections. The tower on the right has a conical roof and several windows. The main facade features a series of arched windows and a central entrance area. The street in front of the hotel is paved, and there are some trees or bushes along the sidewalk.

PETITION OF SUPPORT FOR THE CREATION OF THE DORRANCE BROOKS SQUARE HISTORIC DISTRICT

This is a petition of support for the official recognition of and protection for the historic character and buildings of the proposed Dorrance Brooks Square Historic District through official historic designation by the New York State Division for Historic Preservation and the National Parks Service.

[illegible]

**POB 227, College Station, New York, NY 10030
(917) 524-9996 WWW.DORRANCEBROOKSPORA.ORG**



This is a petition of support for the official recognition of and protection for the historic character and buildings of the proposed Dorrance Brooks Square Historic District through official historic designation by the New York State Division for Historic Preservation and the National Parks Service.

[illegible]



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ERIK KULLESEID
Acting Commissioner



17 June 2019

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following eight nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Fourth Avenue Methodist Episcopal Church, Brooklyn, Kings County
Camp Hill School, Pomona, Rockland County
32 Police Precinct Station House Complex, New York, New York County
Fultonville Historic District, Fultonville, Montgomery County (280 owners, 0 objections)
McNaught Family Farm, Bovina Center Vicinity, Delaware County (3 owners, 0 objections)
Frederick and Annie Wagner Residence and St. Patrick's Roman Catholic Church, Smithtown, Suffolk County
Dorrance Brooks Square Historic District, New York, New York County (115 owners, 0 objections) ✓
East Marion Road Historic District, East Marion, Suffolk County (158 owners, 10 objections)

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office