

ASGAARD FARM, AuSable Forks, Essex County

ART/AGRICULTURE/ARCHITECTURE; POS 1927- 1971

SLIDE 1/6

Asgaard Farm was the home, studio, and farm of the noted American artist Rockwell Kent from 1927 until his death in 1971. The buildings, landscape and other features that constitute the nominated property largely fall within two definable periods. The first, the Kent-occupancy period, spans from the late 1920s until the artist's death; the principal features of the farm dating to that time include Kent's ca. 1928 art studio and the various agricultural buildings erected for his farm and a commercial dairy operated under his auspices. The Kent-era agricultural buildings, centering on the main dairy complex and wood-stave silos, appear frequently in Kent's painted depictions of the farm, as do the general environs. The second distinct period dates to more recent times and represents the post-Kent era; it includes new agricultural buildings erected to sustain contemporary agrarian and commercial functions, in addition to a frame dwelling that replaced the one built by Kent following the loss by fire of his original Asgaard Farm dwelling, Gladshiem. The nominated property also includes a small three-grave cemetery in which Kent is interred, a frame cottage that Kent erected in the mid-1930s as housing for his son, Rocky—now known as the Emerson house—along with other secondary resources. Asgaard Farm is set amidst the dramatic natural scenery of the Adirondack High Peaks, which serve as a compelling backdrop for the farm's more immediate pastoral setting. Although Kent's original Asgaard Farm dwelling, along with the simpler Ranch-type house that was erected to replace it, no longer remain, the remaining historic-period resources— among them his studio, which survives in a relatively pristine state depicting his occupancy—nevertheless substantially portray his residency and illustrate the artist's various interests and the activities undertaken there during his occupancy. The nominated boundary includes approximately 226 acres of associated land and 11 contributing Kent-era and 5 non-contributing resources.

SLIDE 2/6

Asgaard Farm is significant for its direct and lasting associations with the life and work of Rockwell Kent, a major American artist of the twentieth century. It was the home, studio and working farm of the artist from the later 1920s until his death; it also contains the small cemetery in which he is buried. Kent, a polarizing and controversial figure given the nature of his various political and social stances, was a prolific artist and traveler, and for over four decades Asgaard Farm served as his principal residence and base of operations. The Adirondack farm formed a significant source of creative inspiration for the artist, as its various features and general environs were portrayed by Kent in many notable paintings, among them *This Is My Own*, *Asgaard's Meadows*, *Asgaard in January*, *Asgaard Farm* and *Cloud Shadows*. Kent and his second wife, Frances Kent, purchased the abandoned farm in September 1927; recalling that acquisition, Kent stated “I wanted level land for farming, mountains to look at, and the quiet of a countryside that had not been invaded by summer colonists. One day we came upon the place, the next day we bought it.” In spite of the fact that Kent’s dwelling Gladshiem, along with the simpler ranch-type house he erected to replace it in 1969, are no longer extant, the farm nevertheless retains any number of character-defining features that date to his occupancy, principal among them his remarkably intact art studio and the barn complex, the latter which Kent frequently depicted in his work. Asgaard Farm thus retains not only significant physical vestiges of the artist’s longstanding occupancy but also a distinct sense of place, as demonstrated in salient connections that remain between the existing farm and outlying landscape and Kent’s own paintings. It was Kent’s home, studio and farm for nearly 45 years, and as such it is of considerable importance to his artistic career and legacy.

HASBROUCK STONE HOUSE, Hasbrouck, Sullivan County

ARCHITECTURE/SOCIAL HISTORY/POLITICS &

GOVERNMENT/EXPLORATION-SETTLEMENT; POS 1927-1971

SLIDE 1/5

The Hasbrouck Stone House is a large rubble-stone building consisting of two distinct but connected sections, a two-story main block and an attached story-and-a-half wing, both gable-roofed. The building as currently constituted in large measure reflects the original ca. 1815 building campaign, although it evolved and was aggrandized with a frame addition by the 1870s and was expanded again near the turn of the twentieth century. Those post-1815 frame features, the last of which was erected in association with the house's operation as a seasonal boarding house, were removed by the 1970s. The main block was erected above a rectangular plan with a center hall, two-room-deep configuration; although alterations have been made to this spatial configuration the original plan remains fully interpretable. Many original finishes also remain, among them molded wood trim of a characteristic Federal-style type, and the house's original open-stringer staircase, which rises from the first-floor hallway through the second story to attic level and which features a tiger-maple newel post and baluster turnings. Although modifications have been made during the course of its history, and although the later frame additions have been removed, the nominated house nevertheless remains an excellent specimen of the early nineteenth century stone house type and one that portrays the convergence of a longstanding regional vernacular building tradition with distinctive formal elements of the Federal style.

SLIDE 2/5

The Hasbrouck Stone House shares salient associations with the early history and settlement of the Fallsburg area of Sullivan County and one of its most tragic

nineteenth-century events. It was constructed for the family of Anthony Hasbrouck (1788-1840), a member of one of the region's preeminent and early settling families. Anthony Hasbrouck was described in a later nineteenth century account as "one of the most prominent citizens of Sullivan" during his day, and among the wealthiest, and thus the house formed a conspicuous indicator of his stature in regional affairs. Sadly, it was in the nominated stone house that Anthony Hasbrouck was savagely murdered in 1840 by Cornelius Hardenbergh, the horrific climax of a feud that centered on issues of local land ownership and inheritance; ironically, Hardenbergh's grandfather, "Gross" Hardenbergh, had himself been murdered in 1808, at a time of considerable agitation in the area due to disputed land titles. For his premeditated murder of Hasbrouck, Cornelius Hardenbergh earned the ignominious fate of being the first person convicted and sentenced to death by hanging in Sullivan County's history. Hasbrouck's murder at the hands of Hardenbergh deprived Sullivan County of one of its most influential citizens and leaders.

SLIDE 3/5

The nominated house documents the continuation of a longstanding tradition of regional stone masonry construction dating to the early eighteenth century and its convergence with design features characteristic of the Federal style, the dominant architectural mode of the first quarter of the nineteenth century. The main block's five-bay façade with central entrance, its center-hall floor plan, and its handsome staircase, executed with tiger-maple turnings, all speak to the permeation of this national architectural idiom into the rural hinterlands in the early years of the century.

BIGELOW-FINCH- FOWLER FARM, West Lebanon, Columbia County

ARCHITECTURE/COMMUNICATIONS; POS ca. 1830- 1937

SLIDE 1/4

The central feature of the Bigelow-Finch-Fowler Farm is the brick dwelling known familiarly as “The Century,” which was erected ca. 1830 for the Bigelow family. It is a gable-roofed building of brick and sawn-marble construction, consisting of a two-story main block with symmetrical five-bay facade and center-hall plan, and a contemporaneous rear brick ell with two small frame extensions added in more recent times. The exterior of the dwelling largely conveys a late Federal-style aesthetic, as expressed in its principal cornice and the original segmentally arched doorway; marble dressings offer further evidence of the house’s quality of construction. Additional details, such as the double-leaf glazed and paneled entrance doors and the projecting bay window on the west elevation, speak to a subsequent nineteenth-century Italianate-style updating. Inside, the house is relatively pure to the original construction campaign, and it retains most of its original 1830s plaster and wood finish work and features; there are, in addition, some later-period historic features, among them hardwood strip flooring and a pressed-metal ceiling. Original ca. 1830 features include brick fireplaces with marble dressings and wood mantelpieces; paneled wood doors; and the principal staircase, among other noteworthy features. In addition to the dwelling, the nominated property contains larger and smaller timber-frame barns, in addition to a light-frame granary and a concrete-walled ice house, which collectively served to sustain the property’s agricultural endeavors and other functions in the nineteenth and twentieth centuries. These historic features survive on a roughly 17-acre parcel of land inclusive of both tillable acreage and woodlot.

SLIDE 2/4

The Bigelow-Finch-Fowler Farm enjoys both architectural and historical significance. The associated property was first settled in the later years of the eighteenth century by the New England pioneer Jabez Bigelow, whose family's presence accounted for the West Lebanon area being known historically by the name Bigelow Flats or Bigelow Hollow. The current house was likely erected for Jabez Bigelow's son, Gale Bigelow, and thus it represents their settlement and tenancy of the nominated property. The house and farm was later owned by the members of the Sherman family, which had intermarried with the Bigelows during the nineteenth century, and yet later by the Finch and Fowler families. In 1873 Mary Jane Finch, daughter of then-owners Edwin and Mary Ann Finch, wed Warren Fowler of Manchester, Vermont, a union that initiated a new epoch in the property's history and one that had important repercussions for the larger region. Fowler, a successful insurance agent, was an advocate of telegraph communications, the potential of which he viewed as transformative for those residing in the Lebanon Valley. During the ensuing decades Fowler played a central role in the establishment of telegraph service in the region, and ultimately telephone service, technological advances that changed the complexion of life in southeastern Rensselaer and northern Columbia County in the period. Those operations were established and conducted for a time from the nominated house, thereby providing an additional layer of significance to the property.

ANCRAMDALÉ HISTORIC DISTRICT, Town of Ancram, Columbia County

ARCHITECTURE/COMMERCE; POS ca. 1795- ca. 1952

26 contributing/11 non-contributing properties; 18 property owners

SLIDE 1/5

The Ancramdale Historic District corresponds with the unincorporated hamlet of Ancramdale, which is situated in the southeastern portion of the Town of Ancram. A majority of the architectural resources that are included within the district boundary are located in or immediately around the hamlet's historic core, where present-day State Route 82 and Columbia County routes 3 and 8 converge; there the hamlet's modest commercial enterprises were established in the nineteenth century. The earliest developed portion of Ancramdale occupies a relatively flat expanse of land, which is traversed by Punch Brook, a small tributary of the Roeliff Jansen Kill, and the district is set against the larger backdrop of the surrounding rural landscape, characterized by rolling topography, farmland and woods. Ancramdale's initial development dates to the first years of the nineteenth century, at which time mining enterprises were first established there; the hamlet was known variously as "Hot Ground" and "Ancram Lead Mines" in earlier times, a testament to the extraction and processing enterprises based in the immediate vicinity and which once checkered the larger Taconic Mountain region. Wood-frame nineteenth and early twentieth century dwellings of vernacular characteristics are the predominant building type within the district, along with a number of modest commercial buildings. It additionally includes a historic church complex, consisting of a Greek Revival-style church, parsonage and parish house, in addition to architectural resources that relate to the town's rich agricultural history. Those resources collectively portray Ancramdale's history and physical development during the nineteenth and early twentieth centuries.

SLIDE 2/5

Originally contained within the bounds of Livingston Manor, which at one time embraced a large portion of present-day Columbia County, Ancramdale grew in association with local mining endeavors and on account of its agricultural interests, which were bolstered by the arrival of regular railroad service. At the dawn of the nineteenth century the hamlet was little more than a sparsely populated location within the town, but during the second and third quarters of that century it experienced a period of perceptible growth, which was expressed architecturally in the construction of a number of new dwellings, a church, and a small collection of stores and hotel enterprises, these coming to constitute the core hamlet area that remains today. Most of the domestic architecture within the district exhibits a conspicuous modesty of scale and ornamentation that conveys the social and economic background of the community during the historic period. Although the district is composed in large measure of vernacular buildings, there are nevertheless recognizable expressions of prevailing architectural idioms, among them the Greek Revival style—which is well represented by the hamlet’s Methodist church, among other buildings—along with a relatively rare example of the Octagon house type first popularized during the 1850s. Modest expressions of Picturesque and Late Victorian-era architecture are also present within the district area, though to a more limited extent, as are a small number of buildings of more recent conception, among them early twentieth century houses reflecting Arts & Crafts and Colonial Revival trends. Ancramdale today remains a rural crossroads hamlet characterized by a collection of modest vernacular buildings that collectively portray the growth of this locale from the turn of the nineteenth century into the early twentieth century period.

**NYS Board for Historic Preservation Meeting
13 June 2019
PIRC–Auditorium
Text for V. Bartos presentations**

**Powers Building and Powers Hotel, Rochester,
Monroe County**

Slide 1 (Daniel Powers & Powers Bldg Postcard): Every once in a while, we (the SHPO) get an opportunity to do something out of the ordinary and this is one case. Back in 1968, the Powers Building, seen in the postcard on the left, was documented by HABS, which led to the city of Rochester locally landmarking the building in 1971 and a listing on the National Register of Historic Places in 1973. Daniel Powers, seen on the right, was one of those Rochester “movers and shakers,” important in the development and, shall we say, “updating” of the historic Four Corners in the city, a site that dates back to the early settlement period and one that became a center of government and commerce. As noted in the draft you received, both HABS and the original nomination neglected to mention Power’s importance, nor document that he was the owner of the former hotel

connected to the Powers Building on the west. The opportunity arose to amend the documentation when the current owner of both buildings wanted to do a tax credit project with the former hotel and found out that it wasn't listed.

Slide 2 (Powers Building & art gallery): The left image shows both the Powers Building and the Powers Hotel. Just to quickly recap, the Powers Building was the design of prominent Rochester architect A. J. Warner. Construction began in 1865 with the final expansion completed in 1890. The building was advertised as fireproof, being constructed of cast iron, brick and limestone. It was also a multi-purpose building with a law library (since many of the offices were rented to lawyers), an art gallery, which quickly became an important gathering place for the community. In 1973, the building was listed for its architecture only. Fast forward to today, the boundary is being amended to include the adjacent Powers Hotel, add Criterion A in the area of commerce and provide important information

on Powers and the architects of both the building and the hotel.

Slide 3 (Powers Hotel): Of vital importance is adding the Powers Hotel to the nomination, especially since the hotel and adjacent building were historically interconnected from the hotel's construction in 1882. The map in the upper right is a Sanborn Insurance map from 1892 that clearly shows the connector. The upper left image shows the hotel as it appears today—the nomination notes the various changes and updating to the building, so I don't need to go into that here. (use pointer) The connector is still present over Pindle Alley, although now used as office space. The lower images show the lobby after a renovation around 1940 and what it currently looks like at present--some of the columns and part of the vaulted ceiling are still visible. The nomination details extant historic fabric after the various changes and updates.

Slide 4 (map, skybridge & garage): Now for the slightly complex part. In documenting the building, the

consultants discovered that the Powers Building was connected by a 1990 walkway to a large, city owned parking garage north of the Powers Building and Powers Hotel. The parking garage is seen in the lower left; the walkway is seen in the upper right. Below that image is a view of Pindle Alley and the historic connector between the hotel and Powers building. According to the National Park Service, technically the connected buildings must be part of the new boundary, and we were instructed to enter the resource as one listed building (the Powers Building), one contributing building (the Powers Hotel), one noncontributing building (the 1989 Sister Cities Garage) and one noncontributing structure (the 1990 skybridge).

I think the consultants who drafted the amendment did a stellar job working through all the confusion and nuances to adequately document this important historic resource in the city of Rochester. I'd like to introduce one of them to you, Gina DiBella, who worked

with Saralinda Hooker, to do justice to this resource.

Gina, would you like to say anything about this experience?

Questions, comments?

Koda-Vista Historic District, Greece, Monroe County

Slide 1 (overview): Just a little background to this project: The idea for a historic district began with the Koda-Vista Community Association with support from Gina DiBella, who at that time was the town historian. In 2015, Gina invited me to meet with members of the association and I was struck with the historic architecture and cohesion (what the NPS defines as feeling and association) within the neighborhood. The community association lobbied the town to apply to the Preservation League & NYSCA for a survey grant, which became the basis for this nomination. We're looking at the southeast end of Ayer Street near the center of the district and you can see the reminder of Kodak to the south. The nominated district is significant under Criterion A in the area of community planning. It

contains 371 contributing buildings and only 13 noncontributing buildings, ten of these being garages, attesting to its integrity.

Slide 2 (maps & older homes): The district is clearly eligible under Criterion C for its collection of modest, middle class housing representing popular styles from the 1920s through the 1950s with a handful of earlier structures being remnants from the town's earlier agrarian period. The building in the upper right is one of the oldest, dating from c. 1890; it's a nice Queen Anne building that was believed converted to a funeral home during the period of significance, which is c. 1890 to 1960. The district is basically the union of three subdivisions: Elmguard, opened around 1918, the Kodak Employees Realty Corporation, roughly from 1921 through 1942 and the Hoover/Vista section representing the post-WWII and final phase of development. The lower right shows the west side of Elmguard Street looking toward West Ridge Road and the lower left map shows the property just south of the

nominated district and why the Kodak Employees Realty Company developed the streets to the north. The two maps are from the same the same 1924 atlas, just on different pages.

Slide 3 (Hammond +): Most of the streets were opened by the Kodak Employees Realty Corporation with financing through the Eastman Saving & Loan Association (another company perk). Most of the houses were built by local builder George Long, who also provided the house plans, hence the cohesive appearance. The realty company was able to keep the cost of construction between roughly six to seven and one-half thousand dollars through the purchase of land and bulk materials. The houses from the KEREC development (and the older Elmguard Subdivision) are mostly modest Tudor, Craftsman and Colonial Revival designs.

Slide 4 (Hoover School & Vista Drive): The final phase of neighborhood expansion occurred on the west end, mostly after World War II. Prior to the war, Willis Britton opened Hoover Drive and donated land for a

school that was named in his honor. As more families moved into the neighborhood, the school expanded as well and was later renamed the Hoover Drive School and is now operated as a charter school, seen in the upper Image. Another realtor named William Henderson was largely responsible for building houses on Hoover and Vista Drives after buying lots in 1948 & 1949. Vista Drive is seen in the lower Image.

Slide 5 (View down Corona): In 1952, the three subdivisions (Elmguard, Kodak Employee Realty, and Hoover/Vista Drives) became part of the Koda-Vista Neighborhood Association, now known as the Koda-Vista Community Association, the sponsor of the district nomination. The association was originally formed in 1928 with a dual purpose of providing socialization for the residents and looking out for the needs of the neighborhood, one being lighting. The association had a hand in selecting the design of the streetlights. To date, we've received only one letter of objection indicating strong support for the district and the

continued information campaign by the association for the project.

Once again, I'll ask if Gina would like to make any comments.

Other questions? Comments?

Palatine Bridge Historic District, Montgomery County

Slide 1: Montgomery County is outside of my territory, so I ask you to bear with me on this one. The Palatine Bridge Historic District is significant under Criterion C for its architecture and Criterion Consideration A for transportation, largely due to the railroad helping to lessen the villages isolation, and later the automobile. With new bridge replacements, the village pretty much became a bedroom community for Canajoharie, across the river since that's where most of the jobs were located. Early in its post-Revolutionary War history, a bridge connected the two and the bridge continues as a major artery, now that the on-ramp to the Thruway is on the Canajoharie side. The current bridge was constructed after the period of

significance (c. 1739-1966) and is therefore not included in the nomination.

Slide 2: The village is the sponsor for the nomination, which is the result of a Preservation League/NYSCA funded survey. I need to mention that the nomination draft you received included map with a slightly different east boundary. The boundary pictured here is the correct one and shows a significant degree of integrity with the noncontributing resources outlined in green and one large individually listed property, the Frey House. This is the boundary that I would ask you to consider and approve.

Slide 3: Furthermore, we need to address the elephant in the room, or rather the district. The nominated district has two previously listed, now demolished properties. The one pictured in the upper right is the Palatine Bridge Freight House that was listed in 1973 and demolished around 1980. The property was made into a municipal park and the surviving historic feature is the Gothic structure containing the water fountain,

seen in the upper left. The other listed building was the Webster Wagner House, also listed in 1973 and demolished in 2016. We (the SHPO) elected to keep the site within the nominated district should there be archeology issues and the building seen behind the empty lawn might be associated with the Wagner House, but additional research needs to verify this presumption.

Slide 4: Palatine Bridge initially formed along the Mohawk Trail, now SR-5, or in the village, East and West Grand Streets and later along Lafayette Street also known as SR-10. If you keep traveling north along route 10, you'll hit the thriving metropolis of the hamlet of Stone Arabia. If you keep going east along Grand Street, you'll eventually encounter the village of Fonda. Both Fonda and Canajoharie both have recently National Register listed historic districts. The settlement was at first tied to agriculture until the railroad came through in the mid-nineteenth century. The images here show parts of the north side of West

Grand Street and you can see the variety of ages and styles of architecture, showing the growth the community.

Slide 5: This is the south side of West Grand Street.

The upper right shows the c. 1900 limestone schoolhouse that served the local school population for half-a-century before consolidating with the Canajoharie schools. It is now an office building.

Slide 6: In the early twentieth century, Route 5/Grand Street became part of the Mohawk Turnpike. Two contributing properties survive from that era, one being a seven-bay brick garage/auto repair shop just east of the bridge and the other, a gas station seen on the left. Historic buildings in Palatine Bridge were featured in automobile guidebooks such as the historic Fort Frey, seen here pictured in a 1924 guidebook.

Slide 7: The nomination includes a nice narrative describing the village gradually becoming a bedroom community for Canajoharie, especially after the opening of the Imperial Packing Company around 1910 and later,

Beech-nut, which is now sadly largely missing. Seen here is the lower end of Lafayette Street which shows that despite it being one of the older streets in the village, residential development began in earnest in the early twentieth century.

Slide 8: The same can be said for Center Street, seen here.

Slide 9: One of the last streets to open was Carman Court, a post-WW II section with a handful of mid-twentieth century Cape Cod homes. The end of Carman Court features one of two cemeteries included in the district, this one being an early settlement era burial ground with some headstones with German inscriptions. A total of 211 contributing buildings are in the district with roughly 90% of them being residences. Even with the loss of the Webster Wagner House and Freight House, the streets and accompanying buildings in the nominated district are little changed since built and non-historic infill is limited to directly across from the bridge. The intact resources underscore the themes of settlement, transportation and architecture that create a thread throughout the period of significance.

Fultonville Historic District

Montgomery County

[Map] The Fultonville Historic District is significant under Criterion A in the areas of transportation, settlement, and community development for its role as a significant Mohawk Valley commercial center during the 19th and 20th centuries. The district is additionally significant under Criterion C in the area of architecture for its collection of residential and commercial buildings reflecting the community's prosperity during the historic period. (point out major features on map)

[Mohawk River] The settlement and growth of Fultonville is directly related to its location along natural and man-made transportation routes, which enabled it to transition and flourish from river and road to canal and rail. The community was settled at the intersection of an early north-south road and bridge crossing of the Mohawk River. When the Erie Canal was completed through the village, this multimodal transportation network made the Village a particularly important stop.

[Commercial buildings] The settlement thrived, and the village was chartered in 1848. The construction of the West Shore Railroad in 1883 along the south bank of the canal and the 1919 opening of the Barge Canal on the Mohawk River both served as important boosts to the village's transportation-focused economy. The village's commercial buildings on Main Street largely reflect its late 19th century growth. (frame freight depot)

[Van Eps Farmhouse] South of the village, Main Street climbs up the hillside. The Van Eps farmstead, located at the height of land, forms its southern border and reflects the continuing importance of agriculture into the second half of the nineteenth century and the value the canal brought to it.

[Nice residential] The densely packed village features a combination of more high style residential buildings on its more prominent avenues...

[Modest residential] ... as well as more modest examples. Many of these are located along the former canal route and as a group reflect the built landscape that served canal workers.

[Cemetery] (village rural cemetery on the hillside south of the village)

[Starin Mansion] John Starin, the village's primary industrialist and benefactor, established his large summer home on the hill during the late 19th century. Starin's silk mill operated into the twentieth century and inspired the creation of smaller silk and glove making operations throughout the village.

[Prospect Ave] The construction of the Thruway over the canal route ca. 1955 marks the end of the period of significance. While this did result in the

loss of some resources, the route largely preserved the village's historic plan and architecture.

Draft by Jessie Ravage

Survey and NR supported by a Preserve NY grant

Dorrance Brooks Square Historic District

Harlem, New York Co.

[139th Street + Map] The Dorrance Brooks Square Historic District is significant under Criterion C in the area of architecture as an example of a late 19th century Harlem neighborhood distinguished with richly detailed row house architecture, churches, and apartment buildings.

[Rowhouses - Edgecombe Avenue] Between 1886 and 1904, the four largest blocks in the eight-block district rapidly took form as a residential enclave with 12 rows of private houses designed by 10 different architects for 8 speculative developers.

[Rowhouses - W 136th St] The blocks reflect the transition away from Queen Anne and Romanesque styles to lighter and more restrained Renaissance Revival styles. Early residents were upper middle class merchants and professionals and well-off immigrants.

[Apts - St. Nicholas Ave] Overspeculation and an economic downturn effectively halted development until 1913, when conditions favored the construction of apartments for commuters. The five earliest apartments are modestly designed; the last, constructed in 1930, features Art Deco flourishes and was intended for black residents of means, reflecting the changes in the district's population, and Harlem's generally, to an almost entirely black one.

[Dorrance Apts] The district is also 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, when extraordinary artistic and intellectual output by black writers, artists, performers, sociologists, civil rights activists, and others brought Harlem global recognition. 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 Dr. May Edward Chinn, the first female doctor in Harlem, Augusta Savage, Georgette Harvey, and Shirley Chisholm.

[St. Mark's; Mt. Calvary ME; Grace Congregational] 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.

[DBS] 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. Brooks died in action while serving in a segregated military regiment in the First World War.

[Truman 1948] The square's symbolic association with Brooks made it a frequent site of protests, marches, commemorations, and political rallies. On two occasions, in 1948 and 1952, 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.

[Rowhouses - Edgecombe Avenue]

Draft by Marissa Marvelli, Letters of Support from 40 property owners, NYC LPC

32nd Police Precinct Station House Complex

1850-54 Amsterdam Avenue, New York Co.

[Overview] The 32nd police precinct station house complex is significant under Criterion A in the area of government and politics for its association with the growth and development of the New York City Police Department as it evolved into a professional city bureaucracy. It is also significant under Criterion C in the area of architecture of its collection of buildings reflecting the changing nature of police station design in New York City between the 1870s and 1920s.

[Elevation x2] While NYC's creation of a police department in 1845 made it the first American city with full-time professional force, it remained small and underfunded. Until the early 1860s, most station houses were rented and inadequate to meet the needs of officers. In 1862, the Metropolitan Police Board appointed Nathaniel D. Bush the architect for the department. In that role, he was responsible for designing a significant number of new station houses and altering older ones to meet contemporary standards. The 32nd police precinct complex was built to his design in 1871-72.

[Roof detail] The station house and attached prison is a fine example of post-Civil War civic architecture in the French Second Empire style, and retains its integrity to a high degree. The design reflects the creation of a professional identity and image for the police force and the pride the city took in building small-scale civic buildings in city neighborhoods where they came to symbolize the importance of the city in residents' lives.

[Plan] Bush's plan for the station house reflected the practical needs of the department and the public. As officers were on duty for a long period of time, the station house needed to include public and office spaces as well as sleeping quarters.

[Interiors] (intact - owned by St. Luke's AME Church / community based nonprofits since 1980s)

[Prison] To the rear, an attached prison with small cells provided temporary holding space for the precinct.

[Garage] The garage, built in 1925-26, replaced an earlier stable on the same site. Its more utilitarian design marks a change in civic architecture to simpler, more economical buildings. It also provided efficient, purpose-designed space for a police force increasingly reliant on automobiles.
[Garage interior] (ITC)

[Historic]

Approved Part 1
Letter of Support from NYC LPC

(Station until 1975)

Fourth Avenue Methodist Episcopal Church
4616 Fourth Avenue, Kings County

[Overview] The Fourth Avenue Methodist Episcopal Church is significant under Criterion C in the area of architecture as a good example of the Akron Combination Church as designed by its originator, George W. Kramer. It is additionally significant under Criterion A in the area of social history for its association with the growth and development of the congregation and the surrounding community of Sunset Park.

[Elevation] The congregation was originally established as a mission of Brooklyn's Eighteenth Street Church during the 1870s. The congregation grew alongside the surrounding neighborhood after the introduction of new transportation improvements between 1889 and 1893. Hundreds of speculative rowhouses were built in the new neighborhood of Sunset Park by 1900. In response to its growing needs, the congregation purchased this site in 1885, constructed a parsonage in 1890, and built this church in 1893-4.

[Elevation] The congregation hired the firm of Weary & Kramer, which was nationally known for its church designs. Kramer commonly used the Romanesque Revival style, as he did with the Fourth Avenue Methodist Episcopal Church, to create a unified design that suited the larger scale buildings typical of his combination church plans.

[Sanctuary] Kramer's Akron Combination Church plan consisted of a semicircular arrangement of Sunday School classrooms connected to an auditorium style church sanctuary with a movable partition. This plan provided the dual benefit of providing space for group and individual instruction in Sunday Schools, which were growing in importance, and creating overflow seating capacity for the sanctuary during periods of high attendance or special occasions.

[Sanctuary doors]

[Sunday School doors]

[Sunday School] Completed as the neighborhood developed rapidly around it, the attractive church immediately began to serve as a social and cultural neighborhood anchor. The congregation, which had over 300 members when the building was completed, reached a high of nearly 3,000 during the mid-twentieth century.

[Stained glass]

**Draft by William Morache for Sacred Sites
Letter of Support from NYC LPC**

(Tian Fu UMC - Chinese - since 2004)

Frederick and Annie Wagner House & St Patrick's Roman Catholic Church

37 Juniper Avenue & 38 Mayflower Avenue, Smithtown, Suffolk County

[Church / House] (slightly complicated but fascinating property; multiple layers of significance associated with Wagner House and St. Patrick's; two sig. resources, 2.5 acre property)

[House / Wagner] The Frederick and Annie Wagner Residence is nationally significant under Criterion B in the area of transportation for its association with Frederick J. Wagner of national and international auto racing fame. Wagner started his career in newspaper and magazine publishing with an early focus on bicycle and automobile racing. After nearly a decade of work as an editor, promoter, and publisher of magazines including *Bearings*, *Cycle Age*, and *Motor Age*, he began writing for the *New York Times* and *House Beautiful*.

[1906 flag photo] In addition, Wagner rose to prominence through his work as automobile racing's most well-known starter. As the American Automobile Association's sanctioned starter, he was involved in numerous prominent races, including the Vanderbilt Cup, the Indianapolis 500, the early Ormond-Daytona races, and many others. (1906 Vanderbilt cup - first use of checkered flag)

[Under Construction / Craftsman] The house, constructed in 1912 as the seat of Wagner's Sunnybrook Farm, is also significant under Criterion C in the area of architecture for its design by Gustav Stickley and its method of construction. The Wagner residence is one of a handful of buildings known to be directly designed by Stickley himself and one of only 221 house plans published in the *Craftsman*. The house was constructed using the Van Guilder system, a yet-to-be-patented system of cost-effective monolithic hollow wall concrete construction. After the completion of this project, Van Guilder became an important advertiser and partner for Stickley.

[Interior] Stickley provided the Wagners with a first floor plan similar to what he designed for his own home in Syracuse, considered his first Craftsman style interior. (Plan and interior detailing largely intact - a bit worse for wear)

[Wagner outing] While in Smithtown, Wagner continued to write for national publications, work in different aspects of the automobile industry, and traveled to start prominent races across the country. From 1911 to 1922, Wagner held annual outings at Sunnybrook Farm that brought famous racers and auto industry leaders from Broadway and across the United States. The farm provided Wagner and the auto industry a venue for networking and comradery. Wagner sold Sunnybrook Farm in 1923 and retired to California. The farm was subdivided nearly immediately and was the focus of new suburban residential development.

[St. Patrick's] St. Patrick's Roman Catholic Church, now the Byzantine Catholic Church of the Resurrection, is locally significant under Criterion C in the area of architecture for its Tudor Revival design by architects McGill and Hamlin and under Criterion A in the area of social history for its association with the growth of the congregation. When St. Patrick's was established as Smithtown's first Catholic Church in 1835, the Catholic community was located outside the hamlet. After the church was destroyed by fire in 1927, the congregation chose to move to the center of Smithtown.

[Interior] They commissioned McGill and Hamlin to design a new church building, completed in 1929. This move, as well as the ability to hire well-known architects for what remained a mission church, reflected the congregation's growth, greater acceptance within Smithtown, and new associations with wealthy suburban congregants.

[Entrance]

[Interior] (painting or carving on beams never executed)

[Windows] (McGill involved in stained glass design) Over the next 20 years, the congregation grew significantly, allowing it to become its own parish in 1952. That year, St. Patrick's acquired the former Wagner residence as its rectory, uniting these two resources on a 2.5 acre parcel once part of the Wagner Estate.

[Church & House] St. Patrick's moved to a new building in 1967 and sold the property to the Byzantine Catholic Church of the Resurrection soon after. While the rectory had fallen into disuse in recent decades, the congregation has been excited to discover the house's connections to Stickley and Wagner and is working to raise funds to restore the building.

**Draft by Corey Geske, local independent historian
Grant candidate**

East Marion Main Road Historic District

[Streetscape] The East Marion Main Road historic district is significant under Criterion A in the areas of settlement, commerce, and social history for its association with the establishment and growth of the hamlet of East Marion in the Town of Southold. It is additionally significant under Criterion C for its collection of architectural resources reflecting the founding settlement population, the growth of the community's year round population and its economic means into the 19th century, and the gradual influx of seasonal residents into the late 19th and early 20th c.

[Map] The district reflects the organic development along Main Road, the primary road on the north fork of Long Island. During most of the period of significance, ca. 1757 - 1953, virtually every household in East Marion was supported by fishing, farming, or a combination of the two.

[Half houses] Initially settled during the 17th century, East Marion remained lightly populated due its remote setting and was further disrupted during the Revolutionary War and War of 1812. The earliest surviving buildings are simple post and beam dwellings sited close to Main Road. (Both of these examples feature elaborate doorways constructed by Amon Tabor II)

[Transitional] The completion of a wharf and the Long Island Railroad to neighboring Greenport in 1827 and 1844, respectively, created new employment opportunities and connected the remote community to distant markets. Farmers began to specialize in market crops, fishermen enlarged their businesses, and the region opened to tourism.

[Italianate] These new economic advantages are directly reflected in East Marion's build environment. Many simple homes were updated and expanded and new homes were constructed to reflect their owner's success. Newly wealthy sea captains tended to construct larger Italianate and Victorian homes set slightly further back from the road.

[Churches] East Marion's church and chapel reflect the community's vibrancy during this period. The community had a strong chapter of the Sons of Temperance, hosted revivals, and held social and civic meetings in these community spaces. (note temperance v prohibition)

[Foursquare / Bungalow] Early 20th c buildings on Main Road include Classic Revival homes, summer estates set far back from the road, modest cottages, and catalogue houses from the Sears-Roebuck and Gordon-Van Tine companies. (diversty - summer v. year round)

[Post office] The completion of the East Marion Memorial Post Office and new Fire Station in the mid-twentieth century, both of which are located at the core of the community physically and socially, represent the last significant physical change to the community's operation and appearance. (WWII memorial 1947 - need for a PO desire for a memorial; only known)

[Early house]

Sponsored by East Marion Community Association

**Draft co-written by Ruthann Bramson, William Clayton, and Robert Harper
LOS from the Oysterponds Historical Society, 3 owners; LOB from 7 owners**

STATE REVIEW BOARD MEETING NOTES – June 2019

Jennifer Walkowski

**James H. Case III and Laura Rockefeller Case House, Van Hornesville,
Herkimer County**

Homeowner tax credit project

Slide 1: Title

The James H. Case III and Laura Rockefeller Case House, located in Van Hornesville, Herkimer County, New York, is locally significant under criterion C in the area of Architecture, as an excellent representative example of a mid-20th century Modern style summer house complex. The Case House is also notable as the first large commission by architect Willis N. Mills Jr. It was built for the Cases in 1962-1963 and recognized by *Architectural Record* in 1967 as a “house of the year.” The property consists of a main house and a smaller guest house in a complementary form and style; this small compound served as a rural retreat for the Case family and their guests for nearly half a century.

Slide 2: Exterior

The buildings have many Modern elements, as well as emerging Post-Modern architectural influences, but also show influences from traditional, vernacular architectural forms and materials in their use of space, massing, and choice of materials, which the architect referred to as “a common barn-building vernacular.” The complex appears to be an early example of the style that became known as the Shed style, which combined simplified geometric masses with rustic, usually natural stained wood finishes.

Slide 3: Terrain

The complex is the work of architect Willis N. Mills Jr., the Princeton-trained architect and son of Modernist architect Willis N. Mills Sr. of New Canaan, Connecticut. Willis Jr. joined his father’s firm, SMS Architects, in 1963, shortly

after designing the Case House. He eventually became president of the firm and produced a number of other notable commissions during his career in New Canaan, specializing in residences and libraries.

Slide 4: House Interior

Common to mid-20th century architecture, the main house and guest house are clearly internally divided to separate private activities, such as sleeping, from public entertainment spaces. The Case House is a symmetrical building consisting of two cross-shaped elements, mirrored in their form, connected by a flat-roofed, glass-walled hyphen. The hyphen contains more intermediary spaces including entry, storage, a breakfast nook, and a play room. The east unit is the living area, and the west unit is the sleeping area. The living portion was meant to be more public, allowing for entertainment, while the sleeping area was intended to serve more as the private family quarters.

The complex remained in the ownership of James H. Case III until 2003, when it was purchased as a second home by a new buyer, who sold it to the current owners in 2017. After more than fifty years of ownership by only two families – and limited use as a second home – the building retains almost all of its original features and is an excellent example of its architect's work and of 1960s architecture.

Run through slides 5-11

Slide 5 Cover of the Architectural Record article from 1967

Slide 6 Kitchen – 1967, now

Slide 7 Main House Downstairs, public areas showing fireplace and music room.

Slide 8 Bedrooms

Slide 9 Music Room

Slide 10 Guest House

Slide 11 Guest House, common living room 1967, now

This is the Case House, are there any questions?

Sacred Heart Roman Catholic Church Complex, Niagara Falls, Niagara County

Tax credit projects

Slide 1: Title

The Sacred Heart Roman Catholic Church Complex is significant as an example of a parish complex that reflects changing architectural trends over nearly 70 years of development from the late-nineteenth through the mid-twentieth century. The complex is being nominated under Criterion C in the area of Architecture and under Criterion A in the area of Social History. The Sacred Heart Roman Catholic Church Complex was established in the mid-nineteenth century to serve a residential community that had recently developed in the surrounding area due to its proximity to the Suspension Bridge, an important connection between the US and Canada completed in 1855. In that same year, Bishop Timon authorized the establishment of a mission church to serve the budding neighborhood of Suspension Bridge, and the first church on the site was completed in 1856.

Slide 2: Sanborn

Sacred Heart church complex consists of four contributing buildings, including a church, rectory, convent, and school. An addition was added to the school in 1960, which is not shown on this map.

Slide 3: Church

The Gothic Revival church anchors the complex, built in 1889 by Michael Sheahan to replace the older church on the same site that had been destroyed by fire the previous year.

Slide 4: School

The complex has significance for the school building, designed in a restrained Italian Renaissance style in 1900 by architects Orchard and Joralemon and later expanded with a Modern Style addition in 1960 (not shown on this sanborn) that demonstrates the evolution in school architecture through the mid-twentieth century.

Slide 5, 6: Convent, Rectory

The complex also includes two excellent examples of Romanesque Revival style residences affiliated with the church: a convent built in 1907 and a rectory built in 1910, both constructed by Eagen and Cox. The church, convent and rectory are distinctive examples of their respective styles and types, accommodating the needs of the growing and active parish.

Together, these four buildings demonstrate not only a varied collection of architectural styles, but also the growth of the Sacred Heart parish in north Niagara Falls from the late nineteenth to the mid-twentieth century. By the time the present church was constructed in 1889, this community was growing and expanding

significantly as a result of industrial development occurring in Niagara Falls. The construction of the school, convent and rectory indicates the need to expand the church campus in order to provide all the necessary services to this growing community in the early twentieth century and into the mid-twentieth century, when the parish membership reached its zenith. Serving as an excellent collection of religious architectural styles as they developed over time, the period of significance for the Sacred Heart Roman Catholic Church Complex is 1889-1960. This period begins when the church was constructed in 1889 and includes the construction of the school in 1900, the convent in 1907 and the rectory in 1910. The year 1960 marks the end of the period of significance, when the rear addition to the school was completed.

This is the Sacred Heart Roman Catholic Church Complex, are there any questions?

Delaware Avenue Medical Center, Buffalo, Erie County

Tax credit project

SLIDE 1: Title

Delaware Avenue Medical Center in Buffalo is locally significant under Criterion C in the area of Architecture as a representative example of a mid-century medical office building, rendered in a modest International Style. Developed by Bernard King of King Home Builders and designed by prominent local firm Backus, Crane

& Love, the Delaware Avenue Medical Center contributed to Buffalo's expanding medical industry in the postwar era upon its completion in 1958. When the facility opened for business, it represented modern American medical advancement and service. The building typified the postwar wave of medical office buildings.

SLIDE 2: Historic Photo

Medical office buildings emerged in the early twentieth century in concurrence with advances in professionalization and specialization in the medical field. By 1935, the cost of medical education grew, and medicine became a profession of the privileged. Specialization was stressed and highly esteemed in the medical community, while the reliance on the general practitioner or “family doctor” diminished. General practitioners and family doctors began to lose headway as they were prevented from performing hospital work, medical procedures and other activities. In addition to the changing medical practice, advancements in the field of medicine itself also began to change the way facilities were used. New antibiotics reduced the likelihood of postoperative infection and contemporary anesthetics hastened a patient's recovery from surgery, making long hospital stays less necessary and less common. Procedures that had taken place in the hospital in the late 19th and early 20th century were now being relocated to adjunct sites that were more convenient, easier to find and with a more commercial atmosphere. This postwar ideology centered around a type of design that offered easy accessibility in a single facility, a “one-stop-shopping approach” that would successfully meet all of a family's healthcare needs.

SLIDE 3: Exterior

Located adjacent to the former Millard Fillmore Hospital at Gates Circle, the Delaware Avenue Medical Center reflected common design elements of this building type, with seventy office suites containing a variety of practices, a pharmacy, optician's office, snack bar, elevators, and air conditioning. It was hailed as "one of the most modern medical centers in the country" when it opened in 1958. The use of the International Style suited the image and function of the Delaware Avenue Medical Center. The clean, modern aesthetic appealed to the medical industry's concern for modern technology and sanitary conditions, while the structural frame afforded flexible interiors appropriate for a speculative office development. The building retains defining characteristics such as the rectangular footprint and ribbon windows that assert its functional and efficient design.

This is the Delaware Avenue Medical Center, are there any questions?

Alexandra Apartment Hotel, Schenectady, Schenectady County

Tax credit project

SLIDE 1: Title

The Alexandra Apartment Hotel is a five-story Queen Anne style multi-unit residential building whose construction was associated with the growth of downtown Schenectady in the early 20th century. The Alexandra Apartment Hotel is locally significant under Criterion C in Architecture as an example of the apartment hotel typology. The building also broadly reflects the type of multi-person dwellings erected throughout Schenectady to accommodate General Electric's growing workforce, and is locally significant under criterion A in the area of Social History. The period of significance for the Alexandra Apartment

Hotel stretches from 1900 until circa 1923. These dates encompass the entire period during which the building functioned as an apartment hotel. After circa 1923, the Alexandra was used as a more traditional apartment house. The period of significance also corresponds to the period in which General Electric employees made up the vast majority of the Alexandra's residents, reflecting the building's importance as an upscale living space for GE's white-collar employees and technical experts.

SLIDE 2: Historic image

Due to the rapid expansion of the General Electric Company between 1887 and the 1910s, thousands of people moved to Schenectady and the city experienced a boom in housing construction. The Alexandra was built in 1900 and targeted a clientele that primarily consisted of employees of the General Electric Company, whose industrial works were only a short trolley ride away from the building. During its first twenty years, the Alexandra primarily attracted General Electric employees who wanted to live near the Stockade neighborhood, Schenectady's most distinguished residential neighborhood. Many of these tenants were well-educated technicians and sought lodgings that reflected their position of prominence within the company.

Slide 3: Exterior

As a building type, the apartment hotel fused design elements from apartment houses and hotels, catering to a clientele that sought the homey feeling of an apartment as well as the dining and service amenities of a hotel. Like apartments, apartment hotel units were built to maximize rentable space and light exposure.

The first floor of an apartment hotel most resembled a hotel and generally contained dining rooms and lounges, giving guests a common space in which to relax.

SLIDE 4: Interior

The Alexandra retains these key features that distinguish apartment hotels from other multi-person building types. The building's first floor retains evidence of its original configuration and the original layouts of the building's upper floor suites are intact.

This is the Alexandra Apartment Hotel, are there any questions?

JAMES BALDWIN RESIDENCE

New York, New York County

This is the James Baldwin Residence, which is on West 71st Street on Manhattan's upper west side. This is the 6th nomination listed or updated under our two LGBT Underrepresented properties grants, and I'm pleased to announce that we've just received a third grant to do two more nominations -- and to be awarded a grant in each of the three rounds of competition is a very high complement to these scholars and to this project in general ---

The Baldwin Residence is exceptionally significant under Criterion B and Criteria Consideration G in the areas of literature and social history for its association with the prominent American author and activist James Baldwin during the final period of his life, 1965-1987, when he owned this house and it served as his primary American residence. James Baldwin made profound and enduring contributions to American literature and social history. As a gay black author, civil rights activist, and social commentator, Baldwin transformed discussions about race and sexuality in America and abroad. He was an ever-present figure in the literary, political, and social circles of his time; he spoke critically and engagingly with everyone from heads of

state to everyday people; and his biographer called him "the most prominent writer to chronicle and critique the U.S. Civil Rights movement."¹

James Baldwin was born in Harlem in 1924, and during his childhood and his early literary career - through the late 1940s - he lived in several apartments in Harlem and Greenwich Village, where he published his first novels. However, due in large part to racial tensions in the United States, and especially to personal persecution in his native New York, Baldwin lived and worked primarily in France after the 1940s. Despite his physical exile, much of his work continued to center on New York and on America's ongoing struggles with race.

In the late 1950s Baldwin began his active involvement with the civil rights movement. He began returning to the states; he made a number of trips to the south; he met Martin Luther King Jr, Malcolm X, Bayard Rustin, and other civil rights leaders; he took part in the 1963 March on Washington, and in the 1965 voting rights march from Selma to Montgomery, where this photo was taken with Bayard Rustin. He said that after he had met these leaders, he felt that he had to go back to America because he knew what his role was - that he could get a story past an editor's desk - and that once he realized that he could do something, it would be hard to live with himself if he didn't

As a result, his extensive body of work in the last period of his life focuses on themes of great relevance to the major questions that America faced in those decades, and his establishment of a permanent residence in New York in the this period corresponds with his decision to speak and write publicly about the Civil Rights movement in those decades.

He was also close to his family, including his mother, his sisters, and their children, and he was deeply connected to New York City and considered it his home. Thus he purchased and moved into this building on the Upper West Side in 1965. His mother and other relatives also lived there, both during his lifetime and after his death. This is the New York City residence associated with him for the longest period of time during his adult life and the place

¹ Douglas Field, *James Baldwin* (Tavistock, U.K.: Northcote House Publishers, 2012), 9.

most closely associated with his activities involving African American and gay civil rights.

The building itself was constructed in 1890 as a single family house; in 1961, a few years before Baldwin's purchase, it was completely redesigned in a modern aesthetic and divided into apartments by architect H. Russell Kenyon

Changes included removing the façade and recladding it with white glazed brick, and changing the fenestration by grouping metal double-hung windows on the upper floors to suggest picture windows.

The entrance was relocated to the ground level, where a new sunken, modern glass and aluminum door was set within a grey granite surround; glass blocks were used in the large basement window opening to provide both light and privacy. The exterior is almost pristinely intact to Baldwin's period.

The interior was divided into ten, small, one-bedroom apartments, two in the basement and two on each upper floor. Each apartment had simple plaster walls and no moldings or other decorations. Baldwin's mother lived in Apartment 1B, on the floor above his, and his sister Gloria lived in Apartment 4A - both of those apartments retain their overall configuration - and all the apartments retain features such as ceiling heights and windows.

Public spaces had simple modern finishes, including a vestibule with a terrazzo floor and small square glass tile walls, halls with terrazzo floors and plaster walls, and a narrow stair with aluminum rail. All of these features survive in the public spaces

Baldwin lived in Apartment B on the ground floor rear. It was a 600-sq-foot, L-shaped, two-room unit, with access to the backyard. You entered from the rear hall door into the living room - which is on the left - - where Ken Lustbader is standing [wearing a red sweater] -- and the galley kitchen was to the right of the entry (where piano is). [the door to the front apartment was opened in the 90s - but I don't know when the kitchen was removed]

The image on the right is Baldwin's bedroom - where there was a window and a door to the garden - as there still is.[the door looks like a replacement] Even though the wall between the two rooms has been removed, you can see

where it was [where the two support columns are in both photos], and the two room configuration is still readable. Like the other apartments, this space would have had plain plaster walls, no moldings or other decoration, and just a simple kitchen. -It was a very small, very plain space and it remains a very small, very plain space. It is understandable as the apartment it was and it retains a sense of functional and spatial integrity, even though today, Baldwin's entire apartment is part of a larger duplex that also includes the first floor.

During the period that Baldwin lived here, the apartment was much more than just a space to eat, sleep and write. Rather, the apartment and the house itself was a vital hub for family and for black civil rights activists and jazz and literary figures.

These few photos are actually stills from an interview - but they show Baldwin with family and friends in the house.....Here he's being interviewed - and some think the interview took place in the apartment itself
This is his mother in her apartment on the floor above
And these are shots of two different family gatherings in the house - possibly in his mother's apartment; we don't know for sure
And the photos on this contact sheet are actually him on another occasion in the garden

We also have recollections from Baldwin's niece about the kind of literary and social activity that took place here. She recalled that people "from all walks of life seemed to sense his imminent arrival and flocked to 71st Street, knowing they would find him there. Some followed him home from speaking engagements to extend their time in his presence a little longer.

She also recalled his arrivals as joyous and celebratory, saying that "The energy and vitality at 137 elevated to a fever pitch as soon as he hit the door. Even before he arrived, the house was set ablaze with excitement and anticipation..... "Jimmy's coming!" could be heard all throughout the house" as her grandmother, mother and aunt ran up and down the stairs "of the small, white-brick, four-story apartment building, preparing for the onslaught of visitors"

She went on to describe the food, friendship, fellowship, and extended family descending on the home, including many notable black literary figures, some of whom she named, including Aunt Toni [Morrison], who lived there for a time, and she called all of them her extended family

She shared accounts of the important conversations held there: "about feminism, race, Africa, poverty, the Vietnam War, black male and female relationships, black men and white women, the FBI and whether they were listening." Her recollections reveal the depth of his bonds with his fellow writers and freedom fighters, black women and men who later made notable contributions to the literary field and civil rights movement.

During his period of residence, eight of Baldwin's works were performed or televised and he published fourteen written works, including novels, essays, plays, screenplays, dialogues, and a book of poetry. He wrote a children's book featuring his niece and nephew and used this house, where they lived, as inspiration. His influence was especially noteworthy for the black LGBT community, and during his residence Baldwin spoke publicly on homosexuality, racism within the LGBT community, and homophobia. And he also wrote several major novels featuring gay or bi-sexual characters during this period

Baldwin died on December 1, 1987, in France, and his funeral was held at the Cathedral of St. John the Divine. crowds of people gathered to honor him, and Maya Angelou, Toni Morrison and Amiri Baraka paid tribute.

More than thirty years after his death, Baldwin's work and commentary continue to be relevant and referenced in discussions regarding marginalized communities. if you saw the movie, *I am not your Negro*, last year, the context related in that film is very much the context of Baldwin's life during the period in which this was his home

Because this building was the center of Baldwin's family and intellectual life during the final 32 years of his career -perhaps his period of greatest influence on American culture - this resource best represents his contribution to American life.

Letter of support from LPC and support from owner

