



A GUIDE TO HISTORIC NEW YORK CITY NEIGHBORHOODS

ADDISLEIGH PARK

QUEENS





The Historic Districts Council is New York's citywide advocate for historic buildings and neighborhoods. The Six to Celebrate program annually identifies six neighborhoods that merit preservation as priorities for HDC's advocacy and consultation over a yearlong period.

The six, chosen from applications submitted by community organizations, are selected on the basis of the architectural and historic merit of the area, the level of threat to the neighborhood, the strength and willingness of the local advocates, and the potential for HDC's preservation support to be meaningful. HDC works with these neighborhood partners to set and reach preservation goals through strategic planning, advocacy, outreach, programs and publicity.

The core belief of the Historic Districts Council is that preservation and enhancement of New York City's historic resources—its neighborhoods, buildings, parks and public spaces—are central to the continued success of the city. The Historic Districts Council works to ensure the preservation of these resources and uphold the New York City Landmarks Law and to further the preservation ethic. This mission is accomplished through ongoing programs of assistance to more than 500 community and neighborhood groups and through public-policy initiatives, publications, educational outreach and sponsorship of community events.



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The Six to Celebrate is generously supported by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature. Additional support is provided by New York City Councilmembers Erik Bottcher, Gale A. Brewer, Cristopher Marte, Keith Powers and Lincoln Restler.



231 West 29th Street, Suite 707, New York, NY 10001
tel 212-614-9107
e-mail hdc@hdc.org
www.hdc.org

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ADDISLEIGH PARK

Nestled between Jamaica and St. Albans, Addisleigh Park is a small triangular-shaped neighborhood composed mainly of freestanding single-family homes built mostly between the 1910s and 1930s. Manhattan lawyer-turned-developer Edwin H. Brown purchased the land that includes Addisleigh Park in 1892, and after retiring in 1902 he laid out a design for it. Brown was influenced by England's Garden Suburb movement, creating an area with ample open spaces, low density housing, and dwellings in a host of romantic revival styles that blend into a horticulturally rich, naturalistic landscape. Deed restrictions imposed by Brown helped set a design standard of the neighborhood, which included wide streets and large lots with homes setback 20 to 30 feet.

Built in brick, stucco, wood, and stone, the homes reflect the predominant architectural styles of the early part of the 20th century: English Tudor Revival, Colonial Revival, and the Arts and Crafts styles. Two of the earliest developers in the area were Addisleigh Homes Inc. and Burfrey Realty, followed by the prolific Rodman & English Company.

In the 1930s and 1940s, racially restrictive covenants were introduced to prohibit the sale of property to African Americans. This was actively disputed by members of the community, which already included almost 50 African-American families, and was eventually outlawed by the United States Supreme Court in 1948. Following this decision the demographic make-up of Addisleigh Park changed, becoming a hub for wealthy and educated African-Americans. Most notably, it became the home of renowned Black musicians and artists like Count Basie (**Site 3**), Lena Horne (**Site 13**), Milt Hinton (**Site 4**), Thomas W. "Fats" Waller (**Site 2**), Ella Fitzgerald (**Site 20**), James Brown (**Site 10**), Shirley Graham and W. E. B. DuBois (**Site 5**), among many others. Renowned sportsman Jackie Robinson (**Site 11**) and Roy Campanella (**Site 16**) also moved to the area, consolidating it as a safe community in which to raise their children and reap the rewards of suburban living within the boundaries of New York City.

Today Addisleigh Park remains a distinctive enclave with a remarkable sense of place due to its well-preserved built environment. Through the Addisleigh Park Civic Organization, the community has continuously advocated for the protection of the historic character of the neighborhood, acting as a liaison with city agencies. The organization first partnered with the Historic District Council in 2006 to document the architectural and social significance of Addisleigh Park, resulting in its designation in 2011 as a Historic District by the Landmarks Preservation Commission. The goal of this new collaboration is to help consolidate it as a cultural and historic destination, highlighting events like "Addisleigh Park Day" and the opening of "The Live End" (**Site 22**). This, to continue raising awareness and increase visibility of the cultural impact of this neighborhood.

This brochure was developed by the **Historic Districts Council** in partnership with the **Addisleigh Park Civic Organization**. The featured sites offer a glimpse into the neighborhood's rich history, inviting you to explore further and support efforts to protect, preserve, and celebrate its unique legacy.



ARCHIE SPIGNER PARK

Merrick Blvd & Sayres Ave

(1932)

NYC HD



Anchoring the neighborhood is the Archie Spigner Park. Originally named St. Albans Park, it is roughly bounded by Syres Avenue, Merrick Boulevard, Linden Boulevard and Marne Place. West of Merrick Boulevard there is a baseball diamond, while north of Sayres Avenue there are basketball, handball and tennis courts. The central section has a large lawn with several sitting areas, a playground and a public restroom.

The land was part of the town of Jamaica in 1861, and was transferred to the City of New York upon consolidation of the five boroughs in 1898. It was acquired by the Parks Department in 1914, and by the 1930s it developed a more formal design with a central lawn and surrounding pathways. It was named St. Albans Memorial Park in 1932, and expanded in 1936 and 1968. The main lawn was named Musician's Oval in 2021 in honor of the neighborhood's renowned residents.

Council Member Archie Spigner funded a large renovation in 2001. An Addisleigh Park resident, Spigner lived with his family at 112-10 175th Street. He was a former deputy majority leader for the New York City Council, a Democratic district leader, and was appointed the executive director of the Board of Directors of the National League of Cities. The park was renamed in his honor in 2022. *Photo courtesy of NYC Parks.*

LEGEND OF DESIGNATIONS

National Historic Landmark	NH L
National Register of Historic Places - District	NR D
National Register of Historic Places - Property	NR P
New York City Historic District	NYC HD
New York City Individual Landmark	NYC IL
New York City Interior Landmark	NYC INL

Although free-standing houses were the preferred typology in Addisleigh Park, there are a some interesting examples of rowhouses in the area. This group of Tudor Revival residences is part of a cluster that lines the north section of Sayres Avenue and goes around to 174th Street, while another small group of six houses is located at 111th Avenue and 173rd Street.

The brick structures seem to be the only ones developed by West Albans Homes Inc. They feature decorative brick and stone work, a projecting vestibule with clay tile half-hipped roof, and shared chimneys.

In 1940, No. 173-19 was purchased by American jazz pianist, organist, composer, songwriter and singer Thomas “Fats” Waller. Born in New York City, Waller started playing the piano when he was six, and later the organ at his father’s church. He studied under stride pianist James P. Johnson and attended Juilliard for composition. Waller became widely popular in the jazz and swing eras, with his best-known compositions, “Ain’t Misbehavin’” and “Honeysuckle Rose,” being inducted into the Grammy Hall of Fame in 1984 and 1999.

THOMAS “FATS” WALLER HOUSE

2

173-19 Sayres Ave

(1931, A. Allen)

NYC HD



WILLIAM “COUNT” BASIE HOUSE

3

174-27 Adelaide Rd

(1935-37, Fred Burmeister)

NYC HD



This two-story Medieval Revival brick structure was built by Ringhoff & English in the latest stages of Addisleigh Park’s development. It features an asymmetrical façade with variegated materials, such as stone, wavy clapboards, cement stucco and half timbering.

In 1940, the house was purchased by internationally renowned jazz musician William “Count” Basie, who resided there for 42 years with his wife Catherine and daughter Diane. Born in Red Bank, New Jersey, Basie moved to New York around 1920 to pursue a professional career as a pianist and by 1925 he was performing steadily at venues in Harlem. He joined the Bennie Moten band in 1929, forming his own group in 1935. Basie continued to play for nearly 50 years, with many notable musicians

coming to prominence under his direction, including tenor saxophonists Lester Young and Herschel Evans, trumpeters Buck Clayton and Harry “Sweets” Edison, and singers Jimmy Rushing and Joe Williams. Basie played a key role in establishing jazz as a serious art form played not only in clubs but also in theaters and concert halls, while solidifying the link between jazz and the blues.

4

MILT HINTON HOUSE

173-05 113th Ave
(1929, *Addisleigh Homes Inc.*)
NYC HD



Similar to Burmeister's Medieval Revival house at 175th Street and 113th Avenue, this two-story brick structure features variegated materials and a circular vestibule with a round-arch entryway.

It was purchased in 1950 by celebrated jazz bassist Milton "Milt" Hinton, who resided there until his death in 2000. Born in Vicksburg, Mississippi, Hinton moved to Chicago in 1919, becoming the bassist at Cab Calloway's Orchestra in 1936. He later moved to New York, and played with legends like Louis Armstrong and Benny Goodman, appearing in thousands of jazz and pop music recordings.

Throughout his career, Hinton took photos of his fellow musicians and friends and wrote insightful recollections, publishing several books. He received several awards for his contribution to the arts, including the American Jazz Master Fellowship from the National Endowment for the Arts. In 2006, this section of 113th Avenue and Marne Place was renamed Milt Hinton Place.

5

SHIRLEY GRAHAM & W. E. B. DUBOIS HOUSE

173-19 113th Ave
(*Ca. 1935*)
NYC HD



An example of the Arts and Crafts style, this two-and-a-half-story structure features double-gabled and intersecting gabled roofs, an enclosed porch, and a prominent brick chimney on the west façade.

From 1946 to 1952, it was the residence of Shirley Graham DuBois, a distinguished author, playwright and composer. She was a recipient of the prestigious Julian Messner and the Anisfield-Wolf Awards, and the first African-American woman to write an all-Black opera, *Tom-Toms: An Epic of Music and the Negro*.

In 1951, Graham married the famed Black civil rights advocate and historian W. E. B. Du Bois. He was the co-founder of the National Association for the Advancement of Colored People (NAACP) and editor of *The Crisis* magazine, becoming the most influential African American intellectual of his day.

MERCER ELLINGTON HOUSE

6

113-02 175th St

(1935-36, *Frederick J. Burmeister*)

NYC HD



Throughout the late 1920s and until the late 1930s, Ringoff & English worked with architect Fred J. Burmeister in Addisleigh Park. This Medieval Revival house is among the many he designed for the company, and features an interesting array of materials, a prominent chimney, intersecting roof gables, and a circular entryway vestibule with round-arch door and conical roof.

Born in Brooklyn to German immigrants, Burmeister is credited with almost 30 houses within the Historic District. Not much is known about his career, but he lived at 112-33 175th Place with his family from the late 1920s until his death in 1940, at just 47.

In 1949, band leader, composer, and singer Mercer Ellington purchased the property and resided there until 1965. He was the son of world-renowned composer and band leader Edward Kennedy “Duke” Ellington. Born in Washington D.C., Mercer Ellington grew up in Harlem and attended Columbia University, New York University and the Juilliard School. He led his own bands until 1950, when he began working with his father more permanently. After his father’s death, Ellington led the band for 20 years

Designed in the Medieval Revival style, this two-and-a-half brick structure features an asymmetrical composition, with slate-covered intersecting and combination gabled and gambrelled roofs, flared eaves, brackets, and eave returns. The main entrance is marked by a round-arch entryway with stone surround.

The house was built by Addisleigh Homes Inc. with designs by architect David Cohan, who worked for the company from 1927 to 1929. It served as the family home for Gerald C. English until his death in 1936.

Born in Manhattan, English was a prolific real estate developer, credited with building over 1,700 homes in Queens as a member of the firm Rodman & English. He and Alexander Rodman started as plumbing and heating contractors before they turned to real estate in 1924. By 1930 they were building in Rego Park (STC 2022) and two years later they ventured to Auburndale, in the northeastern part of Queens. The partnership was liquidated in 1934 and the firm became Ringhoff & English.

GERALD ENGLISH HOUSE

7

175-01 Murdock Ave

(1928-29, *David J. Cohan*)

NYC HD



BABE RUTH HOUSE

8

114-07 175th St
(1924-25, *Gustave B. Miller*)
NYC HD



Entrepreneur Frank J. Ross, Jr. was part of Addisleigh Park's first wave of development, building a total of 20 residences within the Historic District. This unique Colonial Revival house is among his earliest projects, for which he hired architect Gustave B. Miller, who would later become a developer himself and build ten other houses in the area.

The two-and-a-half-story brick structure features a symmetrical façade with a two-story semicircular portico, with Corinthian columns and molded entablature in line with the cornice.

It is believed that this was the residence of professional baseball player George Herman “Babe” Ruth. Born in Baltimore, Ruth had a difficult childhood

and spent most of his years in St. Mary's Industrial School for Boys, a reformatory and orphanage. There, he began playing baseball and was signed into the Minor League in 1914, moving up to the Major League that same year. Nicknamed “the Bambino” Ruth is regarded as one of the greatest sports heroes in American culture and is considered by many to be the greatest baseball player of all time. He was elected to the Baseball Hall of Fame as one of its “first five” inaugural members in 1936.

This Medieval Revival house is among those built by the Addisleigh Homes Company in the late 1920s, with designs by Gerald English from Rodman & English. It features intersecting roof gables and a steeply-sloping front gable, half timbering with multi-pane wood sash and a round-arch main entryway. It also maintains a semi-detached garage with similar style characteristics.

From 1955 to 1958, this was the family home of boxer Joe Luis and his wife Rose Morgan, a successful Harlem businesswoman. Nicknamed “the Brown Bomber,” Louis is widely regarded as one of the greatest and most influential boxers of all time. He was world heavyweight champion from 1937 to 1949, the longest reign ever held by a boxer.

In the years leading up to World War II, Lewis actively participated in fundraising efforts and recruiting for the military, becoming a nationwide hero after an historic rematch with German boxer Max Schmeling in 1938. He was also an influential figure in golfing, paving the way for the removal of race limitations for members of the Professional Golfers Association of America.

JOE LOUIS HOUSE

9

175-12 Murdock Ave
(1928-29, *Gerald C. English*)
NYC HD



This Medieval Revival two-and-a-half-story house is among those built by Addisleigh Homes Inc., a spin-off venture of the Rodman & English Company. It features unique elements such as a circular stair tower with conical roof and lancet windows. The asymmetrical façade is completed by a round-arch entryway and projecting bay, with intersecting roof gables with eave returns.

From 1949 to 1962, it was the residence of bandleader and jazz trumpeter Charles “Cootie” Williams. Williams performed with the Chick Webb Orchestra and Fletcher Henderson. Williams, collaborated with Duke Ellington and Benny Goodman, and later led his own band. He co-wrote hits like “Round Midnight” and “Epostrophy” with Thelonius Monk.

The next resident would be music icon James Brown, who lived at the house until the early 1970s. Dubbed “The Hardest-Working Man in Show Business” and “the Godfather of Soul,” Brown was a renowned singer and band leader, and one of the most influential composers of R&B and pop music. He was also an active member of the civil rights movement, often performing at benefit concerts for Black political organizations.

JAMES BROWN / CHARLES “COOTIE” WILLIAMS HOUSE

10

175-19 Linden Blvd
(1931, *Addisleigh Homes Inc.*)
NYC HD



JACKIE ROBINSON HOUSE

II

112-40 177th St
(1924)
NYC HD



This two-and-a-half free-standing house was built by Gilbert O. Smith, President of the Dellano-Smith Company, Inc. one of the major developers of Addisleigh Park. With Tudor Revival features, it has intersecting gables with broadly-sloping flared eaves, half timbers and a prominent chimney.

From 1949 to 1956 it was the home of legendary baseball player Jack Roosevelt “Jackie” Robinson. Born in 1919 in Cairo, Georgia, Robinson was the first Black American to play in Major League Baseball, and his signing with the Brooklyn Dodgers heralded the end of racial segregation in professional baseball. He played in six World Series and contributed to the Dodgers’ 1955 World Series,

becoming the first African-American baseball player to be inducted into the Baseball Hall of Fame in 1962.

Robinson’s influence extended beyond sports, contributing significantly to the civil rights movement and helping establish Freedom National Bank, a Harlem-based financial institution that became the fourth-largest Black-owned banking company in the country.

HERBERT MILLS HOUSE

12

112-27 177th St
(Ca. 1930)
NYC HD



With an asymmetrical façade, this two-story brick structure features several of the most recognizable elements of the Medieval Revival style, such as steeply pitched-roofs, contrasting materials and shapes, and a prominent chimney.

In the early 1950s, it was the home of actor, composer and vocalist Herbert Mills. Born in Piqua, Ohio, Mills and his brothers Donald, Harry, and John Jr. began singing in the church choir and performed in front of their father's barbershop. They later founded The Mills Brothers, a jazz and traditional pop vocal quartet, signing with Okeh Records and relocating to New York in the late 1920s.

In 1930, the Mills Brothers became the first African-American artists to have a network show on radio. They made appearances in film and were the first to have a No. 1 hit on the Billboard singles chart, with "Paper Doll" in 1943. They were inducted into the Vocal Group Hall of Fame in 1998.

LENA HORNE HOUSE

13

112-45 178th St
(1924-26)
NYC HD



Part of Addisleigh Park earliest developments, this Tudor Revival two-and-a-half structure features a symmetrical façade with a two-story front gable that frames an arched window and front door.

From 1946 to 1962, it was the residence of singer, actress, dancer and civil rights activist Lena Horne. With a career spanning more than 70 years, Horne had roles in film, television and theater. She was born in Brooklyn to a well-educated upper stratum of Black New Yorkers at the time, beginning her career at 16 when she joined the chorus of the Cotton Club and became a nightclub performer. After moving to Hollywood she experienced racial discrimination, eventually leaving to establish herself as one of the premier nightclub and television performers in the late 1950s through the 1960s.

Horne also actively participated in the Civil Rights Movement, joining the March in Washington in August 1963. She announced her retirement in 1980, but continued recording and performing sporadically until the 1990s.

EARL BOSTIC HOUSE

14

178-16 Murdock Ave
(1921-22, *Milton See & Son*)
NYC HD



Also part of the first wave of development, this two-and-a-half-story brick house was built by P. Maher for the Dellano-Smith Company Inc. It is a remarkable example of Colonial Revival style, with a porch on the north façade, a sunroom on the east side with an inset deck, and a cross-gable roof with a projecting chimney.

In 1948, it became the residence of jazz saxophonist and composer Earl Bostic, a pioneer of the post-war American Rhythm and Blues style. Born in Tulsa, Oklahoma, he studied music theory at Xavier University, and toured with several bands before moving to New York in 1938. There he played for Don Redman, Edgar Hayes, and Lionel Hampton, before starting his own band in 1945. Bostic became a prolific recording artist, with hits such as “Flamingo,” “Harlem Nocturne,” “Temptation,” “Sleep,” “Special Delivery Stomp,” and “Where or When,” all of which showed off his characteristic growl on the horn.

Bostic’s bands became important training grounds for up-and-coming jazzmen like John Coltrane, Blue Mitchell, Stanley Turrentine, Benny Golson, Jaki Byard, and others.

JEAN BAPTISTE “ILLINOIS” JACQUET HOUSE

15

112-44 179th St
(1932-33, *M. Scala*)
NYC HD



Built by H. Fogarty, a developer responsible for eight other residences within the Historic District, this Colonial Revival house was originally owned by M. Scala. The two-story brick structure features a symmetrical façade, with a curved awning framing the main entrance.

In 1950, the property was purchased by renowned tenor saxophonist Jean Baptiste “Illinois” Jacquet, who resided there until he died in 2004. His older brother Russel lived next door at 112-32 179th Street until his death in 1990.

Jacket is best known for his solo on “Flying Home,” considered the first R&B saxophone performance. Born in Louisiana, he played in his father’s band as a child and joined a dance band at 15. He moved to Los Angeles in 1939, where he met Nat King Cole and was hired by Lionel Hampton to play tenor saxophone. In 1944, Jacquet appeared at the first Jazz at the Philharmonic concert. He moved to New York in 1946 and joined the Count Basie Orchestra. In 1983, he became the first jazz musician to be an artist-in-residence at Harvard University.

This two-and-a-half-story Colonial Revival house is among the oldest in the area, and part of Edwin H. Brown's development. It features a symmetrical façade, an entrance porch, and a cross-gable roof that maintains the original wood lunette windows.

From 1948 to 1956, it was the residence of baseball player Roy Campanella. During this period he was part of the Brooklyn Dodgers, where he was named as the National League's Most Valuable Player for three years and voted to the all-star team for eight consecutive seasons.

Born in Philadelphia, Campanella played in the Negro leagues and Mexican League before entering the minor leagues in 1946. He retired from playing in 1958 after being paralyzed in an automobile accident, but remained with the Dodgers as a scout and in community relations. Campanella is considered one of the greatest catchers in the history of the game, and was inducted into the Baseball Hall of Fame in 1969.

ROY CAMPANELLA HOUSE

114-10 179th St

(1919-22)

NYC HD

16



"WILD" BILL DAVIS HOUSE

114-18 179th St

(1931, Arthur Fabr)

NYC HD

17



One of Addisleigh Park's numerous developers was Mike Elo, who built nearly 20 houses between 1930 and 1935. One example is this two-and-a-half-story brick structure in Neo Tudor style, which features a cross-gable roof with shingles and stone details.

The house was purchased in the early 1950s by jazz pianist, organist and arranger William Strethen Davis. Nicknamed "Wild" Bill Davis, he is best known for his pioneering jazz electronic organ recordings and his period with Louis Jordan's Tympany Five.

Born in Glasgow, Missouri, Davis learned music from his father who was a professional singer. He graduated from Wiley College in Texas, later moving to Chicago where he first played guitar and

wrote arrangements for Milt Larkin's big band. In 1950, Davis relocated to the East Coast and formed the Bill Davis Trio, while also recording and leading tours with jazz legends like Duke Ellington.

Until recently, the house was still owned by the Davis family, with daughter Wilma Davis as its latest resident.

GENE ROGERS HOUSE

18

114-28 179th St

(Ca. 1920)

NYC HD



This two-and-a-half-story Colonial Revival structure was built by the Dellano-Smith Company, one of the earliest real estate developers in Addisleigh Park. It was established by Edward F. Dellano and Gilbert O. Smith, building nearly 100 homes between 1916 and 1926.

The house features a prominent chimney on the façade, with stoneface finishes on the first floor. A side shed with inset deck is attached to the south side.

In the early 1950s it became the home of jazz pianist, composer, and arranger Gene Rogers. Born in New York, he is best known for playing on Coleman Hawkins's seminal recording of *Body and Soul* in 1939. Rogers began his career in the mid-1920s, recording and playing with multiple artists. He started his own variety

show in the 1930s, touring Australia and England, and briefly worked in Hollywood in the 1940s. Upon his return to New York, Rogers led a trio for several years and played with the Harlem Blues and Jazz Band in the early 1980s.

The house is still owned by the Rogers family, and it's the current home of his widow Antoinette Rogers.

Developer Harry Bach was active in Addisleigh Park in the late 1920s, building a total of eight residences within the Historic District. He worked with architect H. T. Jeffrey Jr, who designed this two-and-a-half-story Tudor Revival structure, alongside No. 114-15. Although altered, the house maintains the prominent cross-gable roof with asymmetrical slopes, and a gabled entrance with porch on the north façade.

Jeffrey Jr. was the son of renowned Cleveland architect H. T. Jeffrey, who is primarily known for the Van Sweringen Residence, a designated Landmark. Other examples of his work can be found in the Douglaston Historic District.

From 1962 to 1967, this was the home of lawyer and civil rights activist Percy Ellis Sutton. A prominent Black political and business leader, Ellis was the legal representative for Malcolm X. In 1966, he was elected as Manhattan borough president, serving for 11 years. He later became an entrepreneur and invested in institutions like the New York Amsterdam News and the Apollo Theater.

PERCY ELLIS SUTTON HOUSE

19

114-19 179th St

(1928, H. T. Jeffrey Jr)

NYC HD



**ELLA FITZGERALD & RAY
BROWN HOUSE**

20

179-07 Murdock Ave

(*Ca. 1935*)

NYC HD



Designed in the Colonial Revival style, this one-and-a-half-story house features a stone façade with arched window openings, dormer windows, and a projecting entrance gable with fluted surround. The signature chimney stands at the west side of the façade.

For almost 20 years it was the home of celebrated jazz singer, songwriter and composer Ella Fitzgerald. She purchased the property in 1949 and lived there with her husband, jazz musician Ray Brown.

Born in Newport News, Virginia, Fitzgerald relocated with her mother to New York in the early 1920s. She officially began her career in 1934 after winning Amateur Night at the Apollo Theater, joining Chick Webb's band soon after. By the early 1940s, Fitzgerald began collaborating with renowned bebop musicians like Dizzy Gillespie, gaining widespread acclaim for her vocal skills and improvisational ability. Known as the "First Lady of Song" or "Queen of Jazz", she was also a civil rights activist and influential figure among musicians, past and present.

**ROSE MURPHY & LEROY
ELIOT "SLAM" STEWART
HOUSE**

21

114-28 180th St

(*1926, H. T. Jeffrey Jr*)

NYC HD



Built during the first wave of development of Addisleigh Park, this two-story Colonial Revival house maintains its gambrel roof, large brick chimney and an enclosed porch with rounded columns.

From 1951 until 1989 it was the residence of jazz pianist and vocalist Rose Murphy. Known as "the chee-chee girl," Murphy began her career in the late 1930s, playing intermission piano for performers like Count Basie. By the 1940s, she had gained national and international recognition, especially for her unique high-pitched singing style, which incorporated scat singing, giggling, and percussive sound effects.

Between 1958 and 1968 it was also the residence of celebrated jazz bassist Leroy Eliot "Slam" Stewart. He began his professional career in the mid-1930s, developing a trademark style for his ability to bow the bass (arco) and simultaneously hum or sing an octave higher. Stewart played with legends like Benny Goodman, Art Tatum and Erroll Garner, recording with Red Navaro, Charlie Parker, Teddy Wilson and Dizzy Gillespie.

22

THE LIVE-END

Murdock Ave at 180th St

(2024, Shenna Vaughn & William Bentley)



Originally a residual space in the Addisleigh Park development, this section of Murdock Avenue was converted into a pedestrian plaza in 2024 by the Department of Transportation's (DOT) plaza and public art programs. Through a partnership between DOT and the Addisleigh Park Civic Organization, the area was transformed into a vibrant community gathering space, with a large and colorful asphalt mural that celebrates the community's rich heritage and bright future.

The artwork, "The Butterfly Mural", was created by artists Shenna Vaughn and William Bentley. Born and raised in Queens, Vaughn is

a multifaceted artist, educator, curator, and community advocate. Bentley specializes in graphic design, illustration, painting, portraiture, murals, and set design. They are co-founders of Vaughn Bentley Creative, a Queens-based firm with a mission to uplift artist's voices in the local New York Community. *Photo courtesy of NYC DOT.*

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