

GOVERNMENT OF THE DISTRICT OF COLUMBIA  
HISTORIC PRESERVATION OFFICE



**HISTORIC PRESERVATION REVIEW BOARD**  
**APPLICATION FOR HISTORIC LANDMARK OR HISTORIC DISTRICT DESIGNATION**

New Designation     X    

Amendment of a previous designation           

Please summarize any amendment(s)

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Property Name: Youth Pride, Inc. (aka Pride, Inc.)

*If any part of the interior is being nominated, it must be specifically identified and described in the narrative statements.*

Address: 1536 U Street NW, Washington, DC 20009

Square and lot number(s): Square 190, Lot 810

Affected Advisory Neighborhood Commission: ANC 2B

Date of Construction: 1920 Date of major alteration(s): 1930

Architect(s) Frederick B. Pyle Architectural style(s): 20<sup>th</sup> Century Revivals/Italian Renaissance Revival

Original use: COMMERCE/specialty store; EDUCATION; GOVERNMENT

Present use: Other

Property owner: Center for Community Change Action

Legal address of property owner: 1536 U Street NW, Washington, DC 20009

NAME OF APPLICANT(S): DC Preservation League; Center for Community Change Action

*If the applicant is an organization, it must submit evidence that among its purposes is the promotion of historic preservation in the District of Columbia. A copy of its charter, articles of incorporation, or by-laws, setting forth such purpose, will satisfy this requirement.*

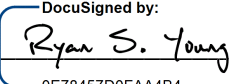
Address/Telephone of applicant(s): DC Preservation League, 641 S Street NW, Suite 300, Washington, DC 20001, (202) 783-5144

Name and title of authorized representative: Rebecca Miller, Executive Director, DC Preservation League

Signature of applicant representative:  Date: 2/16/2024

Address/Telephone of applicant(s): \_\_\_\_\_

Name and title of authorized representative: Ryan S. Young, COO/CFO -Community Change Action

Signature of applicant representative:  \_\_\_\_\_ Date: 4/11/2024  
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Name and telephone of author of application DC Preservation League, (202) 783-5144

Date received \_\_\_\_\_  
H.P.O. staff \_\_\_\_\_

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

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Youth Pride, Inc. (aka Pride, Inc.)

Other names/site number: Washington-Virginia Motor Company; National Radio Institute

Name of related multiple property listing: 20<sup>th</sup> Century African American Civil Rights in Washington, DC, 1912-1974

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

## 2. Location

Street & number: 1536 U Street NW

City or town: Washington State: DC County: \_\_\_\_\_

Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria:

X A \_\_\_ B \_\_\_ C \_\_\_ D

\_\_\_\_\_  
Signature of certifying official/Title:

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

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In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

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**Signature of commenting official:** \_\_\_\_\_ **Date** \_\_\_\_\_

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**Title :** \_\_\_\_\_ **State or Federal agency/bureau or Tribal Government** \_\_\_\_\_

#### 4. National Park Service Certification

I hereby certify that this property is:

- \_\_\_ entered in the National Register
- \_\_\_ determined eligible for the National Register
- \_\_\_ determined not eligible for the National Register
- \_\_\_ removed from the National Register
- \_\_\_ other (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal



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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

20<sup>th</sup> Century Revivals/Italian Renaissance Revival

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Stone

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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#### Summary Paragraph

From 1968 to 1981, the headquarters of Pride, Inc. were located at 1536 U Street, in a stately, limestone-clad former automobile showroom building constructed in 1920 at the southeast corner of 16<sup>th</sup> and U Streets NW. The three-story building—originally two stories tall—is almost square in plan, measuring 80 feet along U Street and 73 feet along 16<sup>th</sup> Street and is covered with a flat roof. It was designed by an accomplished local architect Frederick B. Pyle in an Italian Renaissance Revival style in the form of a palazzo. The building is characterized by tall round-arched openings on the first story with raised rondel *bas relief* panels in the extrados of the arches, a shorter second story with Classically inspired ornamental plaster detailing, and a Classical cornice at the original roofline. Upon its completion in 1920, the building opened as an automobile showroom for the Washington-Virginia Motor Company, at a time when the popularity of automobiles was on the rise and dealerships were proliferating in the District. In 1927, after the Washington-Virginia Motor Company left the building for a new location, the National Radio Institute purchased the building and moved its teaching facility there where it would remain until 1957.

In 1930, the National Radio Institute added a third story to the building. The addition was built atop the building's original flat roof, leaving its Classical entablature and cornice fully intact. The third story addition is also flat. Its walls are clad with terra cotta panels with noticeable

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mortar joints between them, clearly distinguishing the third story from the smooth limestone-clad walls of the original building.

The building deftly occupies its prominent location at the corner of 16<sup>th</sup> and U Streets with similarly articulated facades on each of the two streets. The commercial building abuts an older, 1887 Romanesque Revival-style dwelling to its south along 16<sup>th</sup> Street and extends along an alley on U Street, separating it from a series of 19<sup>th</sup> century rowhouses along U Street. The building's original two-story massing, Classical design and limestone walls clearly set it apart from its taller, and more eclectic Victorian predecessors.

The building retains a high degree of integrity. It sits at its original location which remains an important transportation intersection and within the same urban context of largely Victorian-era rowhouses. It retains its original design, materials and workmanship. The third story addition was built before the building's period of significance under the Black Power Movement context for which this nomination has been prepared and does not detract from the quality of construction. The building retains a high degree of feeling and association as an early 20<sup>th</sup> century commercial building.

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## **Narrative Description**

### Exterior Description

The former headquarters of Pride, Inc. was located at 1536 U Street in an existing commercial building at the southeast corner of 16<sup>th</sup> and U Streets NW. Designed by architect Frederick B. Pyle in an Italian Renaissance style, the building was constructed in 1920 as a two-story commercial building that opened as an automobile showroom for the Washington-Virginia Motor Company.<sup>1</sup> The building is constructed of brick but clad in smooth limestone walls with ornamental terra cotta detailing. It is characterized by its Italian palazzo massing and Renaissance design features, including tall arched window openings on the first story and richly decorated terra cotta panels between the windows of the second story. Such features were also indicative of the automobile showroom as a building type in the early 1920s as the car dealer sought to provide expansive views into the showroom for passersby and to instill a sense of luxury that a buyer of automobiles, at that time, would have been accustomed to.

In 1930, a third story was added to the roof of the original two-story structure. The building is almost square in plan, measuring 80 feet along U Street and 73 feet along 16<sup>th</sup> Street and is covered with a flat roof. The building has two primary elevations—that of 16<sup>th</sup> Street and that of U Street—but the U Street façade offered the primary entrance to the building. A tertiary

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<sup>1</sup> Based upon the DC Permit to Build, it appears that the building was constructed speculatively for commercial use, but was not custom built as an automobile showroom.

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elevation extends along the alley to the east of the building, while the fourth and south side of the building abuts an older three-story Victorian-era dwelling and is thus not exposed.

The building is divided into three horizontal parts with tall arched openings forming the principal first story, rectangular windows forming a shorter second story, capped by a bold and projecting cornice. The third story addition sits atop the second story adding height to the original building.

The U Street façade (Photos 1-2) sits at the property line with a sidewalk between the building and the street. The façade is divided into seven bays with tall, round-arched openings occupying the central five bays and narrower bays with rectangular openings occupying the outside bays that form end piers to the building's composition. The principal entry to the building is located in the center round-arched opening with a metal and glass replacement door set into the original metal architrave surround. The surround features a projecting cornice shelf, supported by brackets on either side of the door opening at its head with a decorative frieze between them. A set of side lights flank the door, while an arched transom window, divided into three parts, fills the upper arch of the opening. The tri-partite windows are arranged with a larger central pane flanked by narrow ones. The sidelights have long and narrow single panes that fill the space between the metal door surround and the stone side walls of the arch.

The tall arched openings to either side of the central door hold wood framed, fixed windows. They are identically articulated in a tri-partite manner in both the main opening and in the arch itself, with large plate glass panes filling the center pane and narrower panes to either side, divided by robust wood mullions. A ca. 1963 photo of the building included in Section 8 of this nomination indicates that these plate glass windows replaced multi-light panes, though the bold mullions appear original. Transom bars separate the lower windows of the body of the arch from the round-arched transoms above. The openings are all framed by smooth-cut limestone voussoirs and are slightly recessed from the main plane of the wall by a single, elegant reveal.

Smooth limestone walls, or piers, fill the space between the arched openings. At the height of these implied piers, in the extrados of the arches, carved limestone rondel *bas reliefs* cap the space. The *bas reliefs* are raised and feature a shield on-center with a carved vegetal garland surrounding it and enclosed with the circumference of the rondel. In this case, these Renaissance-inspired elements may also be alluding to the wheels of a car giving the building's original use, but this is conjectural (Photo 8).

The end bays with rectangular openings are narrower than the five arched bays between them. Historical photos (*see Historic Photos 1 and 2 in Continuation pages*) indicate that both of these openings held doors, recessed into the limestone walls. Today, the east end bay retains this condition, while the west end bay is now fitted with a window. This change is almost imperceptible as the opening has only been filled in at the sill level. The window itself is fixed, plate glass; the east opening has a single door set within a metal surround with a single light transom above (Photo 6). In both instances, the rectangular opening is capped by a single

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limestone lintel. Above the openings, the plane of the smooth limestone wall is broken by a recessed panel with two reveals surrounding a central field of limestone.

A terra cotta belt course separating the first story from the second story features a plain frieze with two rows of terra cotta tiles capped by a slightly projecting and delicately detailed cornice with a bead and reel bed molding.

The second story—much shorter than the double-height first story—reads as an attic story and is divided into seven bays with rectangular window openings symmetrically arranged above the bays below and recessed slightly from the masonry wall surface. The end bays have single rectangular window openings above the rectangular openings below, while the center five bays have wider, tri-partite windows above the first-story arched openings. The end windows on this second story have 1/1 double-hung sash, while the tri-partite ones feature single 2/2 windows on-center, flanked by single plate glass windows, all divided from each other by heavy mullions. The three windows in the groupings are of equal size and a transom bar separates the windows from equal-sized, single light transoms above. All of the second-story exterior windows are replacement, exterior storm windows. However, original single-light casement windows, remain intact on the interior on the second floor.

Decorative panels are located to either side of the windows in the end bays (Photo 6). The rectangular panels are terra cotta tile and are framed by a delicately carved diamond-shaped chain motif. On-center of the panels is a raised and decorative diamond-shaped *bas relief*. The piers separating the five bays of tri-partite windows are also highly decorated. Here, however, rather than a plain panel with a decorative surround and central motif, the entire panel of the pier is enriched with ornamentation of terra cotta (Photo 8). The raised ornament is Grecian with urns and vegetal filigree patterning with a bust, in silhouette and encircled, occupying the center of the pier. The unidentified silhouette appears to be of the same face on all four piers.

The original roof cornice, now separating the second story from the third story addition, is a complex element with a wide undecorated frieze of terra cotta tile with a projecting cornice above. The cornice features heavy dentils as bedmoulding, surmounted by reeding and then capped by a slightly projecting and molded and carved cornice cap.

The third story addition was built atop the original flat roof of the two-story building, retaining the building's cornice in its entirety (Photo 6). The addition, added in 1930, is about the same height as the second story, throwing the original Renaissance palazzo-inspired balance between the taller first story and shorter second story off. The addition is clad with terra cotta with more defined mortar joints than the smooth-cut limestone walls of the first story, and undecorated surfaces. The 1/1 double hung windows balancing those below, are arranged in singles and in pairs. A short parapet wall above a slightly projecting cornice caps the third and final floor of the building. The parapet culminates with a slim cornice cap. The flat roof below the parapet is not visible from the public right-of-way.

The west elevation, facing 16<sup>th</sup> Street, is set back from the street, in-line with the older rowhouses along the street (Photos 3-5). A flat and grassy yard in front of the building, is

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enclosed by an iron fence. The west elevation—seven bays long with the five central bays having arched openings—is identical to the north (U Street) elevation, but for the central bay. Here, rather than having an entry door, there is another arched window opening.

The east elevation of the building extends along an access alley leading to the interior of the square (Photos 6-7). The limestone wall turns the corner into the alley, including the cornice and one of the rectangular decorative panels matching those to either side of the windows in the end pier. But, this limestone then gives way to brick and an unarticulated wall surface broken by a regular arrangement of single and paired 1/1 window openings in the upper levels. The brick wall is painted a uniform color, masking the line between the original two-story building and its third-story addition.

### Interior Description

The interior of the former automobile showroom-cum-radio station-office space has been extensively altered over the years. The interior was most likely an open plan at the outset to provide space for displaying automobiles on the first story and repairing automobiles above. This open plan has been altered by the introduction of partition walls throughout to create conference rooms, closed offices, open cubicles, lunchrooms, restrooms, and other related spaces. In some cases, drywall is furred out from the original plaster walls and other finishes added, and original concrete floors have been carpeted or tiled. While the current configuration of space has been undertaken by the current owners—the Center for Community Change Action—the transition from open floor plan to offices was undertaken in the 1930s by the National Radio Institute, the then-occupant. In 1967, as Pride, Inc. was preparing to move into the building, it hired the Black-owned architectural firm Robert Nash and Associates to oversee a building renovation. The interior included a large auditorium, classrooms, and office space.

The interior of the building is entered through the primary entrance door, located on-center of the U Street façade (Photo 13). The door leads directly into a reception area that has a raised and tiled floor and separated from surrounding rooms by drywall walls and polycarbonate paneling (Photo 12). Exposed steel ceiling beams and concrete piers with stylized capitals, however, provide evidence of the building's historic structure (Photos 12 and 14). To the right of the reception area is a large conference room which occupies five of the seven bays of the 16<sup>th</sup> Street elevation and two of the bays of the U Street elevation. Four of the 16<sup>th</sup> Street bays comprise the large arched openings, while the fifth—at the northern end of the room—consists of the single window opening. On the U Street end of the room, there is one arched window opening and one smaller rectangular one (at the west end of the U Street façade). The heavily moulded wooden window frames are original and intact as are the plaster walls and a plaster frieze. This ornamental feature consists of a repeating pattern of acanthus and acroterion-like elements and

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extends along the 16<sup>th</sup> and U Street walls between the windows at the height of their transom bars (Photo 10 and 11).

An elevator bank at the center core of the building, or original stairs at the east end of the building, provide access to the upper floor. The stairwell, enclosed behind a fire-rated metal door, is a closed stringer metal stair with simple metal balusters and rounded handrail (Photo 16).

The stair leads from the basement to the second floor. The second floor consists of the central elevator core with offices and open cubicles ranged along the outside walls. Structural steel columns supporting steel beams carrying the ceiling joists and floor above are exposed. Unlike the columns on the first story that are encased and decorated with stylized capitals, these are raw and exposed (Photo 15). As noted in the exterior description, the interior windows are original casements, some of which are painted closed, others of which still operate. The exterior storms are replacements and are fixed. The windows along the alley side at the second floor are all double-hung wood-clad replacements.

### **INTEGRITY**

The corner building at 1536 U Street retains a high degree of integrity as a commercial building forming the transition between the residential 16<sup>th</sup> Street corridor and the more commercial U Street one. The Classically designed and limestone-clad building reflects its 1920 period of construction that stands out from the older red brick Victorian houses along 16<sup>th</sup> Street. Scale-wise, the modest-sized building is lower than the adjacent Victorian residences, taking care to not overwhelm them. The building marks an important transition between the 19<sup>th</sup> century residential buildings and emerging commercial ones that were coming to define the U Street corridor.

The building is in its original location and retains its original setting. The building retains its historic design as a two-story automobile showroom, while its third story addition marks the changing commercial uses of the period. It further retains its integrity of materials and workmanship with all the original exterior materials and features intact. A historic photo from 1979 (*see Historic Photo 3 in Continuation pages*) shows that a mural was attached to the north and west elevations, covering the arches of the round-arched openings. That mural was likely short-lived and does not appear to have resulted in the removal of or damage to the masonry.

The building retains integrity of feeling and association as a commercial building at the intersection of two important streets. Its direct association with any of its historic occupants, however, including as the headquarters of Pride, Inc., is not readily apparent. A prominent sign which once stood on the property identifying the building as the headquarters of Pride, Inc. is, of course, no longer on the site.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

Politics/Government

Ethnic Heritage (Black)

Social History

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1968-1981

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1968

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Frederick B. Pyle

\_\_\_\_\_  
\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The former headquarters of Youth Pride, Inc. at 1536 U Street NW is eligible for listing in the National Register under the Multiple Property Document: *20<sup>th</sup> Century African American Civil Rights Sites in Washington, DC, 1912-1974*. The property is eligible under Criterion A with Ethnic Heritage (Black), Politics/Government and Social History as its Areas of Significance for its long association with one of Washington, D.C.'s most significant Black Power organizations funded by the War on Poverty. Established by Black Power activist and four-term Mayor of the District, Marion Barry, Youth Pride, Inc. (better known as Pride, Inc.) occupied the building from 1968, shortly after its establishment in late 1967, until the organization shut down in 1981.

Before becoming the headquarters for Pride, Inc., the elegant Renaissance Revival-style building constructed in 1920 at 1536 U Street was home, first, to the Washington-Virginia Automobile Company from 1920 to 1927 and then, to the National Radio Institute. The National Radio Institute added a third story to the building in 1930 and remained on the site until 1957. After the institute moved out, the building was left vacant until Pride, Inc. claimed it for its own headquarters ten years later. Pride remained in the building for the extent of its lifetime.

The building meets Criterion A for its association with Pride, Inc., formed in 1967 to train and provide employment to young Black men who lacked the skills, education, or other qualifications to be hired elsewhere, especially within the limited job market for African Americans at the time. In its fifteen years of existence, Pride trained thousands of young men and provided them with the grounding for professional and academic advancement upon their graduation from the program. As an institution, it embodied the vision of self-determination that was central to Black Power organizing.

Pride, Inc. is also notable for having been co-founded by civil rights activist and future four-term DC Mayor Marion Barry. Barry's early leadership of Pride, Inc. helped launch his political career, beginning with his election to the DC Board of Education in 1971, followed by his service on the DC Council and then his election as Mayor in 1978. Pride was also considered a model for Barry's signature Summer Youth Employment Program, which was established during his first Mayoral term in 1979-1982 and continues to this day to employ thousands of District youth every summer.

The Period of Significance for the building under Criterion A is 1968 to 1981 from Pride, Inc.'s move into the building to its dissolution. The building is also included within the boundaries of the National Register-listed 16<sup>th</sup> Street Historic District and is a contributing building under Criterion C for Architecture.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

**CRITERION A—POLITICS/GOVERNMENT and ETHNIC HERITAGE (BLACK)**

Pride, Inc. was a job training, self-help, and business development program founded by Rufus "Catfish" Mayfield, Carroll Harvey, Mary Treadwell, and Marion Barry. The project first received funding in August 1967, when Labor Secretary W. Willard Wirtz gave the group a one month, \$300,000 grant to run a work program for hard-to-employ Black youth. The organization first opened in the former convent of the Sisters of Notre Dame de Namur, a building on the 900 block of North Capitol Street NE that had been taken via eminent domain by the D.C. Redevelopment Land Agency. By late November, Pride had relocated to the basement of Franklin P. Nash United Methodist Church at Lincoln Road and Rhode Island Avenue NE, and had received a second much larger grant from the federal Department of Labor, for \$2 million. This funded the renovation of a new headquarters at 1536 U Street NW, which opened in February 1968.<sup>15</sup>

Youth Pride, Inc. represents a key facet of the Black Power Movement in the District of Columbia. As explained in the historic context statement *The Black Power Movement in Washington, D.C.: 1966-1978*, Black Power refers to a wide range of activism, but it always embraced the three core tenets of black self-determination, self-love, and self-defense. The District of Columbia became a national hub of Black Power organizing in the 1960s. In the 1950s, rapid black in-migration and white out-migration made the District the first majority black major American City, and the black population would continue to rise until reaching a high of 73% in the early 1970s. As in the rest of the country, the Black Power Movement in DC grew out of the Civil Rights Movement. Future Pride, Inc. co-founder Marion Barry was part of wave of former organizers for the Student Nonviolent Coordinating Committee (SNCC) who came to the city as seasoned veterans of civil rights campaigns across the South. Following passage of the federal Voting Rights Act in 1965, around 35 members of SNCC migrated to the nation's capital, bringing with them a unity of purpose and hard earned experience largely unmatched by other groups of local activists. Almost immediately, they exercised a decisive influence on their adopted home, founding and playing leading roles in some of the major organizations and campaigns of the Black Power era.

*The Black Power Movement in Washington, D.C.* identifies War on Poverty Organizing as one of nine key themes of DC's Black Power Movement. With the dedication of federal dollars to support community organizing and self-help, President Lyndon B. Johnson's War on Poverty had a unique impact on the nation's capital as city that was majority black and was fully controlled by the federal government. (The fight for home rule became a key demand for Black Power organizers.) Federal funds provided instrumental support in the early years of Black Power organizing in the District. The money was funneled through an existing local entity, the United Planning Organization (UPO), increasing the UPO from a budget of \$35,000 and one full-time staff member in 1963 to a budget of \$21 million and 1,100 employees two years later.<sup>12</sup> Programs supported by War on Poverty funds included training for tenant organizers, legal

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services for the poor, community-led urban renewal, the establishment of Federal City College (later the University of the District of Columbia), arts and music festivals, and the hiring of ex-convicts and women welfare recipients to help staff a dense network of grassroots activist groups in the District.<sup>13</sup> Pride, Inc. owed its establishment to federal grants. President Nixon later reduced funding for War on Poverty programs, but Pride would continue to be partially supported by federal loans and grants.

The former Pride, Inc. headquarters is closely associated with its co-founder Marion Barry, then a young civil rights and Black Power activist and later a four-time Mayor of Washington DC. Barry's reputation as a founder and director of Pride contributed to his winning a seat on the DC Board of Education in 1971, and in 1974, he won an at-large seat on the city's first elected council. Pride co-founder Mary Treadwell took over leadership of the organization, while Barry went on to serve three terms as Mayor. Barry modeled his signature Summer Youth Employment Program (SYEP) on Pride, Inc.; to this day, many Washingtonians credit the program for providing them with their first paid jobs. In 2022, SYEP employed over 13,000 teens, the majority of them Black residents of DC's wards 7 and 8. The Mayor's Youth Leadership Institute, which Barry established in his first year as Mayor in 1979, became another of the city's signature youth development programs that remains active today. The program cultivates homegrown Black leadership by engaging participants in community service, advocacy, public speaking and political organizing, while also providing mentorship.<sup>14</sup>



Figure 1: 1536 U Street NW, ca. 1963 (DC History Center).

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*The Formation of Pride, Inc.*

Pride, Inc.'s roots are in the intersection of the threat of black revolt and liberal War on Poverty policies that influenced the formation of numerous organizations active in Washington DC during the late 1960s.

Every summer following the 1963 Birmingham civil rights protests, American cities with large black populations burned. In 1964 it was Harlem and then Rochester, New York; Dixmoor, Illinois; and Philadelphia, Pennsylvania. The following year the African American residents of Watts in Los Angeles staged a devastating seven-day uprising that left 34 dead and resulted in millions of dollars in property damage. Three other cities burned that year. And in 1966, sixteen cities experienced uprisings, including sprawling Atlanta, Georgia and tiny Benton Harbor, Michigan.<sup>16</sup>

The reasons for the revolts were not peculiar to any one city but rather core to the African American experience. Though civil rights protesters were then forcing the federal government to outlaw the more obvious and obnoxious manifestations of segregation – segregated lunch counters, disfranchisement, blanket employment discrimination – they remained frustrated with the types of racial inequality baked into the very structure of American society: residential segregation and the resulting segregation of northern school districts, wealth inequality, rat infestations and sporadic trash collection in black neighborhoods, and police brutality, to name just a few. And as the number of African Americans who migrated to the segregated communities of the cities increased, these problems only got worse.

In the District of Columbia, these issues had created an ever-present threat of violence. In poor Black communities like Shaw, rat infestations and rat attacks on children had become epidemic. The 80% white and majority suburban police force treated the Black majority with disdain and brutality. Slumlords owned the *majority* of properties in poor Black neighborhoods. And widespread employment discrimination left most African Americans in the most menial positions or without work. By 1967, these conditions created an irrepressible black rage that “more and more frequently were sparking public confrontations between police and citizens, wrote Ben Gilbert, editor of the *Washington Post*.”<sup>17</sup> Granted, the District had a comparatively large Black middle class and a majority Black appointed government, but the success of a few did not negate the grinding poverty and degradation of the many.

These inequalities and the tensions they created played out with particular resonance in the life of Rufus “Catfish” Mayfield. A twenty-year-old high school dropout and ex-con with a magnetic personality, Mayfield was hanging out with a group of friends on the evening of May 1, 1967, when they were approached by D.C. police officer William Rull. Rull questioned them about their behavior at a nearby grocery store. Though the details of the encounter are in dispute, during the exchange, Mayfield’s friend Clarence Brooker became angry with Rull and threw a bag of cookies at his feet. When Rull then tried to arrest Brooker for littering, the two struggled and Rull shot Brooker in the back. Rull claimed that his revolver accidentally discharged but Mayfield and his friends claimed that the officer shot Brooker in the back as he attempted to flee. Brooker bled to death at the 14<sup>th</sup> precinct station because responding officers did not believe he

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was shot and therefore did not give him medical attention. As with every slaying of an African American by the District's Metropolitan Police Department (MPD) since the founding of the force in the mid-19<sup>th</sup> century, the shooting was deemed "justifiable" by the city coroner and Rull was not disciplined.<sup>18</sup>

Though a white officer shooting a young black man was commonplace in mid-1960s DC, Mayfield and his friends refused to accept the official justification for Brooker's death. Just days after the shooting, they organized about 75 young African Americans to picket for one hour outside of the 14<sup>th</sup> police precinct. Five days later, on May 9, these teens were now calling themselves the Youth Committee for Equal Justice and met with D.C. Council on Human Relations director Ruth Bates Harris to request a "citizens' committee inquiry" into the shooting. The group had been formally organized by Mayfield with help from Marion Barry.<sup>19</sup>

Barry had himself had several run-ins with the MPD in the months before Brooker was killed, and they undoubtedly informed his outreach to Mayfield. Barry had come to the city in 1965 to chair DC's local chapter of the Student Nonviolent Coordinating Committee (SNCC), and had since created a name for himself in DC organizing circles, coordinating a one-day bus boycott and founding Free DC in early 1966. In March 1967, he and three fellow SNCC activists were arrested by the MPD for jaywalking and disorderly conduct at the corner of 13<sup>th</sup> and U streets NW. At the station house, Barry and his companions claimed they were insulted and brutalized. Well aware that police brutality and disrespect was an issue of acute concern among black DC residents, in response to the arrest the SNCC activists and their supporters formed the Citizens Committee for Equal Justice, a broad coalition of radicals and moderates concerned about police brutality. In its first action, the Committee issued an open letter to the District Commissioners' office in which it charged the police with acting as "an occupying army" and called for the suspension of the two policemen who arrested Barry and his comrades. The group courted controversy when it announced plans to shadow with a sound truck Tomas Tague, who had arrested Barry, and pass out handbills labeling him "a dangerous character." Tensions reached such a pitch that the city commissioners held a secret early April meeting, just weeks before Brooker was shot, to weigh the evidence in the case and explore ways of avoiding a riot. Though the commissioners did not dismiss the officers, Barry and his colleagues were acquitted of all charges in September 1967.<sup>20</sup>

Following the protests that Mayfield organized in May, Barry approached him to suggest they join forces. They transformed the Citizens Committee for Equal Justice into the Youth Committee for Equal Justice (YCEJ), and Barry, who that summer took a job with the United Planning Organization, hired Mayfield as an assistant. They set up an office for the organization in the old Sisters of Notre Dame de Namur convent on the 900 block of North Capitol Street NW.<sup>21</sup>

Susan Philpott, who has written the most extensive history of Pride, Inc., argues that it is likely during this time, when they were working together at the YCEJ, that Barry and Mayfield, assisted by Carroll Harvey from the District government's office of Community Renewal Programs, put together a plan for Pride, Inc. Though similar to most War on Poverty summer work programs in that it used federal monies to create jobs for the urban unemployed, Mayfield

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and Barry distinguished their program by promising that the young participants themselves would administer the program, harnessing their street smarts to make a traditional federal program work in the complex social world of the ghetto. They shopped the plan around during the summer of 1967 with little success, until Secretary of Labor Willard Wirtz announced that he would be sponsoring a \$300,000 jobs program for the month of August.<sup>22</sup>

Earlier in the summer, Wirtz had launched the Washington Concentrated Employment Program in collaboration with the United Planning Organization and the Washington Board of Trade for the purpose of employing 20,000 of the city's difficult to employ (because they were unskilled, had dropped out of school, had a police record, or had given up looking for work) youth – what many people at the time called the “hardcore unemployed.” The program was beset with logistical problems and a lack of support from the business community. (Due to poor administration, many of those who were employed in the program did not receive their first paycheck for over a month, and many who sought work could not find it because some local businesses that had pledged to hire participants reneged on their promises.)<sup>23</sup> But what really troubled Wirtz was that the program ended in early August, a full month before the weather broke and students returned to school. Because Wirtz and other federal bureaucrats viewed summer jobs programs as a deterrent to urban unrest in the era of “long hot summers,” he worried that the gap could lead to a riot in the symbolically important capital city. He hurriedly put together a five-week program funded by the Manpower Development and Training Act that would employ approximately 1,000 young men in August.<sup>24</sup>

Though historians dispute the particulars of what happened next, it appears that when Wirtz announced the program in July, Mayfield and Barry approached him and pitched their youth-led program proposal as an alternative. Impressed, Wirtz gave them the contract on August 2, and Youth Pride, Incorporated, sometimes referred to as Project Pride in these early months but most commonly known as Pride Inc., was born.<sup>25</sup>

### *Pride, Inc., 1967-1981*

Within just a few days the program was up and running. Mayfield became Chairman, and Harvey, on loan from DC Government, Director. Barry and Mary Treadwell served as assistant directors. They headed out into the streets to hire more than one thousand so-called “street dudes” at a rate of \$56 per week.<sup>26</sup> Dressed in their trademark green denim uniforms, Pride workers set about cleaning alleys, killing rats, and sweeping trash in the black, center city neighborhoods long neglected by the city commissioners. All in all, they cleared over 700 empty lots and approximately 1,400 city streets by the end of the month. They worked so fast that Mayfield complained the Sanitation Department could not provide enough trucks to haul the debris.<sup>27</sup>

The program was widely regarded as a smashing success. At a time when critics of the War on Poverty attacked it from the right as a mechanism for middle class white liberals to exploit the misery of the poor and from the left as an elaborate effort to control them, Pride was run by poor young African American men themselves. And it was this arrangement that made Pride seem so innovative. Conversely, Pride's program of Black psychological uplift through work made it attractive to white liberals at a time when more popular Black leaders like Stokely Carmichael

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and Martin Luther King, Jr. were calling for disruptive protests and power sharing. Just give the poor a few million dollars for jobs, Mayfield suggested, and they could take care of the rest.<sup>28</sup> (Although most of the histories that discuss Pride center Barry, Mayfield was, in fact, the face of the organization in August and September 1967.) This story sold well to liberals on Capitol Hill and in the media. Vice President Hubert Humphrey lauded Pride and posed for photo ops with workers. *CBS Evening News* posited in late August that Mayfield “knows the real secret, holds the real key... and is far ahead of most of the national Negro leadership” in understanding how to address the problems of the hard core unemployed. DC residents too were impressed, and 30,000 signed a petition asking the federal government to continue funding the program after its initial grant expired in early September.<sup>29</sup> So when Mayfield and Barry proposed a one-year extension of the program at a cost of \$2 million, Wirtz signed off.

### *Building History of 1536 U Street NW*

In 1968, Pride, Inc. moved into the building at 1536 U Street NW. The building, constructed in 1920, was the first commercial building on an otherwise residential block. It was developed in what appears to have been a speculative venture by 23-year-old real estate clerk Ruth S. Olinger. Olinger, one of seven lodgers residing in a rowhouse at 1408 Fifteenth Street NW<sup>2</sup> is not known to have owned or developed any other properties in the District.<sup>3</sup> For this project, according to the DC Permit to Build, Olinger commissioned local architect Frederick B. Pyle (1867-1934) to design a two-story store at an estimated cost of \$25,000. Pyle had made a name for himself as a designer of custom homes in neighborhoods such as Cleveland Park, Mount Pleasant, and Kalorama around the turn of the 20<sup>th</sup> century. Later in his career, Pyle began designing commercial buildings downtown, reflecting a variety of styles. His storefronts are some of the most ornamental ones in the city, featuring plants, animals, and classical motifs.<sup>4</sup>

Upon its completion in 1920, the building opened as an automobile show room for the Washington-Virginia Motor Company at a time when the popularity of automobiles was on the rise and dealerships were opening showrooms in the District. It was one of 14 dealerships that opened between 1920 and 1925 as showrooms spread beyond the city’s downtown core to locations further north. By June of 1927, the company had moved to another showroom at 1522 14<sup>th</sup> Street NW<sup>5</sup>, then dubbed Automobile Row for the proliferation of automobile showrooms along the important commercial/transportation corridor.<sup>6</sup>

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<sup>2</sup> U.S. Census, 1920.

<sup>3</sup> Brian Kraft for the DC Historic Preservation Office, DC Building Permits Database (All Builders list accessed 2015); EHT Traceries for the DC Historic Preservation Office, District of Columbia Builders & Developers Directory, Sept. 2012.

<sup>4</sup> John DeFerrari, “Woodies: The Sentimental Favorite,” Nov. 14, 2010, at <http://www.streetsofwashington.com/2010/11/woodward-lothrop-sentimental-favorite.html>; DC Historic Preservation Office, DC Architects Directory.

<sup>5</sup> Display ad, *Evening Star*, Jun 10, 1927, p. 72 of 98.

<sup>6</sup> Star ad, 1923; Boyd’s Directory of Washington, 1924; LC/National Photo Co. photos; Sign 3, Automobile Row, in “A Fitting Tribute: Logan Circle Heritage Trail,” Cultural Tourism DC, 2014; Kevin Orth, in his undated paper “Washington Meets the Automobile; The Creation of a City for Machines, 1896-1930,” counted 20 dealerships

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In 1927, the building was purchased by the National Radio Institute (NRI), a technical training school founded by a former McKinley Manual Training School (later McKinley High School) teacher named James E. Smith in 1914. Incorporated in the District of Columbia six years after its establishment, NRI advertised itself as one of the largest correspondence schools in the country, and the only one to focus exclusively on the service and repair of radios, televisions, and other electronic devices; this was a new and rapidly growing industry. As the school grew, in 1930 Smith added a third story addition for an estimated cost of \$18,000.<sup>7</sup> NRI would occupy the building for 27 more years, eventually moving to a new facility on Wisconsin Avenue in 1957. Smith's son J. Morrison Smith took over as president of the company in 1945.<sup>8</sup>

During the decade following NRI's move, the building fell into disrepair. In a period when the city experienced the mass out-migration of white residents and real estate prices fell, many investors bought up as much property as they could, while investing little in improvements or even minimal maintenance.<sup>9</sup> Public land records show that those engaged in transactions related to NRI's former headquarters included John W. Truver, a real estate investor, and Howard Bernstein, a title company president involved with at least two banks that knowingly lent money to real estate speculators who bought up inexpensive properties and sold them at huge markups to Black buyers.<sup>10</sup>

DC land records indicate that Truver purchased the building in 1957 and that by 1969, it was owned by Murray W. Latimer. Latimer was a former New Dealer under President Franklin D. Roosevelt who helped draft the 1935 Social Security Act and later ran his own firm helping to draft pension plans for companies with thousands of employees. Latimer is named as the owner in a January 1970 agreement with DC Government concerning a vault underneath the building, but no additional land records are documented until 1981 when Pride, Inc. dissolved and moved out of the building.

In November 1967, before Latimer's purchase of the property, renovations were already underway at 1536 U Street NW to convert the auto showroom-cum-radio institute into the new headquarters for Pride, Inc. Located in an area that had long been a cultural center for Black DC, on the western end of U Street and close to Adams Morgan, it was three blocks from the DC SNCC office at 1234 U Street NW and even closer to the Black Panther community center that would open three years later at 17<sup>th</sup> and U streets.<sup>30</sup> The Black-owned architectural firm Robert Nash and Associates oversaw the renovation work, converting the space into Pride's headquarters to include a large auditorium, classrooms, and office space. Pride, Inc. began

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opening between 1925 and 1930 (citing Boyd's directories), and discussed their geographic distribution. See also the Festival of the Arts' undated map of DC's Automobile Row (SJS personal files).

<sup>7</sup> "Building Permits," *Washington Post*, Apr. 13, 1930.

<sup>8</sup> National Radio Institute, Vertical Files, Peoples Archive, Martin Luther King Jr. Memorial Library; Charles Covell, "Program Fights Dropout Problem," *Evening Star*, Aug. 27, 1963, A12.

<sup>9</sup> Leonard Downie Jr., "Slum Landlords Buy Up Shaw Houses," *Washington Post*, Mar. 24, 1968; Downie, "Mortgaging the Ghetto," (10-part series), *Washington Post*, Jan. 5-14, 1969.

<sup>10</sup> At least nine notices of real estate transactions involving John W. Truver appeared in the *Evening Star* between May 1960 and January 1967. Leonard Downie Jr. and Jim Hoagland, "Four Banks Flirted With Speculators," *Washington Post*, Jan. 13, 1969, A1; Downie, "Mortgaging the Ghetto."

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operating there in February 1968. As Pride grew and increased its programming, the building became a hub for an expanding network of innovative anti-poverty spin-off programs and initiatives.

After the dissolution of Pride, Inc., a series of real estate entities again controlled the building. The building was purchased in 2004 by the current owner, Community Change. Like Pride, Inc., Community Change's origins are in the federal War on Poverty program. It was founded in 1968 to support the work of local anti-poverty groups throughout the United States and has continued to focus on building the political power and capacity of low-wealth people of color.<sup>11</sup>



Figure 2: Pride Inc. headquarters, 1536 U Street NW, 1968 (Moorland-Spingarn Research Center, Howard University).

## CRITERION A—SOCIAL HISTORY

### *Pride, Inc. Evolves*

Once Pride, Inc. entered its second grant cycle in the fall of 1967, its internal dynamics and mission changed. Though the leadership had sold it as a youth-led program, and Mayfield served as the Board Chairman and primary public figure in its first months, the “adult” leadership of Pride – meaning Barry, Treadwell and Harvey – began to assert their authority in the fall. By

<sup>11</sup> Records for Square 190, lots 810, 121, 122, in DC Office of Tax and Revenue Recorder of Deeds database; Joseph D. Whitaker, “Murray W. Latimer Dies; Helped Draft Social Security Act,” Washington Post, Oct. 4, 1985; Lynn Kanter, “The Power of Many: 40 Years of the Center for Community Change,” 2008, available at <https://communitychange.org/about>.

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November, just as renovations on 1536 U Street were underway, they had consolidated their control and convinced Mayfield to resign. The following March, the *Evening Star* noted, the three had “taken over the planning and dominated the operation of the program, creating, in effect, the same employer-employee relationship that the designers of Pride wanted to avoid.”<sup>31</sup> The three also broadened the organization’s focus to include not just providing federal jobs for poor Black youth, but creating Black businesses. Particularly after the April 1968 uprising, federal planners and many activists alike embraced Black capitalism as a way to rebuild the ghettos and to give African Americans a stake in them at the same time. Black capitalism was also a safe form of Black Power – as far as many white elected officials were concerned – at a time when a critical minority of activists were embracing revolutionary violence and socialism. The leaders of Pride capitalized on this shift to secure federal and private funding for a wide range of for-profit endeavors. In March 1968, Pride purchased a small landscaping company and made it the anchor for Pride Economic Enterprises, Inc. (PEEI).<sup>32</sup>

Capitalizing on Barry’s relationship with the owner of Giant Foods, PEEI secured contracts to provide landscaping services at Giant stores and other private businesses later that year. PEEI created additional for-profit businesses using a combination of federal loans, grants, and private financing. In September 1968, it purchased a gas station at the corner of 14th and Euclid streets NW, just up the hill from the Pride offices. By 1970, PEEI had its own office at 1355 New York Avenue NE and had opened four more gas stations in the District as well as one in Maryland. In 1970, PEEI entered the low incoming housing market by purchasing the Buena Vista Apartments on Shipley Terrace in Southeast DC. Two years later, the organization formed Pride Environmental Services Inc., a new subsidiary that received a contract to place 10,000 public trash cans around the city and sell advertising space on them.<sup>33</sup>

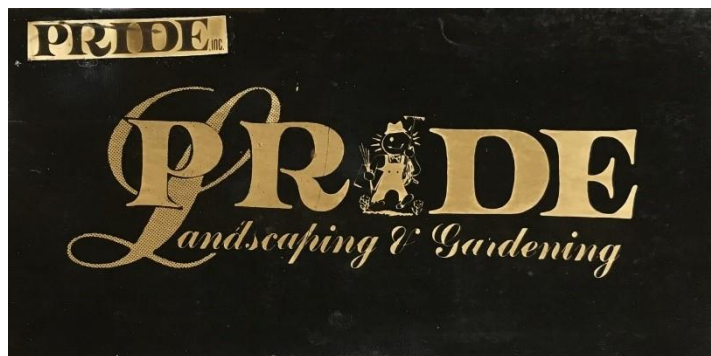


Figure 3: Moorland Spingarn Research Center, Howard University.

With all of these for-profit ventures, the leadership envisioned Pride, Inc. as a training program that could supply workers for the many for-profit entities. It was an attractive model. Pride would use federal dollars to train the “hard core unemployed,” then put those young men to work in businesses that served the inner city. As Marion Barry put the idea in a 1969 comment to the *Washington Post*, “Pride has created some form of work so that you [the participants] will have something to do until you can be placed into a Pride-operated business. In this way-station you are to learn good work habits... coming to work on time and above all, coming to work every day. You must learn to accept responsibility...” The plan was, however, overly ambitious. At

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their height in 1970, the Pride for-profit businesses employed only about 80 people. By 1972, as the Nixon administration shrunk the amount of money dedicated to the War on Poverty, that number declined to about 30. Pride, Inc., by contrast, trained several hundred people each year. Thus the Pride businesses would never provide enough jobs to employ the parent program's many graduates.<sup>34</sup>

Pride did create other avenues of upward mobility for its trainees. In 1968 the leadership brokered an agreement with American University, whereby the overwhelmingly white university would host a two-year work study certificate program for Pride alumni. The University agreed to waive admissions requirements and Pride picked up room and board for the enrollees. Six joined the program in 1968. The following year 82 entered the program. Many would go on to earn four-year degrees from American and other area colleges. Though federal funding declined under the Nixon Administration, in 1972 the program enrolled 30 students.<sup>35</sup>

Pride also served the physical needs of the "dudes." It created a clinic located at its U Street headquarters and provided health screenings for each class of trainees. In a testament to the abysmal health of (and the largely non-existent health care available to) young men in the DC ghettos, each year, approximately a quarter tested positive for venereal disease, tuberculosis or hepatitis. A small fraction would also test positive for heroin use, and they would be referred to the in-house Pride methadone treatment clinic Project Reach. It too was run out of the U Street office.<sup>36</sup>



Figure 4: An advertisement for city methadone maintenance centers that includes Project Reach, located at the Pride headquarters, "Display Ad 26," *Washington Post*, June 29, 1971.

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The crush of people and proliferation of programs made Pride's U street headquarters a cacophonous mish mash of a school, business, hangout, and clinic. A 1970 *Washington Post* profile described it thusly: "...inside there's the feeling of a rather free-wheeling school where students still in touch with street life also serve as administrators. In the corridors and office cubicles, jiving, arguing, laughing young men and women flash by in dashikis and Afro styles, Bellbottoms, Levis, naturals, all in do-your-thing contrast to 'shirt and tie niggers,' as information chief Bill Minor puts it. In the halls: drug fiend horror posters, Malcolm X portraits, black-is-beautiful photos, African art, a collage of Tommie Smith and John Carlos' black power salute at the Mexican Olympics."<sup>37</sup>



Figure 5: Pride headquarters, Nov. 1, 1979, (DC Public Library, Star Collection © *Washington Post*).

Though politically moderate, even conservative, by the standards of the many Black Power city activists, Pride was often the target of reactionary members of Congress who subjected it to countless investigations. Congressmen like the Virginia Republican Rep. Joel Broyhill and West Virginia Democrat Sen. Robert Byrd tried to link Pride to the Mafia, Red China, and drug pushers, among other nefarious figures. Broyhill went so far as to assign a staffer to collect all of the information they could find on Pride's alleged malfeasance and personally requested multiple Government Accounting Office audits. The *Evening Star* noted that the program was "one of the most investigated projects the government has ever undertaken."<sup>38</sup> The early investigations found only minor accounting irregularities and some poor business decisions. By the mid-1970s,

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however, Mary Treadwell, who became Executive Director of the organization in 1971 after Barry ran for School Board, appears to have begun embezzling money from P.I. Properties, a Pride affiliated non-profit that managed the Clifton Terrace apartment complex. Treadwell had created the affiliate in 1974 for the express purpose of acquiring the apartment building from the Department of Housing and Urban Development. The graft left the organization short of funds and P.I. Properties neglected service and upkeep of the building. Residents found themselves without heat or hot water during the freezing cold winter of 1976-77, and rats invaded the building as garbage was not promptly collected. Following a multi-year federal investigation, Treadwell and several other P.I. Properties employees would be convicted of conspiracy to defraud the federal government in 1983.<sup>39</sup>

Despite Treadwell's misappropriation of funds from P.I. Properties, its parent organization stayed true to its mission of training the hardcore unemployed. In 1981, what would turn out to be its final year of existence, the organization trained 400 young people, placing approximately 70% of them in jobs. Unfortunately, despite Treadwell's protests that Pride, Inc. was a separate entity from P.I. Properties—and, in fact, it was—the scandal involving Clifton Terrace led the federal government to pull its funding for the parent group. Without the federal money that had sustained it for the previous fourteen years, Pride closed in the summer of 1981. The *Washington Post*, which had published a series of articles on P.I. Properties' misappropriation of funds that highlighted its relationship to Pride, Inc., reported on August 12, 1981, that “the doors of Youth Pride's headquarters at 1536 U St. NW were locked yesterday and the building was empty.” “It hurt me,” stated Gerald Lee, a defense attorney in Alexandria and a graduate of the program, “kind of like the loss of a relative.”<sup>40</sup>

Despite its ignominious end, Pride, Inc. left a profound imprint on the city. Its founders went on to become some of the most important political figures of the modern Home Rule period, dominating the District Building for much of the 1970s and 80s. In addition, its training of the “hardcore unemployed” became the model for the city's Summer Youth Employment Program, which Marion Barry launched in his first year as Mayor in 1979. The program would provide thousands of D.C. residents with their first jobs and become one of the most beloved initiatives of the late “Mayor for Life.” The program still exists today, renamed in 2015 as the Mayor Marion Barry Summer Youth Employment Program.<sup>41</sup> Barry also extended the self-help ethos of Pride, Inc. by cultivating black leadership in government and in the private sector. His Mayor's Youth Leadership Program, also established in 1979, has provided public service opportunities and mentorship to thousands of DC teens and, like SYEP, remains active today. Barry also used his position to expand employment opportunities for black Washingtonians within the DC government, in turn expanding the District's black middle class. Finally, as Mayor, his commitment to black economic empowerment led Barry to require that a significant percentage of contracts be awarded to minority-owned companies. This ultimately helped create a new class of black millionaires who initially relied on city contracts and today are leaders in fields such as investment, real estate development, and media.<sup>42</sup>

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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Susan Philpott, "Pride, Inc.: Black Power and Black Capitalism in Washington, D.C., 1967-1981," (Masters Thesis, UMBC, 2018).

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Dana Flor, "The Nine Lives of Marion Barry," HBO (2009).

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### Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

### Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: \_\_\_\_\_

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**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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## 10. Geographical Data

**Acreage of Property** 5,840 SF

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 38.916820 | Longitude: -77.036110 |
| 2. Latitude:           | Longitude:            |
| 3. Latitude:           | Longitude:            |
| 4. Latitude:           | Longitude:            |

### Verbal Boundary Description (Describe the boundaries of the property.)

The property occupies lot 0810 in Square 190. The lot is bounded by U Street on the north, 16<sup>th</sup> Street on the west, an alley to the east and another building to the south.

### Boundary Justification (Explain why the boundaries were selected.)

The National Register boundaries are the boundaries of the square and lot upon which the building was constructed in 1920. Those boundaries reflect the extent of the property historically and currently.

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## 11. Form Prepared By

name/title: George Derek Musgrove (w/ Susan Philpott), Sarah Jane Shoenfeld (Prologue DC), Nakita Reed (Quinn Evans); Kim Williams (HPO)

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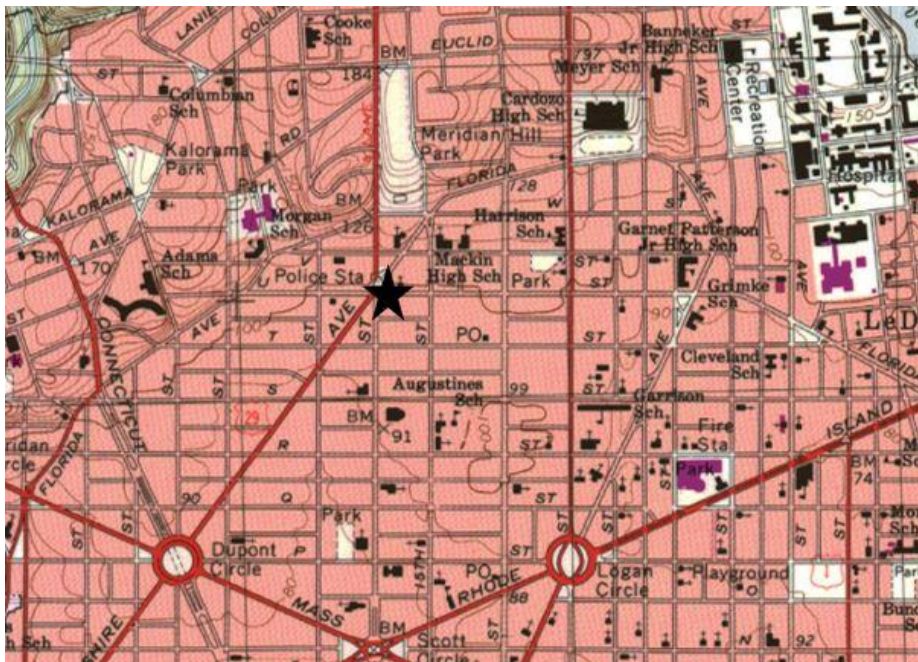
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### Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)



Map 1: Locational Map (USGS Washington West Quad) showing 1536 U Street NW.  
Latitude: 38.916820 Longitude: -77.036110

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Map 2: Site Map showing National Register Boundaries of Pride, Inc. at 1536 U Street NW (Square 190 Lot 810).

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Historic Photo 1: 1536 U Street NW, ca. 1963 (DC History Center).



Historic Photo 2: Pride Inc. headquarters, 1536 U Street NW, 1968 (*Moorland-Spingarn Research Center, Howard University*).

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Historic Photo 3: Pride headquarters, Nov. 1, 1979 (DC Public Library, Star Collection © *Washington Post*).

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Pride, Inc.  
City or Vicinity: Washington, DC  
County: n/a  
Photographer: Kim Prothro Williams  
Date Photographed: February 2024

State: District of Columbia

Pride, Inc.  
Name of Property

Washington, DC  
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera:

View looking south at north façade facing U Street NW  
1 of 16

View looking southwest at the north façade and east alley elevation  
2 of 16

View looking east at the west elevation facing 16<sup>th</sup> Street NW  
3 of 16

View looking northeast at the west elevation with the dome of the Congressional Club in the distance  
4 of 16

View looking southeast at west elevation and the residential buildings abutting the building to the south  
5 of 16

View looking south at northeast corner of building showing east (alley) elevation  
6 of 16

View looking north from alley showing east (alley) elevation  
7 of 16

View of detail of limestone rondel *bas relief* and terra cotta ornament above on north (U Street) façade  
8 of 16

Interior view of conference room along west side of building, looking west out the arched openings  
9 of 16

Interior view of conference room along west side of building, looking north  
10 of 16

Interior detail of plaster frieze in conference room in west side of building  
11 of 16

Interior view from entry door at U Street looking southwest  
12 of 16

Interior view of entry door on U Street looking northeast  
13 of 16

Pride, Inc.  
Name of Property

Washington, DC  
County and State

Interior view of first floor looking south from reception area showing columns  
14 of 16

Interior view of second floor showing corridor and exposed steel columns  
15 of 16

Interior view of stair at east end of building  
16 of 16



Photo 1

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 2



Photo 3

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 4

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 5

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 6

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 7

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 8

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 9



Photo 10

Pride, Inc.  
Name of Property

Washington, DC  
County and State

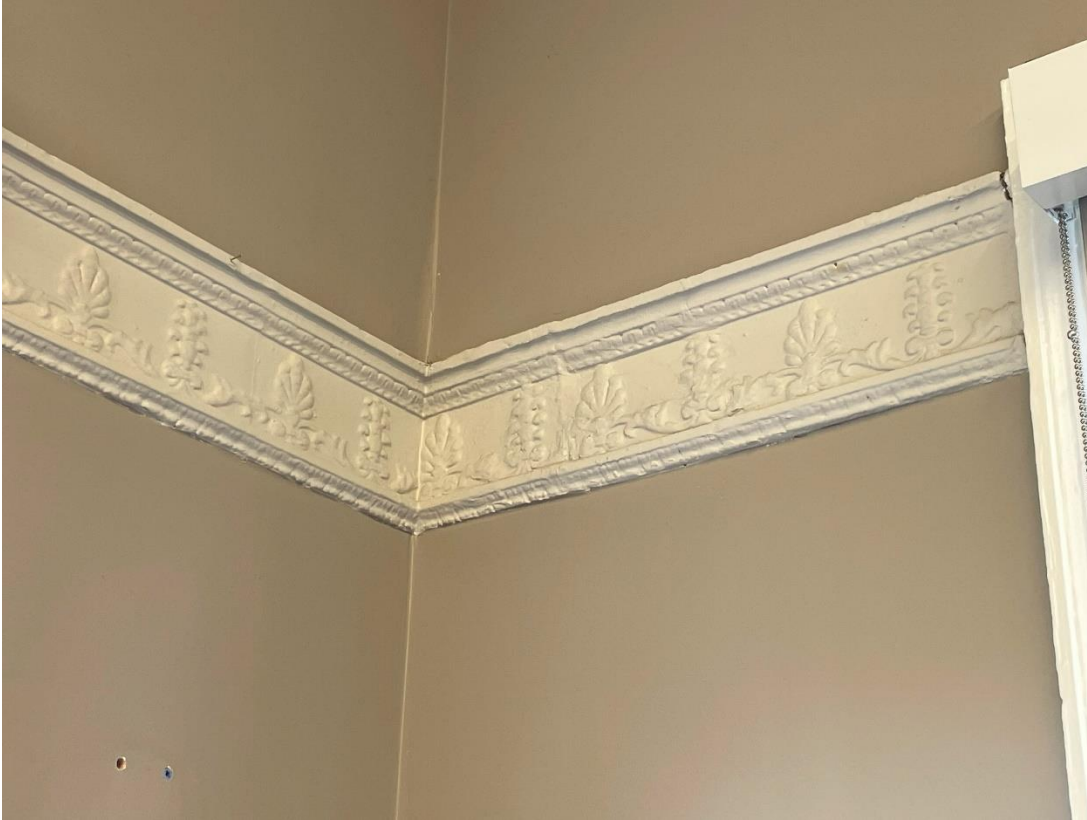


Photo 11

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 12

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 13

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 14

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 15

Pride, Inc.  
Name of Property

Washington, DC  
County and State



Photo 16

**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.