
F O R T G R E E N E
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1978

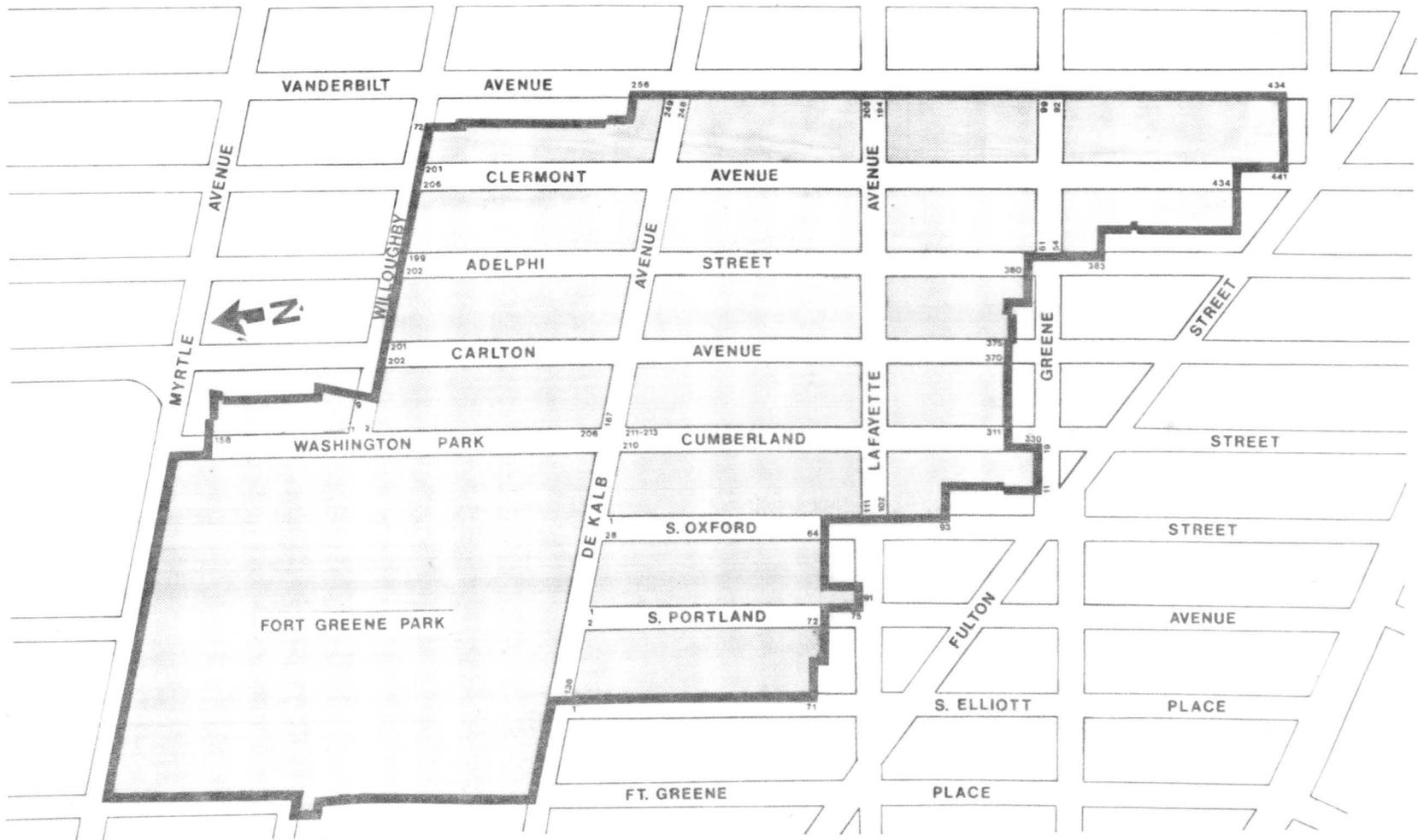
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**FORT GREENE HISTORIC DISTRICT
BROOKLYN**

Designated September 26, 1978

LANDMARKS PRESERVATION COMMISSION

FORT GREENE HISTORIC DISTRICT, BOROUGH OF BROOKLYN

BOUNDARIES

The property bounded by the eastern curb line of St. Edwards Street, part of the southern curb line of Willoughby Street, part of the western and part of the southern property lines of Fort Greene Park, the remaining part of the western property line of Fort Greene Park, a line extending southerly to the northern curb line of De Kalb Avenue, part of the northern curb line of De Kalb Avenue, a line extending southerly to the eastern curb line of S. Elliott Place, part of the eastern curb line of S. Elliott Place, a line extending easterly to the southern property line of 71 S. Elliott Place, the southern property line of 71 S. Elliott Place, the western property line of 70 S. Portland Avenue, the western and southern property lines of 72 S. Portland Avenue, a line extending easterly to the eastern curb line of S. Portland Avenue, part of the eastern curb line of S. Portland Avenue, part of the northern curb line of Lafayette Avenue, a line extending northerly to the eastern property line of 67-75 S. Portland Avenue/91 Lafayette Avenue, the eastern property line of 67-75 S. Portland Avenue/91 Lafayette Avenue, part of the southern property line of 65 S. Portland Avenue, the southerly property line of 64 S. Oxford Street, a line extending easterly to the eastern curb line of S. Oxford Street, part of the curb line of S. Oxford Street, a line extending southerly across Lafayette Avenue, part of the eastern curb line of S. Oxford Street, a line extending easterly to the southern property line of 77-93 S. Oxford Street/102-108 Lafayette Avenue, the southern property line of 77-93 S. Oxford Street/102-108 Lafayette Avenue, the western property lines of 302 through 320 Cumberland Street, part of the northern and the western property lines of 11 Greene Avenue, a line extending southerly to the northern curb line of Greene Avenue, part of the northern curb line of Greene Avenue, part of the western curb line of Cumberland Street, a line extending easterly to the southern property line of 311 Cumberland Street, the southern property lines of 311 Cumberland Street and 370 Carlton Avenue, a line extending easterly to the eastern curb line of Carlton Avenue, part of the eastern curb line of Carlton Avenue, a line extending easterly to the southern property line of 375 Carlton Avenue, part of the southern and part of the eastern property lines of 375 Carlton Avenue, the remaining part of the southern property line of 375 Carlton Avenue, part of the southern and part of the western property lines of 374 Adelphi Street, the western property lines of 376 and 378 Adelphi Street, the western and the southern property lines of 380 Adelphi Street, a line extending easterly to the eastern curb line of Adelphi Street, part of the eastern curb line of Adelphi Street, a line extending southerly across Greene Avenue to part of the eastern curb line of Adelphi Street, a line extending easterly to the southern property line of 375-383 Adelphi Street/54 Greene Avenue, the southern property lines of 375-383 Adelphi Street/54 Greene Avenue through 62 Greene Avenue, the western property line of 396 through 402 Clermont Avenue, part of the western and part of the southern property lines of 404 Clermont Avenue, the remaining part of the western property line of 404 Clermont Avenue, the western property line of 406 Clermont Avenue, part of the western and part of the northern property lines of 408 Clermont Avenue,

the remaining part of the western property line of 408 Clermont Avenue, the western property lines of 410 through 432 Clermont Avenue, the western and the southern property lines of 434 Clermont Avenue, a line extending easterly to the eastern curb line of Clermont Avenue, part of the eastern curb line of Clermont Avenue, a line extending easterly to the southern property line of 441 Clermont Avenue, the southern property lines of 441 Clermont Avenue and 434 Vanderbilt Avenue, a line extending easterly to the western curb line of Vanderbilt Avenue, a line extending northerly across Greene Avenue, the western curb line of Vanderbilt Avenue, a line extending northerly across Lafayette Avenue, the western curb line of Vanderbilt Avenue, a line extending northerly across De Kalb Avenue, part of the western curb line of Vanderbilt Avenue, a line extending westerly to the northern property line of 247 De Kalb Avenue, the northern property lines of 247 through 241 De Kalb Avenue, part of the eastern property line of 239 De Kalb Avenue, the eastern and part of the northern property lines of 259 Clermont Avenue, the eastern property lines of 257 through 215 Clermont Avenue, the eastern and part of the northern property lines of 213 Clermont Avenue, the eastern property line of 211 Clermont Avenue, then continuing along the eastern building line of 64-72 Willoughby Avenue/201-209 Clermont Avenue, a line extending northerly to the southern curb line of Willoughby Avenue, part of the southern curb line of Willoughby Avenue, a line extending westerly across Clermont Avenue, the southern curb line of Willoughby Avenue, a line extending westerly across Adelphi Street, the southern curb line of Willoughby Avenue, a line extending westerly across Carlton Avenue, part of the southern curb line of Willoughby Avenue, a line extending northeasterly across Willoughby Avenue to the eastern property line of 1-10 Willoughby Avenue/176-177 Washington Park through 174 Washington Park, part of the eastern and part of the northern property lines of 173 Washington Park, the remaining eastern property line of 173 Washington Park, the eastern property lines of 172 through 160 Washington Park, part of the eastern and part of the southern property lines of 159 Washington Park, the remaining eastern property line of 159 Washington Park, part of the eastern and part of the northern property lines of 158 Washington Park, part of the eastern and part of the northern property lines of 158 Washington Park, the remaining eastern and the remaining northern property lines of 158 Washington Park, a line extending westerly to the western curb line of Washington Park, part of the western curb line of Washington Park, the southern curb line of Myrtle Avenue, Brooklyn.

TESTIMONY AT THE PUBLIC HEARING

On September 20, 1977, the Landmarks Preservation Commission held a public hearing on this area which is now proposed as an Historic District (Item No. 7). The hearing had been duly advertised in accordance with the provisions of law. Fifty-five persons spoke in favor of the proposed designation. Six persons spoke in opposition to the proposed designation. The Commission has received many letters and correspondence in favor of the designation.

THE NEIGHBORHOOD



1-17 South Elliott Place, c.1868-1881.



204-208 Adelphi Street; c. 1866

Photo credit: Andrew S. Dolkart, Landmarks Preservation Commission

HISTORICAL INTRODUCTIONThe Neighborhood

Brooklyn, or Breuckelen as the Dutch called it, was first settled in the late 1630s and early 1640s by Walloon and Dutch farmers who settled along the shoreline just north of the Fort Greene area and in 1645 the Dutch village, centered where the Brooklyn and Manhattan Bridges now stand, was incorporated. The village developed very slowly and even by 1790, two years after the New York State Legislature incorporated Brooklyn as a town, the population was only 1,603.¹

The opening of reliable ferry service between Brooklyn and New York caused the first great spurt of development that changed Brooklyn from a quiet town into the third largest city in 19th-century America. The first regular ferry service began in 1814 when Robert Fulton's ship Nassau opened a route between New York and Brooklyn.² By the mid-1830s and 1840s fast, safe and reliable steamboats were regularly plying the waters between the two cities making it possible and convenient for a New York City businessman to live in Brooklyn and work in Manhattan.

The extensive residential development of Brooklyn began in the 1830s in the Brooklyn Heights area, which was located near the ferry slips. The rapid growth in the town's population led to the incorporation of Brooklyn as a city in 1834. As the 19th century progressed the residential area expanded outward in an easterly and southerly direction from the Heights and by mid-century much of the area now lying west of Flatbush Avenue (including the present-day neighborhoods of Brooklyn Heights, Cobble Hill and Boerum Hill) had been substantially built up. By the early 1850s major residential development was beginning to push farther eastward into the Fort Greene area.

Fort Greene had been a quiet, rural section well into the 19th century. Records trace land ownership back to the 17th century when it was the property of Pieter Ceser, also known as Peter Caesar Alberti reputed to have been Brooklyn's first resident of Italian descent.³ Other 17th-century landowners included Peter C. Albertus and Jan Damen. By the 19th century much of the land within the Historic District had been divided into four farm tracts owned by the Ryerson, Post, Spader and Jackson families. Beginning in the middle years of the century these farms were subdivided and lots sold for development. The widow of Jacob Ryerson began to sell off the family land in the late 1840s. Jacob Ryerson was a descendent of one of the early Dutch families of Brooklyn, and Ryerson Street, northeast of the District, named for them. The first Ryersons to arrive in North America were Martin and Annetje **Reyerszen who settled in the Wallabout area** late in the 17th century. The family holdings spread south from the Wallabout and encompassed much of the present day Clinton Hill and Fort Greene neighborhoods. The Ryerson tract within the boundaries of the District included a strip of land that extended north-south through the district along Carlton Avenue and Adelphi Street.

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The Post farm, established in the mid-1820s by William and Gerardus Post, included the blockfronts of Washington Park and Carlton Avenue north of DeKalb Avenue. It was sold in small lots in the 1850s and 1860s.

The Jackson family began to purchase the land extending from South Elliott Place to Carlton Avenue south of DeKalb Avenue in the last years of the 18th century. In the late 1840s the executors of John Jackson and trustees of his heir, Hamilton H. Jackson, began to divest themselves of their landholdings. John Jackson had been a native of Jerusalem on Long Island who came to Brooklyn after the Revolutionary War with his brothers Samuel and Treadwell. In 1791 they purchased a thirty-acre estate in the Fort Greene vicinity.

The farm of Jeremiah V. and John Spader extended north-south along Clermont and Vanderbilt Avenues. The Spaders seem to have acquired their tract of land in 1821, and Maria Spader sold the property off in many small parcels in the 1850s and 1860s.

Before Fort Greene developed as a middle-class residential district, however, it was the location of a notorious shantytown, located primarily along Myrtle Avenue. In 1849 this settlement became quite controversial. Development was heading eastward and the presence of this shantytown was seen as an impediment. One Brooklyn resident wrote to the Brooklyn Daily Eagle asking:

How long, Mr. Editor, shall those disgraceful nuisances, which now infest the neighborhood of this beautiful spot be suffered to exist. Perchance there are but few places about...more desirable for residences, or more pleasant for our evening walks than this; and yet, on every side filthy shanties are permitted to be erected from which issue all sorts of offensive smells...It is indeed a fact that many of the inmates of these hovels keep swine, cattle, etc. in their cellars and not an unusual circumstance to witness **these** animals enjoying side by side with their owners the cheering rays of the sun; whilst offal and filth of the assorted family is suffered to collect about their premises and endanger the lives of those in their neighborhood by its sickening and deadly affluvia. 4

A few weeks after this letter was published "the mayor and his staff made a visit to the flourishing settlement...and ordered all the pigs, hogs, goats, etc., to be removed." 5 Besides the shantytown this area of Brooklyn was also the site of a number of institutions of the type generally found on the fringes of a city in the 19th century. A hospital and poor-house were established in 1824, and in 1825 a plot of ground was purchased for the Brooklyn Burial Ground. None of the early buildings erected for these institutions remain.

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Not long after the incident with the pigs, frame and masonry row houses began to appear in large numbers in the area, particularly south and east of the park. Fort Greene Park, originally called Washington Park, predates this row house development. The park had been planned in the 1840s as an open space for the working class population which then inhabited the area. Most of the houses erected in Fort Greene before the Civil War were fairly modest by comparison with later construction. These houses included frame dwellings and modest brick and brownstone row houses, many of which are still standing on South Oxford Street, Cumberland Street and Carlton Avenue. The middle-class residents of these houses made the area respectable, and this led to the construction of grander brownstone rows and a number of free standing mansions (two of which were located on Lafayette Avenue between South Oxford Street and South Portland Avenue, but they have been replaced by apartment houses) for the upper middle class. South Portland Avenue, South Oxford Street and Clermont Avenue became the home of wealthy merchants, lawyers, stockbrokers, and businessmen. With this influx of a new monied population there came a change in the park. By 1867 when Olmsted & Vaux were appointed to lay out the parks of Brooklyn, Washington Park had severely deteriorated. The Olmsted & Vaux design for the park was planned to appeal to the leisure time requirements of the middle-class families who were living in the newly built brownstones. Thus, the physical appearance of the park was directly affected by the changing social class of the residents of the area. The park did not, however, have as great an effect on the architectural development of the area as might be assumed. As has already been noted, the middle-class residential districts of Brooklyn were expanding eastward and by 1860 Fort Greene was in the direct path of this development. The area would undoubtedly have become a prime residential neighborhood whether or not the park had been there. For the most part the buildings surrounding the park are not larger or grander than those found on other streets in the vicinity. The only exceptions to this are some extremely impressive brownstone structures located on Washington Park, particularly between Willoughby and DeKalb Avenues.

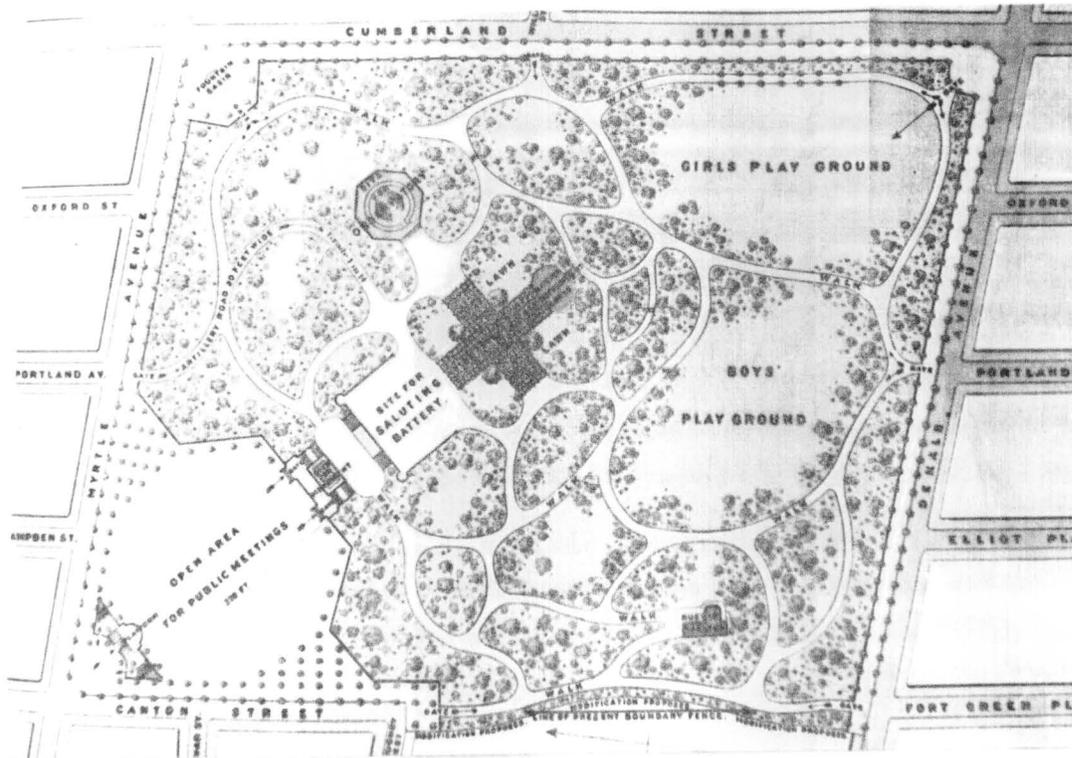
Most of the 19th-century row house residents of Fort Greene were business and professional people who commuted to their offices and factories in Manhattan. In this respect Fort Greene was typical of 19th-century Brooklyn. As E. Idell Zeisloft reported in 1899:

Brooklyn has always been an adjunct of the metropolis rather than a city with a complete civic life of its own, a dwelling-place for business folk and employees who possess moderate incomes, and those of greater means who abhor the feverish and artificial joys of the modern Babel. It is a vast aggregation of home and family life, and of the social pleasures that appertain thereto. There is little to be seen in Brooklyn save the streets and avenues, hundreds of miles of them, filled with rows of dwelling houses...All of Brooklyn, indeed, with the exception of the waterside streets and range of cloud piercing office buildings [in the Civic Center area]... is the exclusive domain of women and children during the daylight hours.⁶

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It should be noted that in the 19th century the term "Fort Greene" signified the fort located on the site of the present day park. The larger neighborhood, now called Fort Greene, was in fact the lower reaches of the Clinton Hill area which centered along Clinton Avenue just to the east of the boundaries of the District. It has only been in the 20th century that Fort Greene has become a separate neighborhood entity. It remained a quiet and prosperous community for many years. Little change occurred in the District until the mid-20th century when many of the middle-class residents left the area for the suburbs. As happened in many American cities the poor moved into this old urban neighborhood and by the early 1960s the World-Telegram, in an article on South Oxford Street termed the area "squalid." Today the Fort Greene area is being revitalized as many rediscover the advantages of urban life. The buildings, many of which had been turned into rooming houses, again are becoming much sought after private residences and today Fort Greene is a viable and vibrant community.

THE PARK



Plan of Redesign of Washington Park; Olmsted & Vaux, architect, 1868 (From: Eighth Annual Report of the Commissioners of Prospect Park, 1868).

Photo credit: William Alex



Martyrs' Monument; McKim, Mead & White, architect, 1908.

Photo credit: Andrew S. Dolkart, Landmarks Preservation Commission

Fort Greene Park

The proud resting place of 11,500 Revolutionary War dead, and the site of fierce fighting during the Battle of Long Island, Fort Greene Park was the first successful public park in Brooklyn. Begun in 1848, the park was largely the product of Brooklyn Daily Eagle editor, Walt Whitman, who for two years tenaciously kept the issue before the minds of the people of the city. Whitman had recognized and voiced the recreation needs of the growing populace of East Brooklyn where "the mechanics and artificers of our city, most do congregate."⁸ Fort Greene Park, or Washington Park as it was first called, helped to gauge the city's need for public parks and by its success set the stage for the city's major effort at Prospect Park and the subsequent city-wide park system. When Fort Greene Park was incorporated into the comprehensive park system in 1867, the park gained added distinction by being re-designed by the renowned landscape firm of Frederick Law Olmsted and Calvert Vaux. An integral part of the new design was the creation of a vault within the park to house the bones of the thousands of American soldiers who had perished on the over-crowded British prison ships anchored for six years in Brooklyn's Wallabout Bay. In 1908, following efforts for over fifty years, the remains of these brave American soldiers were finally honored with a monument which was designed by the prestigious architectural firm of McKim, Mead and White.

Bounded by Myrtle Avenue, Washington Park, DeKalb Avenue, the Brooklyn City Hospital and St. Edwards Street, the 33 acres which comprise Fort Greene Park rise to a high prominence overlooking Wallabout Bay and the East River. The hill, which was formed when the Wisconsin ice sheet receded from the Island and which characterizes Fort Greene Park, played a strategic role in the American defense system during the Revolution. This system was strung out along the neck of the Brooklyn peninsula between Wallabout Bay and Gowanus Creek. By means of this line of fortifications and the natural protection of the rocky ridge to the south near what is now Prospect Park, General George Washington had hoped to protect the valuable heights of Brooklyn from British occupation. Surrender of the Heights and its ferry meant surrender of the port of New York, the foothold which following the surrender of Boston the British badly needed. Begun in March of 1776, construction of the fortifications was hastened when the commanding American officer called upon "all the male inhabitants of Kings county, both white and black" to join in the work.⁹ In May the job of building the defense system was turned over to General Nathanael Greene, a Rhode Islander who had proved invaluable during the organization of the siege of Boston and who later became one of Washington's most trusted officers. Greene assigned his favorite Rhode Island regiment under the command of Colonel Daniel Hitchcock to the task of building and defending Fort Putnam which was the key to the eastern end of the defense system, located on the present site of Fort Greene Park.

Fort Putnam, named for military engineer Rufus Putnam who designed the New York defenses, was a star-shaped earthwork mounting four or five guns. Surrounded by a ditch, the fort with its well and store of provisions was a self-contained unit. Hitchcock's men felled the trees in the forest to the east of the fort and constructed an awesome abatis, or barricade with barb-like branches pointing towards the anticipated threat.

On August 26, 1776, when the British finally made their move, after landing troops to the south at Gravesend Bay, the fortifications were ready. However, a weakness in the American lines was relayed to the British by Long Island loyalists. The following day the main force of the British army funneled through the poorly guarded Jamaica Pass and began to lay siege on the American line of fortifications. Washington, soon realizing his error, sent reinforcements from Manhattan but the intensity of the fighting to hold Fort Putnam on the 28th made clear his course of action. Retreat across the East River was the only sure way to salvage his army from the nation's first battle. While the British continued to pursue their siege of the fortifications, Washington, with the help of a band of Marblehead fishermen, successfully ferried his men across the East River. The Continental Army was safe but the British completely leveled the abandoned fortifications and captured the port of New York.

Following their victory on Long Island and their subsequent capture of New York and eventually Fort Washington, the British had taken captive a staggering number of prisoners who very soon filled New York's two jails and who were being held in everything from sugar warehouses to churches. With each campaign came a new lot of captured Americans to the British base in New York and it was finally decided to house the men on the old transport vessels at anchor in Wallabout Bay. The account of at least one prisoner has survived.

On the commencement of the first evening we were driven down to darkness, between decks secured by iron gratings and an armed soldiery, and a scene of horror which baffles all description presented itself. On every side wretched desponding shapes of men could be seen. ¹⁰

For six years rotting hulks like the infamous "Jersey" were packed with Americans who became wracked with disease and soon died. The dead were ferried to the Brooklyn shore and were buried in shallow graves in the sand near what is now the Brooklyn Navy Yard.

Memories of the British course of action during the Revolution were still very much alive in 1812, and again the Americans built up fortifications along the neck of the Brooklyn peninsula. Once more the prospect overlooking Wallabout Bay was recognized for its strategic importance and in August 1814 the site of old Fort Putnam was transformed into a large star-shaped fortification called Fort Greene in honor of the great Revolutionary general.

All the nearby towns on Long Island sent volunteers, including women, to work on the military construction and although the fortifications were completed in a month's time, the British chose a different plan of attack and the fort was never used. Little was done with the land for the next twenty-five years.

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In 1820 Brooklyn was a village of 5,210, but by 1835, one year after the city was incorporated, the population had grown to 24,310. A city plan was clearly needed. On January 1, 1839 three commissioners appointed by the Governor "to lay out streets, avenues and squares in the city of Brooklyn" filed their map in the County Clerk's office.¹¹ With a city plan finally established, wealthy Brooklyn real estate owners could safely parcel out their lands knowing now where the future city improvements were going. The plan of 1839 did not please everyone. Looking jealously at New York's broad promenade at Battery Park, prominent citizens such as Hezekiah Beers Pierrepont, wealthy landowner, and Alden Spooner, editor and publisher of the Long Island Star, had hoped to preserve a similar open space along Brooklyn Heights. While profit seeking landowners objected to the taxation necessary to fund such a project along the Heights, another contingent of real estate investors sought to improve their holdings by proposing to fill a swamp adjacent to their property near Wallabout Bay. They suggested the creation of a park by filling the swamp with free fill taken from the earthworks at Fort Greene. Real estate interests controlled the order of the day. The obviously spectacular park along the Heights was defeated and Brooklyn became burdened with a rather soggy development—a swamp called City Park. This park is now Commodore Barry Park.

Of the original eleven squares planned in 1839, one was Washington Park first located by the Commissioners between what is now Atlantic Avenue, Flatbush Avenue, Ashland Place, Fulton Avenue and Fort Greene Place. During the 1840's, however, great numbers of immigrants, fleeing the potato famine in Ireland between 1845-47, poured into East Brooklyn and it soon became clear to real estate investors that the smooth site of the proposed square had potential profit. In 1845, bowing to the pressure of the businessmen, the Common Council relocated the site of the proposed Washington Park to a section unprofitable for real estate interests—the rocky prominence occupied by the decimated remains of the 1812 Fort Greene in the center of the growing 7th Ward.

In March of 1846 another campaign was initiated when Walt Whitman, an experienced newspaperman at the age of 26, became the editor of the Brooklyn Daily Eagle, "this chief of Long Island journals."¹² Whitman took a progressive stand as editor, somewhat after the fashion of Horace Greeley of the New York Tribune. The demanding schedule of the newspaper, which it was suggested killed Whitman's predecessor, bound the young editor to the confines of the city where summer walks often raised issues to be used in his editorials. A friend of William Cullen Bryant, editor of the New York Evening Post, Whitman was often accompanied, on these occasions, by this great promoter of Central Park. Whitman clearly sympathized with Bryant's efforts to plan a public park for New York, and the newly-appointed editor made a similar effort in Brooklyn: A park for the densely populated area of East Brooklyn, where each summer cholera ran rampant and where people were trapped for life by their poverty, was the issue he doggedly pursued. Whitman fondly recounted: "Descending Fort Greene one comes amid a colony of squatters, whose chubby children, and the good-natured brightness of the eyes of many an Irishwoman, tell plainly enough that you are wending your way among the shanties of the Emeralders."¹³

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Whitman followed the argument that the less privileged people of East Brooklyn needed a park far more than those wealthy individuals on the Heights. He appealed to the current interest in public health, undoubtedly intensified by the numbers of cases of cholera which were reported daily in the newspaper, and described the park as a "lung" which helped bring badly needed fresh air into the city.¹⁴ In July of 1846 the Brooklyn Common Council agreed that the park should be developed but the means of financing the project were not yet decided upon. The following year it was planned that a city-wide assessment would provide the means for the development. A struggle ensued. Whitman saw the fight as a manifestation of "nativism" against the immigrants, but it should be recalled that landowners in Brooklyn had traditionally opposed taxation. Curiously enough Whig Alderman James S.T. Stranahan, the great promoter of Prospect Park in the 1860s, was against the development of the 33 acres of Washington Park because it was too large. Finally a compromise plan of assessment was agreed upon on February 26, 1848, and \$90,000 was allocated for the project.

On February 28th when "At the rising of the sun...a salute of one hundred guns was fired from old Fort Greene,"¹⁵ Whitman was no longer in a position to write about it. He had resigned his post in January but his park had become a reality. It was suggested that Andrew Jackson Downing, the country's foremost landscape gardener, be employed to design the park but this never materialized. The park was, however, developed along the naturalistic lines which Downing preached. By 1850 the park was finished, only after it had been fully established that the residents of the neighborhood could no longer keep their hogs on the premises. By 1858 Edwin Spooner, second of that family to advocate Brooklyn parks, noted: "a park of larger dimensions than Washington, beautiful as that is, is very desirable, and will be found essential when this city has a population of half a million, as it will in another quarter of a century."¹⁶ The seed of Prospect Park had been planted.

In January of 1867 Brooklyn Mayor Samuel Booth initiated a plan for a comprehensive park system by entrusting the design of four additional parks to the Commissioners of Prospect Park. Now famous for their successful designs for Central Park and Prospect Park, the landscape design team of Frederick Law Olmsted and Calvert Vaux was appointed to the task of laying out the new parks. Following the lead of park advocates Whitman, Bryant and Andrew Jackson Downing, the famous author and landscape gardener with whom Vaux had worked, Olmsted and Vaux advocated a system of parks linked by tree-lined streets to answer the open space needs of the rapidly growing cities. Olmsted, in particular, sought to end the flight of the wealthy to the suburbs by providing the city with attractive residential lots enhanced by their view of the park. One of the first projects to occupy the partners' attention was the redesign of Washington Park, or Fort Greene as most people continued to call it. By 1867 the once popular park showed the wear of hard use. Following a survey of the grounds, Olmsted and Vaux declared that most of the trees were badly injured, the lawns were bare, and the park was unsafe for women and

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children. The team, however, marvelled at the view, the fresh air and the varied character of the terrain. The designers personally classified the area as something more than a town square but less than their estimation of a proper park. Nonetheless the "square", as they first called it, was to be handled in a rural manner. They specified that the rolling surface be closely planted and be traversed by "a series of shady walks that would have an outlook over open grassy spaces at intervals." 17

Washington Park was designed by Olmsted and Vaux to meet a variety of local needs. On the crest of the hill where people might take air and enjoy the spectacular sight, there was planned a cruciform vine-covered trellis of worked wood which would offer shelter from the summer sun. The covered walk was designed to share the prominence with an observatory. To the north of the walk was projected a formal military saluting ground which ceremoniously overlooked a series of steps and landings into which the vault and monument to the Prison Ship Martyrs would be built.

Over the years tides had worked away at the sands of the Naval Yard and exposed the bones of the victims. In 1808 the Tammany Society made the first effort to secure a proper burial ground for the Revolutionary dead and removed the remains to a vault on land donated by John Jackson near the Naval Yard. The land, however, was sold for taxes and another Brooklyn resident, Benjamin Romaine, purchased the lot to protect the burial ground. When Romaine died in 1844, concerned citizens again sought to secure the historic lot. An attempt was made one year later to interest the national government in providing an appropriate tomb and monument for the Revolutionary "martyrs" as they have traditionally been called. In 1855, ten years after the failure to attract the concern of the federal government, "The Martyrs' Memorial Association," with representatives from each senatorial district in New York, each state and each territory was established and proposed a burial site in Brooklyn's new Washington Park.

From the projected Martyrs' Memorial the stairs in turn descended to a great circular area, with a 370-foot diameter which was wedged into the corner of the park at Myrtle Avenue and Canton Street (now Fort Greene Place). Here was a place for a public gathering of up to 30,000 people and a permanent rostrum was designed for the convenience of public speakers. With the 19th-century politician and soldier provided for, the designers finally reserved two level lawns as playgrounds for boys and girls respectively. During the 1880s, by which time the area around Fort Greene had been built up with brownstones, the lawns were turned over to the fashionable games of croquet and lawn tennis.

In June of 1868 work on Washington Park was again begun. Chestnut trees were planted on the periphery of the park where tree-lined walks provided evening strollers with a well-lit promenade when the gates of the park were closed. Following lengthy experimentation with many types of paving, Olmsted and Vaux finally selected a tar-concrete surface made by the Scrimshaw Patent Concrete Company for most of the walks and drives. Iron-framed benches and one

rustic seat were set down alongside the walks. The major portion of the park was opened in 1869 and the trellis was ready for use the next year. The economic difficulties following the Panic of 1873 cut short many of the park plans. Both the observatory and rostrum were eliminated and only the vault and foundations of the Martyrs Memorial were finished. However, Washington Park was enthusiastically incorporated into the life of the city. On July 4, 1876, Brooklyn's Centennial Parade converged on Washington Park where thousands had gathered to celebrate the day and pay homage to the soldiers lost. In 1897 after over fifty years of official use, the name of Washington Park was abandoned and the popular name of Fort Greene Park was finally adopted.

On November 14, 1908, President William Howard Taft arrived at Fort Greene Park to dedicate the long-awaited monument to the Prison Ship Martyrs. Following the discovery of additional bones in the Brooklyn Naval Yard in 1899, interest in establishing a significant monument was again renewed. The design for the monument, which was supplied by the nationally renowned architectural team of McKim, Mead and White, stood in marked contrast to the naturalistic approach taken by Olmsted and Vaux in 1867. McKim, Mead and White were in the vanguard of late 19th and early 20th-century architects who took a classical and formal approach to design. They felt that an architecture of monumental scale and balanced proportion better expressed the character of the nation. Their solution for the design of the monument included the transformation of the earlier series of stairs into one grand staircase with three broad terraces leading to the crest of the hill. From the plaza at the summit rose a great Doric column crowned by a bronze lantern. As in the earlier design of Olmsted and Vaux, the vault was set into the center of the stairway. A bronze eagle resting on a Doric shaft guarded each angle of the square plaza. The plaza continued to the north and south, terminating in exedra overlooking the East River and the city of Brooklyn respectively.

Skirted by a coursed ashlar retaining wall supported at regular intervals by Gothic-inspired buttresses designed by Olmsted and Vaux, Fort Greene Park continues to offer the people of the surrounding neighborhood a series of walks through easy-sloping lawns and a commanding view across the East River to Lower Manhattan. The early designers' work can also be seen in the entranceways which are emphasized by carved stone posts and decorative iron fences. In addition, McKim, Mead and White's monumental stairway conforms to the original layout determined by Olmsted and Vaux. Everywhere the wide variety of magnificent trees of substantial girth prove the value of the landscape architects' original selection. The most notable specimens are seen on the high plaza where an elm, a maple and a chestnut grow up at rather irregular intervals through the otherwise geometrically designed plan.

The monument itself, a granite Doric column resting on a stylobate is entered by two bronze doors outlined with rosettes. Crowning the top of the 200-foot column stands a tripod which holds a great bronze urn with a glazed lid. The urn, which is 22½ feet tall and weighs 7½ tons, was cast by the Whale Creek Iron Works in Greepoint from designs of Manhattan sculptor Adolph Alexander Weinman (1871-1952). Born in Karlsruhe, Germany, Weinman came to New York in 1880 and was apprenticed to a carver in wood and ivory. Following classes in modelling and drawing at Cooper Union, he worked with such well-known sculptors as Olin L. Warner, Augustus St. Gaudens, and Daniel Chester French. Weinman became known for his monumental work. In New York his best known projects included the sculpture for the monumental clock at old

Pennsylvania Station and that of McKim, Mead and White's Municipal Building. The Fort Greene Park column was originally serviced by two winding staircases and an elevator which lead to an observatory deck. These features were, however, removed when found in disrepair.

To the northeast of the monument stands a classically conceived structure originally designed by McKim, Mead and White as a comfort station and now used as a maintenance building. Topped with a cresting of copper palmates, the temple form building has two recessed entrance porticos flanked by pilasters and columns in antis. It is interesting to note that Weinman provided this modest structure with the same bas relief of the Seal of the City of New York, complete with beavers, barrels and windmill, that he used on the Municipal Building in Manhattan. More recently the Department of Parks and Recreation has provided Fort Greene Park with two modern playgrounds and tennis courts.

In recognition of the sad but important role played by the Revolutionary War Martyrs in the history of our country, King Juan Carlos II of Spain paid an official visit to Fort Greene Park during the Bicentennial Year of 1976. Here the King of Spain placed a commemorative plaque and no doubt marvelled at the spectacular view. Because of its important association with the birth of our country Fort Greene Park is honored by the people of the United States. However, the park has a more intimate relationship with the people of Brooklyn who seek out the pleasures of its slopes as a relief from the urban streetscape.

FOOTNOTES

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ARCHITECTURAL INTRODUCTION

The Fort Greene Historic District reflects the architectural development of Brooklyn's middle-class residential neighborhoods in the twenty-five year period c. 1855-1880. The area included within the boundaries of the Historic District was built up almost entirely during this period and a large part of the area retains much of its original 19th-century ambience. As is typical of Brooklyn's 19th-century residential neighborhoods, the houses in Fort Greene are primarily three and four-story rowhouses, most built of brownstone or brick. The majority of these were built on speculation to house the burgeoning middle-class population that was moving to the city of Brooklyn from New York City and surrounding areas.

Prior to 1850 there had been very-scattered building construction in Fort Greene. It was reported c. 1848 that "the district between Clinton Avenue ...and Ft. Greene, as far down as Raymond Street now Ashland Place was a dreary waste, with but few houses."¹ The oldest masonry buildings in the district are the two Greek Revival style houses at 237 and 239 Carlton Avenue which date from the mid-1840s. These buildings are the grandest Greek Revival structures in Fort Greene. The Greek Revival style, which became popular in America in the second decade of the 19th century and in the New York area in the 1830s, was the last of the 18th and early 19th-century classical revival styles. These revival styles were first popularized in England by architects, scholars and dilettanti who traveled to Italy and later to Greece, frequently to sketch ancient monuments. Often these travelers published their drawings, and works such as Robert Wood's Ruins of Balbec and Ruins of Palmyra, Robert and James Adam's Ruins of Spalatro and James Stuart and Nicholas Revett's Antiquities of Athens were enormously influential in the popularizing of classical architectural forms. The Greek Revival style, or as contemporary writers called it, the Grecian mode, became popular in England in the mid-18th century where it was used first for garden structures and later for houses, churches and other building.² The first evidence of the use of Grecian derived forms in America dates from the last years of the 18th century.³ An Americanized Greek Revival style quickly became popular primarily through the publication of simple pattern books and builders guides such as those written by Asher Benjamin and Minard Lafever.

In the New York area Greek Revival row houses tend to be simple, austere, three-story brick buildings with little or no ornamental embellishment. Window openings are crisply cut and are articulated by simple lintels and sills. Windows are generally double hung and have six-over-six sash with large, often floor length windows on the parlor floor and small third story and/or attic windows. Wide cornices are ornamented by simple rows of dentils. The most prominent feature of the Greek Revival row house is the doorway enframingent which is frequently ornamented by a bold stone surround with pilasters supporting a full entablature. Set within this enframingent are slender pilasters as well as sidelights and transom. The wooden door is usually articulated by inset rectangular panels. Ornamental cast or cast and wrought-iron balustrades, areaway railings and window guards with such classical details as Greek keys, anthemion, guilloche and rinceau designs add interest to the facades.

Beginning in the late 1840s the Italianate, a new style reminiscent of Italian Renaissance architectural forms, began to replace the Greek Revival in popularity. Like earlier styles the Italianate in America was greatly influenced by architectural trends in England where the style had made its appearance in 1829 with Charles Barry's Travelers Club; it was further popularized by Barry's Reform Club (1838-40). The Philadelphia Athenaeum (John Notman, 1845-47), clearly inspired by Barry's London clubs, was one of the earliest major Italianate style buildings to be erected in America. Early examples of the style in New York include J.B. Snook's A.T.

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Stewart Store (1846), now known as the Sun Building and Minard Lafever's Brooklyn Savings Bank (1846-47, demolished).⁴ The first Italianate style dwelling to be built in New York City was probably Trench & Snook's Herman Thorne residence, erected on West 16th Street between 1846 and 1848 (demolished).⁵ In the 1850s and 1860s the Italianate became the most popular style for residential buildings in the New York City area. In Brooklyn, Italianate row houses and free-standing mansions appeared along Columbia Heights and other streets in Brooklyn Heights, in Cobble Hill, Boerum Hill, Carroll Gardens, Clinton Hill (particularly on Grand Street) and elsewhere, but it is in Fort Greene that this style is particularly evident. The vast majority of the structures in the district were built in the Italianate style or in the related Anglo-Italianate and French Second Empire modes.

The earliest Italianate row houses in Fort Greene, those built in the early 1850s, are generally two or three-story brick buildings with modest stone trim. Frequently these buildings exhibit Greek Revival detailing, evidence of the fact that the stylistic transition to the Italianate was a gradual one. Houses, such as the frame row at Nos. 293-299 Cumberland Street (c. 1853) are primarily Greek Revival; this row exhibits stylized Corinthian porches, small attic windows and crosssetted window and door enframements. The houses of this row also reflect the newer Italianate style in their use of such details as bracketed cornices and wide double doors. More common are the austere simple Italianate brick houses such as those at Nos. 244-246 Cumberland Street (c. 1855) that exhibit door lintels with a stylized Greek foliate form, such as that found on the main entrance of St. James R.C. Church, a Greek Revival style building in Manhattan attributed to Minard Lafever (1835-37). Other transitional houses exhibit laurel wreaths or anthemion forms in the door lintels.

Brownstone is the building material most frequently associated with the Italianate style. Brownstone is a form of sandstone, quarried extensively in New Jersey, Connecticut and Ohio, that became popular in American architecture in the 1840s and remained popular throughout the remainder of the 19th-century. Because the material is fairly soft, a rich variety of carved ornamental forms was able to be used on most Italianate buildings.

The typical Italianate row house is three or four-stories high with basement and high stoop. Arched doorway enframements with pilasters topped by triangular or segmental pediments supported on ornate foliate brackets, window enframements with bracketed lintels and wide projecting sills, plate glass one-over-one window sash and deep wooden cornices with heavy foliate brackets are common on Italianate houses. Other typical forms include floor length parlor windows, rusticated basements with arched openings, deeply inset double doors, heavy cast-iron balusters and newel-posts and areaway railings with bold curving forms. The Italianate rows were erected by local builders such as Thomas B. Jackson, Lawrence Kane and John Doherty, many of whom also acted as architects and developers. Often built in long rows, the Italianate houses such as those on South Portland Avenue create rhythmically massed and unified blockfronts, frequently of exceptional grandeur. Besides the row houses, one extremely fine free-standing Italianate style mansion is located within the district at 1 South Portland Avenue. This late Italianate house was designed in 1878 by New York City architect Edward Kendall and is very similar in its use of decorative details to the other Italianate houses on South Portland Avenue. There are also a number of Italianate frame houses in the district, most of which have been altered.

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A variant of the Italianate is the far less common Anglo-Italianate style which was used for row house construction in the 1850s and 1860s. Whereas most Italianate style houses have high stoops leading to ornate doorway enframements, Anglo-Italianate dwellings have low stoops or English basement entrances. The stoops lead to simple round-arched door enframements set into rusticated brownstone ground to floors. These houses are often built of brick above the ground floor and frequently have segmental or round-arched windows. They are generally arranged into unified groups or terraces in the English tradition. The finest Anglo-Italianate houses in the district are located at 55-57 South Elliott Place and 230-234 Carlton Avenue.

Much more common than the Anglo-Italianate is the French Second Empire style, most strongly identified with the decade of the 1860s. As the name implies, this style originated in Paris during the Second Empire period of the 1850s. Visconti and Lefuel's New Louvre of 1852-1857, with its flamboyant facade and mansard roofs, caught the attention of architects outside of France. The Second Empire became quite popular in England and through English influences the style reached America.⁶

The French Second Empire style uses all of the forms and details common to typical Italianate row houses, i.e. brownstone facades, ornate door and window enframements, rusticated basements, bracketed cornices, etc., but has the added feature of a full-story mansard roof placed above the cornice line of the house. These mansards are steeply pitched and clad with slate shingles. Each mansard is pierced by dormer windows, The mansard is frequently crowned by an ornate cast-iron cresting. In many areas French Second Empire houses are more ornate than Italianate style residences, but this is not the case in Fort Greene where the two styles co-exist and ornate Italianate buildings stand beside Second Empire houses. Like the Italianate rows those of the Second Empire style were erected by local Brooklyn builders and form extremely imposing block fronts, some of the finest rows being on Clermont Avenue and on Washington Park both between Willoughby and DeKalb Avenues. There are also two Second Empire mansions in the district: South Portland Avenue, a large four-story house built in 1876 and 373 Carlton Avenue, a more modest three-story residence.

In the 1870s a new style, the neo-Grec, replaced the Italianate and Second Empire in popularity. The basic form for neo-Grec rows is very similar to that for Italianate rows, with three or four-story, rhythmically-massed brownstone facades, high stoops, pedimented doorway enframements, and bracketed cornices. It is in the detailing that the neo-Grec house differs from those built in earlier styles. The neo-Grec reflects a movement away from the fluid, curvaceous forms of the mid-century period to a sharper, more angular and geometric taste, evident not only in architecture, but also in the decorative arts produced in the 1870s.

The most notable attributes of the neo-Grec style are the extensive use of angular forms and stylized incised carving. These neo-Grec forms are an indication of the machine technology which became prevalent in America in the last half of the nineteenth century. Innovations in technology led to the advent of machines that could cut decorative elements in stone more cheaply than hand carving. Thus the naturalistic foliate detailing of hand-carved Italianate brackets was replaced by crisply cut angular foliate forms or more abstract geometric designs. Also reflecting the advent of mechanization is the replacement of wooden cornices by pressed, galvanized iron ones. The cornices also reflect the new taste for angularity with stylized brackets cut with incised details. Neo-Grec houses also frequently exhibit angled two and three-sided bays and stylized classical ornamental details such as rows of anthemias and rosettes. The cast-iron forms on neo-Grec houses tend to be heavier than those on Italianate houses with bold newel-posts often topped by stylized anthemias or urn forms.

As with the transition from the Greek Revival to the Italianate, the transition from the Italianate to the neo-Grec was a gradual one. In the mid-to late-1870s transitional buildings, such as the rows on the west side of Vanderbilt Avenue between Greene and Gates Avenues, are Italianate in feeling, but have neo-Grec angular foliate brackets and simple incised details. Most of the purer neo-Grec houses in Fort Greene, such as those at 11-15 and 25-27 South Elliott Place, date from the late 1870s and early 1880s and were designed by local Brooklyn architects or builders. Among the architects who worked in Fort Greene during this period, were Marshall Morrill, Robert Dixon and Benjamin Linikin.

By about 1880 the entire Fort Greene area had been built up and residential development had moved eastward and southward into Bedford, Crown Heights and Park Slope. The 1886 Robinson Atlas of the City of Brooklyn shows only two vacant lots in the district--the lot behind St. Mark's Episcopal Church, which still exists today and No. 228 Carlton Avenue. The small amount of building activity that took place in Fort Greene after 1880 entailed either the redesign and "modernization" of facades or the redevelopment of lots previously built upon.. These buildings were erected in the Queen Anne, Romanesque Revival and neo-Renaissance styles, often by prominent Brooklyn architects such as Montrose Morris, William Tubby, Parfitt Brothers, Mercein Thomas and Frank Freeman.

The Queen Anne and Romanesque Revival styles are both far freer in their design than earlier 19th-century styles. Both use ornately carved decorative details--a reaction against the stylized decorative forms of the neo-Grec. The Queen Anne, with its asymmetrical massing and its use of such ornate decorative forms as sunflowers and sunbursts can be found at 171 and 192 Washington Park. The Romanesque Revival style uses bold decorative forms including arches, a mix of rock and smooth-faced stone and brick, Byzantine-style carving, stone transom bars and stained-glass transom lights. The most notable Romanesque Revival style structure in the Fort Green district is the Roanoke Apartments at 69-71 South Oxford Street, attributed to Montrose Morris (1892).

The neo-Renaissance style became popular in American in the 1890s under the influence of the 1893 World's Columbian Exposition in Chicago. This style reflects a return to the balanced massing of mid-19th-century building and exhibits a use of such classical details as Renaissance masks, cartouches, foliate plaques and laurel wreaths. Two notable neo-Renaissance facades were added to older buildings in the district during the 1890s: 24-26 South Oxford Street by Montrose Morris (1893) and 291 Cumberland Street by Parfitt Brothers (1894).

As the middle-class population of Brooklyn increased and as prosperous residential neighborhoods such as Fort Greene developed, a need arose for new and larger church buildings to serve the growing communities and to add a requisite moral tone to each neighborhood. As Brooklyn evolved into a great 19th-century residential city, "there came...a great epoch of church building which continued until the growing city was so well supplied with church edifices as to make her famous the world over as the 'City of Churches.'"⁷ The organization of new church societies and the erection of new church buildings was directly affected by the pace of the development of the residential neighborhoods. As each rural area grew into a new residential section, new church societies were founded, each having the desire to build an imposing church edifice. Fort Greene was no exception to this trend and in the mid-19th century a large number of churches of many denominations were erected in the Fort Greene vicinity. Today three imposing 19th-century churches, the Lafayette Avenue Presbyterian Church, the Simpson M.E. Church (now the Fort Greene Jewish Center) and St. Mark's P.E. Church (now St. Michael's and St. Mark's Episcopal Church) still stand in the district. Also within

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the boundaries of the district are a large, early twentieth-century Roman Catholic church and a small Lutheran chapel (now St. John's R.C. Chapel) and a priests' residence, the only remnant of the ill-fated plan to erect the Cathedral of Brooklyn in the area. Besides churches the middle-class life style of Brooklyn also attracted other institutions such as schools, hospitals and clubs. Although there are no notable schools or hospitals within this district there is one impressive clubhouse--the Brooklyn Masonic Temple erected in 1905 on the northeast corner of DeKalb Avenue and Clermont Street.

Most of the buildings erected in Brooklyn late in the 19th-century were designed by local Brooklyn architects, many of whom were quite sophisticated in their use of architectural details. It is more difficult to attribute early and mid-19th century buildings to specific architects. Architecture as a distinct profession did not develop until well into the 19th-century. It was not until 1857 that the American Institute of Architects was founded. Its members were the most prominent men in the architectural field in America and this professionalism did not filter down to less well-known practitioners until later in the century. In the 19th century the distinction between a builder and an architect is frequently ambiguous and any builder who wished could call himself an architect.

It was common practice in Fort Greene and elsewhere in Brooklyn for a developer to purchase a large plot of land and then build speculative row-houses on the site. These were intended for sale or rent to the middle-class families who were moving to the city in ever-increasing numbers. Frequently these developers were also builders and their names can be found in deed records. If not a builder himself, the developer hired a builder or an architect/builder to erect the rows. In such cases the name of the builder generally remains unknown. It also remains unclear as to who was responsible for the specific design of the speculative row houses. An architect would generally have been unnecessary for most mid-19th-century row house construction since the builders often erected large numbers of similarly detailed houses. The builder was primarily responsible for the floor plan and facade fenestration pattern. When a builder/architect presented drawings to the Brooklyn Buildings Department (after 1875) these were the only features illustrated. Specific decorative details of the facade cannot generally be attributed to any one hand.

Details such as foliate brackets, stone enframements and wooden doors were produced by anonymous craftsmen who mass-produced the forms. Thus, houses erected by different builders frequently have identically detailed facades. This method of building with mass-produced forms was similar to 19th-century building practices in England.⁹ Occasionally a certain decorative manner can be attributed to the work of a specific builder as in the case of Lawrence Kane who used rather baroque detailing on his Italianate style buildings located on South Elliott Place and South Portland Avenue. The forms used by Kane are quite unusual, and he undoubtedly either designed the facade details or gave specific instructions to the craftsmen employed as to what type of detailing to carve.

In some cases it is possible to determine if the owner of a specific property was also a builder or an architect. For example, Thomas B. Jackson is listed in the Brooklyn directories as a builder in the 1860s, but by the 1870s Jackson considered himself to be an architect as well as a builder, and he undoubtedly designed the buildings which he owned and built in the district, particularly on Clermont and Vanderbilt Avenues between Greene and Gates Avenues. Other owners such as Litchfield & Dickinson, worked exclusively with one architect--in this case with Charles Werner. Major figures in Fort Greene such as John Doherty, Thomas Skelly, Michael Murray, William Nichols, True Rollins, Joseph Townsend, William Purdy, Thomas Brush

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and Thomas Fagan owned large areas of the district and are known to have been builders, but their relationship to the specific design features of the row house facades remains unclear.

After a row house was erected it was usually sold off, thus giving the owner a quick profit. Most houses were purchased by families for their residence but frequently buildings were purchased for speculation and then leased as rental units. Thus, it is often difficult to tell who was the earliest resident of a building. It was also common for the land owner or owner/builder to retain title to certain properties that were not sold off until many years after the buildings were erected, as for example with Nos. 410-412 Vanderbilt Avenue which was retained by owner/architect Thomas B. Jackson until c. 1890, fifteen years after he had sold off the rest of the row. Owner Edward Backhouse retained title to the two Greek Revival houses on Carlton Avenue and they were not sold off until after his death early in the 20th-century.

In the late 19th and early 20th-centuries Fort Greene became an architectural backwater as wealthy Brooklynites moved farther from the city center. By the mid-20th-century the building stock was in a serious state of decay. Today the neighborhood is being revitalized with the rediscovery of the beauties of Brooklyn's 19th-century residential buildings.

With the exception of the incursion of five 20th-century multi-story apartment buildings and two post-war public schools, the Fort Greene area retains its original character to an astonishing degree. The graceful Italianate, Second Empire and neo-Grec rows create a unified architectural composition that continues to reflect the lifestyle of Brooklyn in the third quarter of the 19th-century. Historic District designation for the Fort Greene area will help to insure the protection of this distinct architectural character.

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ADELPHI STREET



351-359; Edward Robbins, builder, c.1859.



St. Mark's Protestant Episcopal Church and Chapel/now St. Mark's and St. Michael's Episcopal Church; chapel-L.B. Valk, architect-church, Marshall & Walters, architect, 1885 and 1888.

Photo credit: Andrew S. Dolkart,
Landmarks Preservation Commission

NOTE: Owners who are mentioned in the report were, unless otherwise noted, the original residents of the house. Original owners who were not residents of the house, but were absentee landlords or speculators are generally not mentioned.

Adelphi Street was named for Robert Adam's complex of terrace housing known as the Adelphi and begun in 1768 on the north bank of the Thames River in London. This complex was the first to bring the neo-Classical style, popular for country homes, into the center of London.

ADELPHI STREET; west side between Willoughby and DeKalb Avenues..

No. 202 is an Italianate style, three story brick residence dating from the 1860s. The house has been altered, retaining only its second floor cast-iron window lintels. The stoop and cornice have been removed and a basement entrance has been added.

Nos. 204-208. This is an unusual row of Italianate frame houses with brick basements. The three buildings were erected c. 1866 for Henry Cullen. All of these two-and-one-half story houses have central peaked gables. No. 204 retains most of its original details including shingle siding, a porch with square, paneled posts and a balustrade, a round-arched entranceway, floor-length parlor windows with full enframements, rectangular second story windows with paneled enframements and projecting slab lintels resting on brackets and a round-arched attic window. The house is surmounted by a bracketed wooden cornice and retains its original cast-iron areaway railing. No. 206 is clad in aluminum and has lost all of its detailing with the exception of its cast-iron areaway railing. No. 208 has lost two of its porch posts, has had its stoop replaced and has had its parlor-floor windows shortened.

In 1886 No. 204 was purchased by Lauris Loomis (d. 1922) a dealer in raw cotton goods who was best known for his free distribution of \$70,000 worth of Bibles throughout the country. In the same year No. 208 was sold to Richard W. Rockwell, a physician.

Nos. 210-214 are a group of handsome Italianate brownstone row houses erected c. 1866 by builder Thomas Fagan. No. 212 has been stripped of all of its details with the exception of its cornice, but Nos. 210 and 214 retain most of their original decorative details. The houses were all originally raised on rusticated basements (extant only at No. 210). The simple doorway enframements had paneled piers (extant only at No. 214) and simple brackets supporting segmental-arched pediments. The parlor-floor windows, all of which have been shortened, have bracketed eyebrow lintels. The second floor windows have molded eyebrow lintels and molded sills and the third floor windows have sills but no lintels. A wooden bracketed cornice crowns each house. The row has lost all of its original ironwork. In 1866 Fagan sold No. 212 to William H. Warren and No. 214 to Amos M. Kidder, both of whom were bankers who worked at 4 Wall Street.

Nos. 216 and 218 are practically identical to the row at Nos. 210-214. This pair was erected c. 1866 for Margaret Smith. The same craftsmen probably worked on both groups of houses and Thomas Fagan may in fact have been the builder of these homes since the only differences between the two groupings are slight variations in the window proportions, second-floor window lintels, and cornice fascia. Both houses have lost their original ironwork and doors and No. 218 has had its parlor floor windows shortened.

No. 220 is a peak-roofed structure that has had almost all of its architectural details obliterated by the addition of permastone siding. Remaining details, including the profile of the slab doorway lintel and the cast-iron areaway railing, place the house within the vernacular Italianate tradition dating it sometime in the 1860s.

Nos. 222-232. St. Mark's P.E. Church (now St. Michael's and St. Mark's Episcopal Church) was built on the site of the original Reformed Episcopal Church of the Messiah (see Nos. 74-84 Greene Avenue). The congregation of St. Mark's Church was founded in 1849 as a chapel of Holy Trinity P.E. Church in Brooklyn Heights. The first church building was a small board and batten structure erected on Fleet Street. In 1860 this building was abandoned and a new frame Gothic Revival church was built on DeKalb and Portland Avenues. In 1865 this was sold to the Lafayette Avenue Presbyterian Church which used the building as a mission that later became the Memorial Presbyterian Church, now located in Park Slope. In 1869 St. Mark's purchased the brick church (1852, enlarged 1859) and frame chapel built by the Church of the Messiah. In 1885 the frame chapel was demolished and replaced by a new chapel and parish house, and in 1888 the brick church was demolished and replaced by a large Gothic Revival church.

The small chapel was designed by the prolific 19th-century church architect L.B. Valk, architect of many churches in Brooklyn including the Sixth Avenue Baptist Church (1880-1881) in the Park Slope Historic District and the Centennial Baptist Church, now the Institutional Church of God in Christ, Inc. (1885) located on Adelphi Street just outside of the Historic District. The main facade of the chapel is of red sandstone laid in random ashlar and trimmed with terra cotta. The facade is pierced by a traceried, pointed-arched window and a small swelled bay. The seven-bayed side facade of the chapel is built of brick with two levels of pointed-arched windows, now closed up, separated by buttresses and topped by a steep slate roof. The parish house projects from the side of the chapel. It has a pointed-arch entrance and small vertical window openings.

The main church building was designed in 1888 by the architectural firm of Marshall & Walters. In the same year this firm designed the chapel and Sunday school wing of the Memorial Presbyterian Church in the Park Slope Historic District. The Presbyterian Church had been designed in 1882 by the firm of Pugin & Walters, and the similarities in the design of these two churches can be attributed to Walter's involvement with both. The description of St. Mark's published in the Episcopalian newspaper, The Churchman, in 1888 is still applicable today:

The design is pure Gothic and the general style of the church will be cruciform, with nave, aisles, transepts and spacious chancel. There will be a lofty gable, with traceried windows of five lancets and beneath five smaller lancets. Entrances at the side open into the north aisle and the entrance

to the south aisle passes under a massive tower which is quadrangular to the height of the gable and octagonal above that, attaining in all a height of 100 feet. The stained glass windows representing St. Mark, at the rear of the old chancel, will be used in the new church. It is expected that \$25,000 will be raised by the time the church is completed. 1

The church is built of Carlisle stone laid in random ashlar and is trimmed with sandstone details, including a rondel with the lion of St. Mark. There have been two major alterations to the church structure--the bottom half of the octagonal part of the tower has been stuccoed over and the pinnacle of the round corner towerlette has been removed.

In 1949 St. Mark's P.E. Church merged with St. Michael's P.E. Church. St. Michael's had been founded in 1847 and built its first church building in 1866 on High Street near Gold Street. Later Henry Congdon was commissioned to design a new church building for the congregation, which has been demolished.

No. 234 is a three story frame residence with a brick basement erected c. 1853 for Edward Anthony, a large landowner on this street. In February, 1853 Anthony sold the lot to Rev. John S. Gilder who retained title to it until October when he sold the building to Isaac W. Silleck, a dealer in gentleman's furnishings with a store located at 66 Fulton Street. This Italianate style house has been covered with asphalt shingles but still retains its simple bracketed cornice and a doorway hood.

Nos. 236-240 are a group of three frame Italianate houses with brick basements. The row was erected c. 1867 for real estate speculators John French and Samuel Booth. All three houses have been surfaced with synthetic siding, but all still retain their original bracketed wooden cornices. No. 236 retains wooden window enframements; and Nos. 238 and 240 have their original cast-iron areaway railings, No. 240 has a segmental-arched entranceway. No. 238 best represents the original appearance of the group, retaining a bracketed porch supported by four square columns that rest on paneled plinths and lovely jig-saw-cut scrollwork brackets. The wooden balustrade and stoop also are intact on this house as are the full-length parlor floor and upper story window enframements. In 1866 No. 238 became the home of bookbinder Franklin Greenleaf.

No. 242 is a vernacular frame dwelling raised on a high brick basement. The house exhibits Greek Revival and Italianate details. Erected c. 1853 for landowner Edward Anthony, it has been resided with asphalt shingles, but it still retains Greek Revival pilasters, sidelights and transom at its doorway enframement and its paneled door, partly altered by the addition of a window. Projecting, Italianate slab window lintels and a bracketed cornice are also extant.

Nos. 244-248 are three very simple brick Italianate houses raised on rusticated brownstone basements. No. 244 is a three-bayed structure with a simple bracketed wooden cornice, while Nos. 246 and 248 are two-bayed houses that share a continuous cornice. The doorways of these houses have simple stone cap-molded lintels, flush stone window lintels and projecting sills. No. 244 retains its original areaway railing and both No. 244 and No. 246 have their original stoop railings. The doorway lintel of No. 248 has been shaved.

The houses were probably built c. 1852 for owner George F. Taylor. In 1853 Taylor sold No. 244 to John Baush (1816-1883) the senior customs officer of the Port of New York. For over forty years Baush was a wool and woolen goods examiner and "he personally classified all wools coming into this port and he was regarded as the most expert in this line of work as any man in the United States." ² No. 248 was sold in 1854 to Frances Williams.

No. 250-252 is a four-story tenement built of brick with limestone trim. The building, known as "Adelphi Court," was designed in 1913 by the Brooklyn architectural firm of Farber & Markowitz and it was to house sixteen families. The house has an ornate limestone entryway and limestone Gibbs' surrounds at the first floor windows. Limestone lintel blocks, keystones, brackets and beltcourses add a note of contrast to the projecting brick pilasters, tapestry brick panels and raised brick diaper patterns. The galvanized-iron cornice has been removed.

Nos. 254 and 256 are a pair of three story transitional Greek Revival/Italianate style frame houses erected c. 1852 by local mason Silas C. Burnett. The most notable feature of this pair of houses is the continuous porch with its seven fluted Ionic columns that projects in front of the facades. The columns support a modest bracketed and dentilled cornice (dentils removed at No. 254). Although No. 254 still has its wooden stoop, it has been resided with aluminum and has lost its window enframements and its cornice fascia. No. 256 is clad in synthetic brick but retains its full window enframements and wooden bracketed cornice. The doorway of the house still has its sidelights and transom. The parlor floor windows have been shortened on both houses.

No. 258 is a three story brick, Italianate style residence raised on a high rusticated brownstone basement. The house was erected c. 1860 and has a stone eyebrow doorway lintel carried on brackets and stone eyebrow window lintels and projecting rectangular sills. A simple wooden bracketed cornice crowns the house. The stoop walls and ironwork are of a later date.

No. 260 has been omitted from the street numbering system.

No. 262-272 is the side elevation of the building described at 207 DeKalb Avenue.

ADELPHI STREET, east side between Willoughby and DeKalb.

Nos. 199-255. P.S. 20, the Clinton Hill School and playground, are built on a plot of land that extends from Adelphi Street through to Clermont Avenue.

Adelphi Street

The school is a three story and basement brick structure designed in 1950 by Eric Kebbob. The most notable feature of the school is its projecting central entrance bay which is punctuated by a monumental stone door enframement and six rectangular windows with iron guards. An octagonal panel with the seal of the New York City Board of Education is located above the doorway. The rest of the building extends horizontally from the entrance bay and is ornamented by simple stone beltcourses and panels.

No. 257 is a brick Italianate house built c. 1855 by Brooklyn builder James Lock. The building was originally a residence with an attached stable (now a garage-No. 259). The house is very simple in its details with a slab doorway lintel resting on console brackets, iron basement window guards, flush lintels, projecting sills and a later bracketed pressed-metal cornice. The stoop walls and areaway parapets are later additions as are the garage, basement entrance and fire escape.

No. 261 is a two story taxpayer now used for law and realty offices. The small structure is built of brick and is topped by a simple galvanized-iron cornice.

Nos. 263-267 is the side elevation of the building described at 211 DeKalb Avenue.

ADELPHI STREET, west side between DeKalb and Lafayette Avenues.

Nos. 274-326. The block front of Adelphi Street is taken up by the playground and main entrance facade of Simon F. Rothchild Junior High School (J.H.S. 294). The centrally placed entrance pavilion of the school is built of white brick ornamented by blue sculpted panels designed by Mivola in 1961. This section is flanked by unornamented yellow brick wings that house the auditorium and gymnasium of the school. The classrooms of the school face onto Carlton Avenue (Nos. 271-319). This facade is four stories high and has eleven bays with six windows each.

No. 328-336 is the side facade of the building described at 167 Lafayette Avenue.

ADELPHI STREET, east side between DeKalb and Lafayette Avenues.

No. 269 has been omitted from the street numbering.

Nos. 271-281 are a very fine row of Italianate houses erected c. 1871 by Brooklyn builder William A. Brush. No. 277 best retains its original form. The three story and attic brownstone building is raised on a tall rusticated basement and is ornamented with boldly carved details. The doorway enframement is composed of paneled piers, foliate brackets and keystone, and segmental-arched pediment. The full-length parlor floor windows have eyebrow lintels supported on foliate brackets that flank paneled spandrel elements and bracketed table sills. The upper story windows all have eyebrow lintels raised on console brackets and deep molded sills resting on corbel blocks. Most unusual is the attic level. On this floor small rectangular casement windows are encompassed by the fascia of the wooden cornice. Paired brackets flank these windows. None of the original ironwork is intact on the row. Nos. 271, 279 and 281 have had their parlor floor windows shortened and table sills re-

moved. At No. 277 the parlor floor window enframements have been shortened by wooden panels. No. 273 has had its doorway enframement piers and table-sill brackets stuccoed. No. 275 has had its basement stuccoed and No. 281 has had its attic windows enlarged. No. 271 has had a restaurant placed in its basement. This house has a brick facade facing onto DeKalb Avenue. The windows of this facade have brownstone lintels and projecting sills. The central window of the parlor floor level has been enlarged and on the third floor this window has been bricked in.

In 1867 Brush sold No. 273 to John P. Southerland, a dealer in drugs and pharmaceuticals, No. 275 to James H. Thomson, No. 277 to Abraham Legget and No. 281 to Richard L. Legget, both of whom were grocers.

Nos. 283 and 285 are a pair of simple Italianate houses erected c. 1853 for Edward Anthony. The buildings are constructed of brick with stone trim that includes a beltcourse between the basement and upper stories, flush window lintels and projecting sills. The doorway lintels have been shaved, but the ghosts of these lintels are still visible. No. 283 retains all of its lovely Italianate cast-iron railings and both houses are surmounted by bracketed wooden cornices.

Nos. 287 and 289 are a pair of simple Italianate houses very similar in their detailing to Nos. 283-285. These brick houses were erected c. 1855 by builder Thomas Denike. Ornament is very simple and on No. 289 includes a stone beltcourse, flush stone lintels (shaved), projecting sills and a wooden bracketed cornice. This house has a Greek Revival doorway ensemble with heavy Doric pilasters and a glass transom. No. 287 has cap-molded lintels, projecting sills and inappropriate nine-over-nine parlor floor windows. Both houses are crowned by simple bracketed wooden cornices. The cast-iron railings remain in superb condition at this house, but have been removed at No. 289.

Nos. 291-297 are a row of four simple Italianate houses arranged in an ABAB pattern. Nos. 291 and 293 were erected c. 1854 by builder Thomas Denike, No. 295 was erected c. 1853 by builder John Ross and No. 297 c. 1854 also by Ross. All of the houses originally had brownstone basements, floor-length parlor windows, flush stone window lintels, projecting stone sills and modest bracketed wooden cornices. The "A" houses have shallow triangular pediments over their doorways and the "B" houses have cap-molded lintels over their doorways. The parlor floor windows have been shortened at Nos. 291 and 295. and the ironwork has been replaced at Nos. 293-297. No. 297 has been covered with brownstone aggregate and all of its windows have cap-molded lintels.

Nos. 299-305 is a six story brick apartment house designed in 1927 by Benjamin Brownstein. The brick is laid in Flemish bond and the building ornamented with terra-cotta, Moorish decorative details including ornate round-arched enframements on the first floor, blind arcades on the sixth floor, false mansard roofs with Spanish tile and an open-arched parapet.

Nos. 307-319 are a row of seven Italianate brownstone residences erected c. 1867, Nos. 307 and 309 by builder Michael Moran and Nos. 309-319 by builder Thomas Fagan. The detailing of these houses is typical of the 1860s. Each house originally had a doorway enframingent with paneled piers and spandrels, foliate brackets and keystone and segmental-arched pediment. All of the houses had rusticated basements with round-arched windows, full-length parlor floor windows with table sills and segmental-arched lintels resting on foliate brackets, upper-story windows with slab lintels supported by console brackets and molded sills resting on corbel blocks. A bracketed wooden cornice surmounted each house. The parlor floor windows have been shortened at Nos. 307, 313 and 319; the cornice has been removed at No. 311. Unfortunately, No. 317 has recently had its sills and lintels stripped and doorway enframingent stuccoed. All of the original ironwork of the row has been replaced by modern railings or masonry walls.

In 1868 Moran sold No. 307 to J.H. Dater, a dealer in brushes and in 1867 he sold No. 309 to Edmund A. Dickerson, a hat merchant. In 1867 Fagan sold No. 311 to commercial merchant Malcolm McInnis, No. 313 to New Orleans dry goods merchant Samuel L. Boyd and No. 315 to gold refiner Miles Dodge. In 1868 Fagan sold No. 317 to Kenneth M. Murchison, a merchant and No. 319 to Lansing Gambrill, a flour merchant.

No. 321 is a simple Italianate style residence probably erected c. 1855. The house has been altered but retains flush stone window lintels, and a modest bracketed cornice.

Nos. 323-327 is the side elevation of the building described at 167-171 Lafayette Avenue.

ADELPHI STREET, west side between Lafayette and Greene Avenues.

Nos. 338-346 is the side elevation of the house described at 156 Lafayette Avenue.

Nos. 348-354 is a row of four Italianate brownstone houses erected c. 1858 by a consortium of builders and speculators including Alvin Bradley, Ethelbert S. Mills, a Wall Street lawyer who lived on Montague Street, and local builder Caleb S. Woodhull. The houses are very simple in their detailing with rusticated basements pierced by segmental-arched windows with iron guards (rectangular windows now at No. 354), heavy slab lintels carried on foliate brackets over the entrance and first floor windows. There are cap-molded lintels and projecting rectangular sills on the upper story windows and simple bracketed wooden cornices. The original cast-iron railings and newel-posts remain at No. 348. No. 350 has had its stoop removed; the parlor floor windows of Nos. 348, 350 and 352 have been shortened and the stoop walls and ironwork of Nos. 352 and 354 are later additions. The houses at Nos. 362-368 and Nos. 372-380 are identical to these four buildings.

Nos. 356-358 are a pair of simple Italianate brick houses. In July, 1858 builder Caleb S. Woodhull sold the two lots to Jephtha Jones, a printer who was active in Fort Greene real estate transactions. In January, 1859 he sold the lots back to Woodhull who did not dispose of them until later in that year. It is unclear as to whether Woodhull or Jones, both of whom were active on this block, actually built the houses. Both buildings have sunken brownstone basements and low stoops set behind cast-iron areaway railings. At No. 356, the window and door lintels are flush with the facade while at No. 358 projecting cast-iron eyebrow window lintels are supported on foliate brackets and the shadow of an ornate cast-iron door lintel is extant. Both houses have simple projecting brownstone sills and wooden bracketed cornices. No. 358 retains its original octagonal newel-posts.

No. 360 is Italianate brownstone with neo-Grec details designed in 1877 by architect J.D. Reynolds for Mrs. Charles Isbill. This three story structure is raised on a rusticated basement and has a pedimented doorway enframingent and full window enframingents. The stylized brackets of the doorway enframingent and window-sills as well as the details of the wooden cornice are neo-Grec. The house retains its bold Italianate cast-iron stoop railings and octagonal newel-posts, but has lost its areaway railings.

Nos. 362-368 are identical to Nos. 348-354 and Nos. 372-380. Nos. 362 and 364 were built by builder Caleb S. Woodhull and Nos. 366 and 368 for real estate speculator, Ethelbert S. Mills, undoubtedly by Woodhull. Only Nos. 364 and 368 retain their cast-iron areaway and stoop railings. No. 364 also has its original newel-posts. The stoop walls of Nos. 362 and 366 are later additions. In 1859 Woodhull sold No. 364 to Daniel H. Gregory, a Manhattan merchant, and in 1858 Mills sold No. 366 to James J. Phelps, a New York City lawyer.

No. 370. Although built of brick by an unknown builder, No. 370 makes use of ornamental forms almost identical to those at Nos. 348-354, 362-368 and 372-380. The lintels are the same but the wooden cornice with its shallow-arched fascia is different. The stoop has been removed and the parlor floor windows have been shortened.

Nos. 372-380 are identical to the houses described at Nos. 348-354. Nos. 376-380 retain their original ironwork. At No. 376 the parlor floor windows have been shortened. The row was built for real estate speculators Ethelbert S. Mills and Jephtha Jones. No. 372 was sold by Mills to Wright Ramsden, a plumber who lived on Dean Street; No. 374 was sold by Jones to Emma A. Catterfield, a widow; No. 376 was sold by Mills to Platt S. Conklin, a plumber who never lived in the house. In 1856 Nos. 378 and 380 were transferred from Mills to Jones and Jones retained the property for a year.

The vacant lot at No. 382 is outside of the boundaries of the district.

ADELPHI STREET, east side between Lafayette and Greene Avenues.

Nos. 329 and 331 are two unusual transitional Greek Revival/Italianate free standing frame buildings with brick basements erected c. 1848. Both houses were undoubtedly originally two-and-one-half story, peak-roofed structures. The most notable feature of each of these houses are their porches with four fluted Doric columns. The original porch balustrade remains at No. 329. The crossetted door enframingent of No. 329 has flanking paneled pilasters, sidelights, transom and dentilled transom bar. The paneled door is also original. The house retains its original Greek Revival crossetted window enframingents and Italianate bracketed cornice, but its shingled siding is a later addition. No. 331 also retains its crossetted enframingents, but its pilastered doorway has been replaced. A third story has been added to this house, probably c. 1880 when the neo-Grec cornice was added. The house retains its clapboard siding, narrow on the front and wider on the northern facade visible through a passageway. Both stoops are of a later date. A two-story extension projects from the rear of No. 329, along Lafayette Avenue.

No. 333 is a two-and-one-half story peak roofed frame structure probably erected c. 1855 by builder Edward W. Genung. The building is a transitional vernacular structure that still retains its original Greek Revival style crossetted enframingents and Italianate bracketed cornice. Most notable is its porch with square chamfered posts and cimate jigsaw carved brackets with pendants. The imbricated and rectangular shingles replaced the original clapboard siding.

No. 335 is a three story frame building erected c. 1855 by builder William Edgar Hartt. The house has had its upper story fenestration altered and has been resided with asphalt shingles. It retains none of its original details.

Nos. 337-343 and 345-359 are two rows of very similar two-and-one-half and three story brick, Italianate houses with Greek Revival doorway lintels (replaced at No. 345 and stripped at No. 354). The rows were erected c. 1859 by Edward Robbins. All of the houses are set back behind deep areaways and are quite simple in their ornamentation. Brownstone beltcourses separate the brick basements from the upper stories and stone cap-molded lintels (replaced at No. 345 and stripped at No. 354), table sills (extant only at No. 347 and No. 353) and projecting rectangular sills ornament the facades. Large bracketed wooden cornices top Nos. 337-343, while more modest wooden cornices top the other houses (removed at No. 337). Nos. 341 and 349 are two-and-one-half stories high with peaked roofs pierced by dormer windows. Portions of the original cast-iron railings are still extant at Nos. 341, 345, 349, 351 and 355. The doorways at Nos. 345-359 are ornamented by lovely rope moldings. The parlor windows have been shortened at No. 337. The original residents of Nos. 339 and 355 were George S. Woodman, a doctor and John S. MacKay, an insurance broker.

Nos. 361-363. Originally a pair of residential buildings, these houses are now the Brookwood Child Care Home of the Orphan Asylum Society of the City of Brooklyn. Both are three story brick buildings, raised on rusticated

FG-HD
Adelphi Street

brownstone basements and set back behind deep areaways. No. 363 has had its stone moldings stripped, but No. 361 retains its original details including a doorway enframingent with incised piers, console brackets and a molded eyebrow lintel raised above spandrel panels. All of the windows of No. 361 have stone eyebrow lintels. Wooden bracketed cornices with segmental-arched fascias crown each house. No. 361 retains its original cast-iron stoop railings and newel-posts.

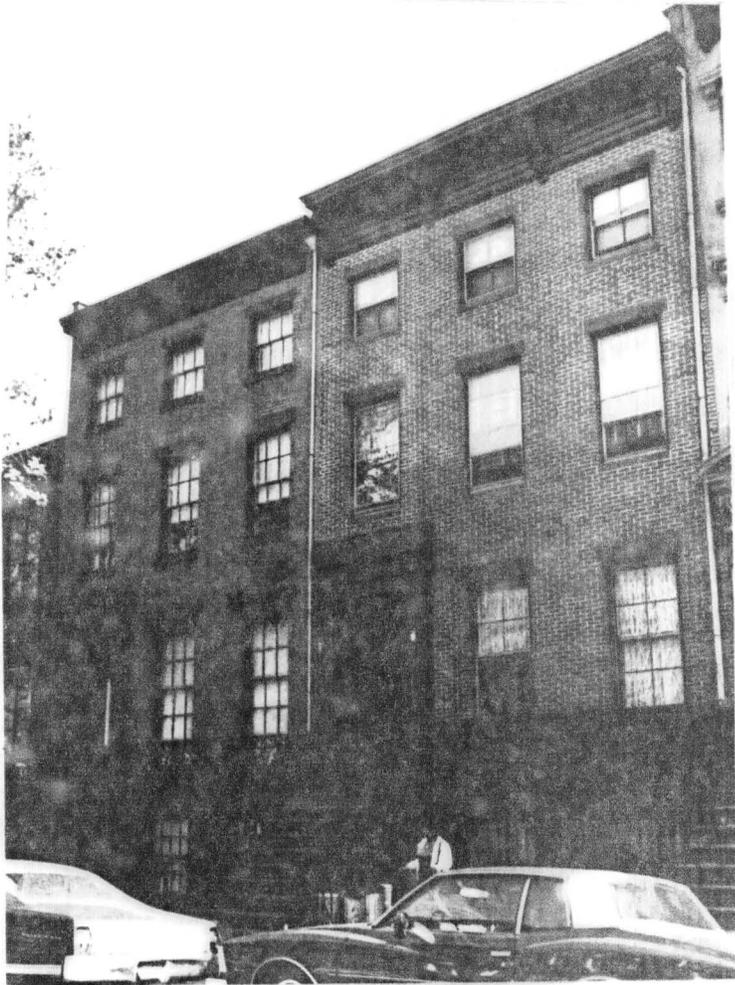
No. 365 has been excluded from the street numbering system.

No. 367-373 is the side elevation of the building described at 61 Greene Avenue.

FOOTNOTES

1. The Churchman, 58 (July 14, 1888) 39.
2. New York Times, (January 3, 1883) 5.

CARLTON AVENUE



237-239; c.1845

Below: 237-cast-iron window guard, c. 1845

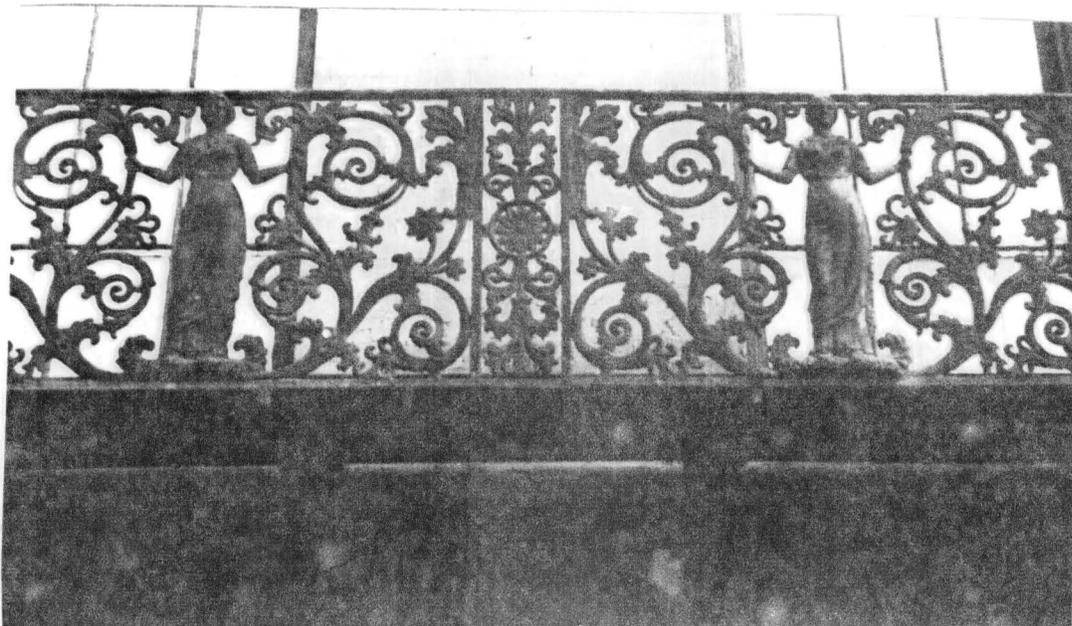
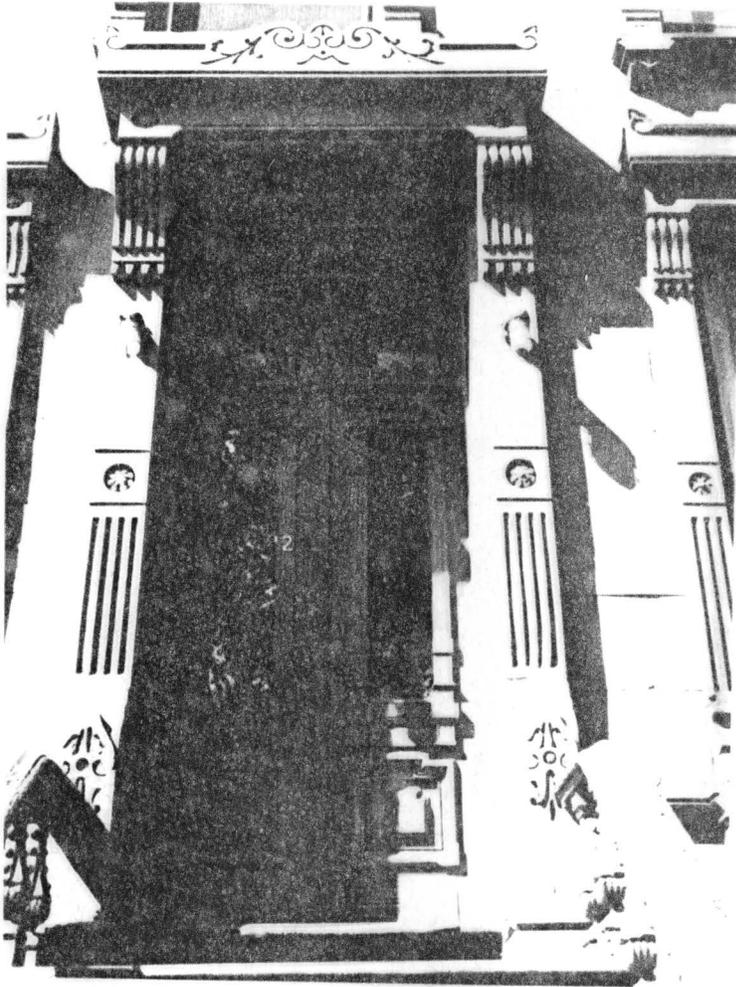


Photo Credit: Andrew S. Dolkart, Landmarks Preservation Commission



238; doorway enframement,
Robert Dixon, architect,
1880.

Below: 230-234; c.1865



Photo credit: Andrew S. Dolkart, Landmarks Preservation Commission

CARLTON AVENUE

Carlton Avenue was named for Carlton House, Carlton House Terrace and Carlton Gardens in London. Carlton House was built in 1709 for Lord Carlton and was later converted into a great palace for the Prince of Wales. John Nash's plan for London was designed to connect Carlton House and Regent's Park. Carlton House was demolished in 1826 and Nash replaced it with Carlton Gardens and Carlton House Terrace, a range of monumental terrace houses that back onto St. James Park.

CARLTON AVENUE, west side between Willoughby and DeKalb Avenues.

Nos. 202 and 204 have been omitted from the street numbering.

No. 206 is an Italianate style brick row house erected c. 1865 by local builder George Smith. The house has a very narrow two-bayed facade facing on Willoughby Avenue. The entrance is in the center of the longer Carlton Avenue front. The doorway is reached by a stoop that runs parallel to the street and is ornamented by a simple slab lintel resting on foliate brackets. All of the windows have flush stone lintels and the upper story windows have projecting sills. A simple bracketed wooden cornice tops the house and the areaway retains its original cast-iron railings.

Nos. 208-212 have been omitted from the street numbering.

Nos. 214 and 216 are a pair of typical Italianate brownstone residences erected by the prolific Brooklyn builder/architect Thomas B. Jackson c. 1865. No. 216 has been stripped but 214 retains decorative details typical of the style including an ornate doorway enframingent with a segmental-arched pediment, eyebrow window lintels, a rusticated basement and bracketed wooden cornice. The stoop walls, areaway parapets and all of the ironwork are later additions. A one story rusticated extension (No. 214A) projects to the right of No. 214. In 1866 Jackson sold No. 216 to Charles Palmer.

Nos. 218-226 are a row of five Italianate row houses erected c. 1863-64 by Brooklyn builder John Doherty. The row of simple brick buildings raised on tall rusticated brownstone basements remains in excellent condition. All of the houses have eyebrow doorway lintels supported on foliate console brackets. The parlor windows were all originally floor length, but have been shortened at all of the houses except Nos. 220 and 222. Only No. 222 retains its original bracketed table sills. All of the windows have cap-molded eyebrow lintels and the upper story windows have projecting sills supported by corbel blocks. A wooden cornice with single and paired brackets and a segmental-arched fascia crowns each house. Only No. 226 retains its original cast-iron stoop railings with octagonal newel-posts topped by balls. No. 224 has late 19th or early 20th-century wrought-iron railings and the other houses have had their ironwork replaced by masonry walls. Doherty sold the houses to real estate brokers and in 1864 No. 220 was purchased by William W. Ayres who was in the machinery business, No. 222 by Hezekiah S. Archer, a bookbinder, and No. 226 by James McGee, a broker.

No. 228 is a vacant lot that has never been built upon.

Nos. 230-234 are a group of three handsome Anglo-Italianate houses probably erected in the mid-1860s possibly by John and Frances Magginson, but not sold by them until 1898-1903. The houses are typical of the style and are in a very fine state of repair. All have rusticated brownstone first floors with low stoops leading to round-arched entranceways, each with a keystone, and similar round-arched windows resting on paneled plaques. The upper stories are constructed of brick and are cut by rectangular windows with cap-molded stone lintels and projecting stone sills. A simple bracketed wooden cornice crowns each house and the areaways and stoops are lined with fine cast-iron railings.

Nos. 236, 238 and 238½ are a group of three neo-Grec houses designed in 1880 by architect Robert Dixon (see 11a-15 South Elliott Place) for builder Thomas Fagan. The narrow buildings are arranged so that Nos. 236 and 238 have their stoops and doorways to the right and No. 238½ has its stoop and entrance on the left. The detailing on these houses is particularly fine and the use of angular forms, stylized ornament and incised decoration is typical of the neo-Grec style. The handsome doorway enframements are composed of piers with incised grooves and rosettes, console brackets, a dog-toothed spandrel panel and an eared and incised lintel. The basements are articulated by raised ornamental panels and brackets supporting a wide beltcourse cut by incised decoration. The parlor windows are paired and set into full enframements with grooves, rosettes, incised decoration, and eared lintels. The sills of these windows rest on three console brackets that flank recessed panels. The upper story windows also have full enframements with eared lintels and neo-Grec ornament. A simple wooden cornice with angular brackets crowns each house. All of the original cast-iron stoop and areaway and railings and square newel-posts, and gateposts are intact at No. 238½. The newel-posts and gateposts have been replaced at the other houses. All three houses retain exceptionally fine double doors, those at No. 236 being totally intact. These doors have glass panels with the addresses etched on them. In 1881 Fagan sold No. 236 to Gasherie J. DeWitt, a wire manufacturer and No. 238 to Henry Lemmermann, who either worked in or owned a hotel located on the corner of South and Fulton Streets in Manhattan.

Nos. 240 and 242 are an interesting pair of Italianate row houses probably built c. 1860. The brick buildings have tall rusticated basements and unusual stone details. The doorway enframement is composed of paneled piers (stuccoed at No. 242), console brackets and an arcuated lintel. This type of lintel is an uncommon form and within the district is found only on the houses built by Lawrence Kane at 8, 10 and 32 South Portland Avenue. All of the windows are segmental-arched and their lintels are composed of shallow spandrel panels, ornamented with recessed forms on the parlor floor level, and capped by cornice slabs. The parlor floor windows have sills resting on paneled plaques. The bracketed wooden cornices have fascias ornamented with panels and rosettes. At No. 240 the basement level exhibits a large foliate rondel. All of the original ironwork has been replaced and the window sash at No. 240 is of a recent period.

Nos. 244-256 are a row of seven Italianate houses built between 1864 and 1866. Although all of the houses are identical they were erected by different builders and are evidence of the fact that the design of a building cannot necessarily be attributed to a particular builder. Nos. 244 and 250 were owned and undoubtedly built by Thomas Skelly. Skelly sold these houses directly to their original occupants: Bradley R. Hard, a paper dealer bought No. 244 in 1864 and Asher D. Atkinson, president of a New York City firm purchased No. 250 in 1865. Skelly transferred the property at No. 246 to builder Joseph Townsend and No. 248 to builder Michael Murray, both in 1864 and it is unclear as to who actually erected the houses. In 1865 George A. Hickox, a hardware merchant purchased No. 246 and in 1864 James Wethered, an inventor purchased No. 248. No. 252 was originally owned by Townsend and he sold the house to John Bliss in 1865. Bliss (1831-1903) was a manufacturer and dealer in marine chronometers and nautical instruments in New York City. Murray owned Nos. 254 and 256. In 1865 he sold No. 254 to Joseph Crowell Gore, a teller and No. 256 to grocer John Hayn.

No. 250 has been extensively altered with the removal of its cornice and all of its ornamental details. None of the other houses retain all of their original details either. Each house was three stories high raised on a tall rusticated basement (stuccoed at No. 244) pierced by round-arched windows each with a paneled keystone (removed at No. 244) and iron window guards. The high stoops, which were lined with cast-iron railings (all removed) led to typical Italianate doorway enframements. These enframements were composed of paneled piers (partly extant at No. 248) and spandrels (extant only at Nos. 248, 254 and 256), foliate console brackets and keystone (all foliate forms shaved at Nos. 244 and 252), and a segmental-arched pediment. The floor length parlor windows (shortened at all but Nos. 252, 254 and 256) had eyebrow window lintels resting on foliate brackets (foliage stripped at No. 244) and corbeled table sills (removed at Nos. 244 and 246). All of the upper story windows, with the exception of those at No. 250, retain their eyebrow lintels supported on console brackets and molded sills resting on corbel blocks and their bracketed wooden cornices with segmental-arched fascias. None of the original cast-iron areaway railings are extant. The areaway railing at No. 256 is of Greek Revival design and was probably moved here from another house (This style railing does not resemble anything found in Brooklyn and probably comes from a house located elsewhere).

No. 252 is a simple Italianate house built of brick with a tall rusticated brownstone basement and brownstone detailing. The building was erected c. 1860 by an unknown builder. The ornamentation on the house is quite simple and is typical of the Italianate style. Details include a segmental-arched doorway opening with an eyebrow lintel supported on foliate brackets that flank a spandrel element with recessed panels and a central rondel, full length parlor floor windows, cap-molded eyebrow window lintels, projecting sills and a wooden bracketed cornice.

No. 260 has been omitted from the street numbering.

No. 262-270 is the side elevation of the building described at 207 DeKalb Avenue.

CARLTON AVENUE, east side between Willoughby and DeKalb Avenues.

Nos. 203-211 are a row of five Italianate brownstone residences erected c. 1866 by Brooklyn builder Thomas Fagan. With the exception of No. 211 which has lost its window lintels and sills all of the houses retain most of their period flavor. Ornamental features include bold doorway enframements (paired at Nos. 203-205) with paneled piers (partly stuccoed at No. 205) and foliate brackets and keystones supporting segmental-arched pediments. The rusticated basements have round-arched windows with paneled keystones while the parlor floors have full-length windows (shortened at Nos. 203 and 211) with table sills (removed at Nos. 203 and 211) and segmental-arched pedimented lintels supported on foliate brackets (stripped at No. 209). The upper-story windows have slab lintels resting on brackets and molded sills supported by corbel blocks. A wooden bracketed cornice crowns each house. All of the original cast-iron has been replaced by modern ironwork or masonry walls.

In 1866 Fagan sold No. 203 to Joseph Lockitt, Jr. who worked for the pork packing firm established by his father in 1843. This firm was the first in the city to export a variety of forms of English cut bacon and ham to the English market.¹ In 1867 No. 209 became the home of Nicholas Daly, a dealer in seeds and No. 211 became the home of Gabriel Hoyt, a lumber dealer.

Nos. 213-221 are a row of five simple early Italianate brick houses erected c. 1856 for Whitson Colyer (Nos. 213-217) and Henry Harteau (219-221). Henry Harteau was a prominent builder, President of the Metropolitan Plate Glass Insurance Co., a member of the Board of Education, Alderman for the 11th Ward and first president of the Mechanics' and Traders' Exchange.² Ornament is quite sparse on these houses and is confined to rusticated brownstone basements (extant at Nos. 219 and 221), slab doorway lintels resting on foliate brackets (at Nos. 217 and 221), full-length parlor floor windows with table sills (at Nos. 219 and 221), flush stone window lintels and projecting sills and simple bracketed wooden cornices. Nos. 213 and 217 retain unusually fine transitional Greek Revival/ Italianate cast-iron areaway railings ornamented by anthemion forms and No. 221 retains its original stoop railings and small newel-posts. In 1856 engraver Charles Burt purchased No. 217 and in 1861 No. 215 became the home of real estate broker Samuel Burtis.

Nos. 223-235 is a vacant lot to the rear of St. Mark's Episcopal Church on Adelphi Street. This lot has never been developed.

Nos. 237 and 239 are a superb pair of Greek Revival style houses. They are the only large-scale brick Greek Revival houses in the district as well as being two of the oldest houses in the Fort Greene area, dating from about 1845. The houses were built for Edward T. Backhouse who owned much of this block and were retained by him until after his death in 1904. The houses were originally identical. No. 239 has been slightly altered, but No. 237 retains all of its original detailing and both houses have a number of forms unusual for Greek Revival houses in the New York area. Most unusual are the basements of the two houses, constructed of large blocks of rock-faced brownstone rather than the smooth-faced or rusticated stone found on most other Greek Revival houses. The most prominent features of the houses are the austere doorway enframements with their bold stone pilasters supporting full entablatures (altered at No. 239). The recessed entrance has smaller wooden pilasters, sidelights and transom.

At No. 237 the original paneled door is still extant. These entranceways are reached by high stoops lined with cast-and wrought-iron railings and round newel-posts topped by lanterns. No. 237 retains the original six-over-nine, floor length parlor windows with cap-molded lintels. Both houses have ornate cast-iron parlor floor window guards (composed of classical) female figures set within twining foliage. Such ornate iron elements are extremely rare in New York being far more common on Greek Revival houses in Philadelphia. At No. 237 the six-over-six second floor windows and the smaller three-over-three third floor windows, all with flush stone lintels and shallow projecting sills, are original, as is the simple dentilled cornice with its returned fascia. Lovely cast-iron railings with Greek key motifs enclose both area-ways. No. 239 has had its lintels and sills shaved and an Italianate cornice added. No. 237 has a two-story side extension with projecting stone lintels and sills and a three-sided oriel on its side facade.

Nos. 241-251, a row of six typical Italianate brownstone residences, was erected c. 1867 by Brooklyn builder William Flanagan. All of the houses have been at least slightly altered, but all still reflect their Italianate origins. Originally each house had an ornate doorway enframement composed of paneled piers, foliate brackets and keystone and a segmental-arched pediment strikingly similar to those of Nos. 203-211. Other architectural details include rusticated basements, full-length parlor floor windows with shallow table sills and eyebrow lintels supported by foliate brackets, molded sills and wooden bracketed cornices with segmental-arched fascias. The doorway enframement has been removed at No. 251, the parlor floor windows shortened at all of the houses except No. 251 and all of the table sills have been removed with the exception of those at Nos. 245 and 251. All of the houses except Nos. 241 and 245 retain some of their cast-iron railings and Nos. 247 and 251 still have their octagonal newel-posts topped by balls. In 1867 Flanagan sold No. 243 to Abbey Kingman, an insurance broker, No. 245 to Thomas Harward, No. 247 to Hiram P. Crozier, an insurance broker and No. 249 to Alanson Pratt, a dry goods merchant.

Nos. 253 and 255 are a pair of simple Italianate houses probably erected c. 1860. No. 253 retains much of its original detail. A low, two-stepped stoop leads to a doorway ornamented by a slab lintel supported by console brackets. The windows have flat stone lintels and shallow projecting sills and the house is topped by a modest bracketed wooden cornice. All of the original iron railings are intact. The pressed-metal doorway and window lintels of No. 255 are later 19th century additions and the areaway railings of this house are of a recent date.

No. 257 is a tall, Italianate brownstone residence erected in 1867 for clothing merchant John N. Eitel. The house is ornamented with such typical Italianate details as a rusticated basement, ornate doorway enframingent, eyebrow lintels, table sills and a bracketed wooden cornice. The cast-iron areaway and stoop railings, the octagonal newel-posts and square gateposts remain in mint condition. With the exception of the cornice, the house is quite similar to Nos. 241-251 which were probably erected about the same time.

Nos. 259+263 are a group of three unusual Italianate houses built for Edward T. Backhouse prior to 1867. Although it has had its upper story window lintels removed No. 263 retains most of its original decorative detail. The doorway enframingent of the house is atypical with its unusual grooved piers, stylized brackets with rosette blocks and its shallow eyebrow lintel. The rusticated basement, eyebrow window lintels and molded sills are of a more common Italianate form. The wooden cornice with its bold single and paired foliate brackets and fascia cut by paired, round arches is of an extremely fine and unusual form. All of the rows original ironwork has been replaced by modern ironwork or masonry walls. No. 259 has had its window moldings stripped and basement stuccoed. No. 261 has had all of its moldings shaved off and its cornice removed.

Nos. 265-269 are three of a group of four (see 197 DeKalb Avenue) brownstone, Italianate style houses designed in 1873 by Marshall J. Morrill (see Lafayette Avenue Presbyterian Church, 102-108 Lafayette Avenue) for C.P. Piper. Although the entrances of these houses are rather narrow the detailing is typical of the period. The doorway enframingents have grooved piers, large foliate brackets and foliate keystones and shallow pediments. All of the windows have slab lintels resting on brackets, those of the parlor floor having foliate ornament. The basements of these houses are rusticated and the houses are topped by bracketed wooden cornices. None of the ironwork is original.

No. 269 has had its stoop removed and first floor windows closed up and their enframingents removed. On its brick (DeKalb Avenue) facade, a store front has been placed on the street level. This facade has a rear, three-sided, full-height bay and openings with stone lintels and sills. Some of the openings have been bricked in.

CARLTON AVENUE, west side between DeKalb and Lafayette Avenues.

No. 272-276 is the side facade of the building described at 186 DeKalb Avenue.

No. 276 is a brick Italianate residence built in the 1860s. The simple but imposing structure is ornamented with restrained stone details that include an eyebrow doorway lintel resting on console brackets that have been stipped of their foliate decoration, segmental-arched, flush stone window lintels, projecting sills and a modillioned wooden cornice. The basement has been stuccoed, the first floor windows shortened and the stoop walls and areaway parapet added at a later date.

Nos. 280-282 are a pair of early Italianate houses with Greek Revival detailing erected in the early 1850s. Both houses are abandoned and have severely deteriorated. No. 280 still retains some of the decorative forms that were original to the building. Italianate details include the segmental-arched basement windows, flush stone window lintels and projecting sills and the bold bracketed wooden cornice. Most notable, however, is the curvilinear Greek Revival doorway lintel with its central palmette form. As was typical of the late Greek Revival lintels found on houses in the Fort Greene area this lintel is supported on Italianate console brackets that were probably originally ornamented with foliate forms. At this house the parlor floor windows have been shortened and the basement stuccoed. At No. 282 all of these alterations are also visible as is the loss of the cornice and alterations to the design of the doorway lintel. All of the original ironwork is missing.

Nos. 284-292 are a row of five brick transitional Greek Revival/Italianate houses erected c. 1853-55 by Lyman Mason and Francis Mason, a builder. Although it has a new door, its rusticated basement has been stuccoed (extant at Nos. 286 and 288) and it has lost its table sills (still extant on the parlor floor window of No. 288), No. 290 best retains its simple detailing. The most notable decorative form on the building is the curvilinear doorway lintel ornamented by a centrally placed laurel wreath (see also Nos. 406-410 Clamont Avenue). The full-length parlor floor windows have modest cap-molded lintels and the upper story windows have flush stone lintels and projecting stone sills. The house is crowned by a simple bracketed cornice. No. 290, along with No. 288, retains its original Italianate ironwork. In 1855 Lyman Mason sold No. 284 to punch cutter Andrew Gilbert. This house has had its doorway and parlor floor window lintels shaved, its parlor floor window sash altered and a neo-Grec cornice and neo-Grec ironwork added, c. 1880. No. 286 has had its cornice removed and ironwork replaced by masonry walls. At No. 288 the doorway lintel has been replaced by a later pressed-metal slab lintel resting on stylized brackets and the parlor floor window lintels have been shaved. No. 292 has had its ironwork replaced by masonry walls and its window sash altered.

No. 294, a three-story brick Italianate house with Greek Revival detailing, was probably erected c. 1853 by house framer Henry Case, Jr. for his own use. The building retains most of its mid-19th-century form. The heavy Greek Revival doorway lintel resting on Italianate console brackets (probably stripped of their foliate ornament) is the most notable feature of the house. All of the windows have flush stone lintels and projecting stone sills and the house is surmounted by a wooden cornice with single and paired brackets. All of the lovely cast-iron railings and octagonal newel-posts topped by urn motifs are intact. The basement has been stuccoed and parlor floor windows shortened.

Nos. 296-302 were originally a row of four two-and-one-half story brownstone houses raised on tall basements. Each house was ornamented with very simple decorative forms that included slightly projecting rectangular doorway, parlor floor and basement window lintels, cast-iron eyebrow window lintels and projecting stone sills on the second floor, a bracketed wooden cornice with segmental-arched fascia and a pair of dormer windows. All of the iron railings have been replaced by masonry walls. No. 298 has additional third and attic stories surmounted by a very fine cornice that encompasses the rectangular windows of the attic level. The land upon which the houses were built was owned by Aaron S. Day. Day's executors sold the land for Nos. 296 and 298 to house framer Henry Case, Jr. in 1858 and Nos. 300 and 302 to builder Jonathan Forker, who briefly resided at No. 300 before moving across the street, and sold No. 302 to Edward Hood, a gouger in 1859.

Nos. 304 and 306 are a pair of typical mid-19th-century Italianate brownstone residences. The pair were erected c. 1863 by Richard Claffy, a builder who was quite active in the area. Among the Italianate details used by Claffy are the rusticated basements pierced by round-arched windows with paneled keystone and iron guards, doorway enframements with paneled piers and spandrels, foliate brackets (altered at No. 304) and keystone and segmental-arched pedimented eyebrow window lintels supported by foliate brackets at the floor-length parlor windows, eyebrow lintels with console brackets and molded sills resting on corbel blocks on the second floor, cap-molded lintels and sills on the third floor and bracketed wooden cornices. At No. 306 the floor length parlor windows have bracketed table sills, but at No. 304 the windows have molded sills supported by stylized neo-Grec brackets that flank paneled plaques (probably an alteration). The original cast-iron railings have been replaced at both houses and No. 306 has had a slate mansard roof with pedimented dormers added. In 1863 Claffy sold No. 304 to fruit importer Francesco Bianchi.

Nos. 308 and 310 are a pair of simple Italianate houses both of which have been altered. The land on which these houses were built was owned by David B. Day who sold No. 308 to builder Joseph W. Campbell (b.1819) who "since 1840 has been prominently identified with building interest of Brooklyn"³ and No. 310 to builder George Mitchell who lived across the street in a now demolished house. No. 310 retains much of its original detailing. All of the openings of this house have flush stone

lintels and the upper story windows have projecting sills. The rusticated basement and double doors are extant. The house retains its bold cast-iron railings and octagonal newel-posts and square gateposts all topped by balls. These have been replaced at No. 308 which also has had a large, late 19th-century pressed-metal doorway lintel added and has had its full-length parlor floor windows shortened. No. 308 retains its original wooden bracketed cornice, but this is missing at No. 310.

No. 312 is a simple brick Italianate house built in the mid-1850s by builder Jonathan Forker. The stoop of the house has been removed and the parlor floor windows shortened, but the flush stone lintels, projecting stone sills and bracketed wooden cornice still remain in place.

Nos. 314 and 316 are a pair of simple Italianate houses with the curving Greek Revival doorway lintels found on many of the early Italianate houses in the district. The houses were erected c. 1857 and are identical to the row at Nos. 320-326. No. 316 remains relatively intact and exhibits a rusticated brownstone basement with segmental-arched windows, full-length parlor floor windows, flush stone window lintels, projecting sills on the upper story windows and a simple bracketed cornice. Unfortunately, the house has recently lost its original cast-iron railings and octagonal newel-posts topped by urn motifs. No. 314 has had its basement stuccoed and iron-work replaced by masonry walls.

No. 318 is a tall Italianate brick house raised on a stone basement (stuccoed). The building was probably erected in the late 1850s. Ornament on the house is bolder than that on the flanking groupings. The doorway of the house has a pedimented lintel resting on foliate brackets while the full-length parlor floor windows have slab lintels and the upper story windows have cap-molded lintels and projecting sills. A simple bracketed wooden cornice with unusual jigsaw carved end brackets and a large rectangular fascia surmounts the house.

Nos. 320-326 are a row of four houses identical to the buildings described at Nos. 314-316. Nos. 320, 324 and 326 have had their basements altered and No. 326 has had its stoop removed and two of its windows shortened. No. 324 has table sills on its parlor floor windows. This is the only house to have these sills and it is not known if they were once found on all of the houses of the row. No. 320 was built for Cornelius B. Timpson, a hardware merchant and No. 322 for William Vail, a confectioner.

No. 328-334 is the side elevation of the building described at 149 Lafayette Avenue.

CARLTON AVENUE, east side between DeKalb and Lafayette Avenues.

Nos. 271-319 is the classroom facade of J.H.S. 294 and is described at Nos. 274-326 Adelphi Street.

No. 321 is a large Italianate dwelling built by owner/architect William A. Mundell (see Nos. 201-211 Clermont Avenue) and sold to William Thompson, a Wall Street broker in April, 1875. The house is an imposing structure with a wide stoop leading to a round-arched doorway with a full enframingent composed of paneled piers, foliate brackets and keystone and a triangular pediment. The rusticated basement is pierced by two round-arched windows with large, paneled keystones. The full-length parlor floor windows have table sills and full enframements with raised lintels. The upper story openings also have similar enframements plus sills resting on small corbel blocks. A wooden cornice with bold brackets and a guilloche decorated fascia tops the house. The ironwork is all of a later vintage.

Nos. 323 and 325 are a pair of narrow transitional Italianate/neo-Grec style structures erected c. 1875 by Brooklyn builder Thomas Brush. These two-bayed, four story structures have decorative details typical of the 1870s, but many of the moldings have been plastered over. High stoops with bold cast-iron railings and large square newel-posts lead to the doorway that is enframed by paneled piers (stuccoed at No. 325) and spandrels and foliate brackets and keystones that support pediments. The single, large parlor floor windows have full enframements with lintels raised above decorated friezes. All of the other windows have full enframements and the houses are topped by a continuous cornice with stylized neo-Grec brackets. The houses are raised on tall basements with projecting beltcourses. Both parlor floor windows seem to have been altered in the early 20th century from their original plate glass, one-over-one form, to the multi-paned arrangements now visible. In 1875 No. 323 was sold to Henry T. Richardson, a stove merchant.

No. 327 has been omitted from the street numbering.

No. 329-337 is the side facade of the house described at 151 Lafayette Avenue.

CARLTON AVENUE, west side between Lafayette and Greene Avenues.

Nos. 336-342 is the side facade of the house described at 138 Lafayette Avenue.

No. 344 a French Second Empire structure is three stories, with mansard above a high rusticated basement with round-arched windows and projecting paneled keystones. The facade detailing is typical of the period c. 1870 and includes a narrow entranceway with paneled round-arched double doors enframed with paneled piers and spandrels, a pediment resting on blocks that are supported by foliate brackets and a paneled keystone. The parlor floor windows have full enframements with raised lintels and sills supported on paneled blocks that flank a recessed plaque. The upper windows have full enframements with raised lintels. A modillioned cornice with guilloche patterned fascia is placed over the third floor above which rises the steep slate mansard. The mansard has two dormers with triangular pediments supported on volute panels.

Nos. 346-356 are a row of six simple brick Italianate structures. In 1853-54 Samuel J. Underhill conveyed the lots on which the row is erected to various builders including John Ross at 346, Gilbert DeRevere at 348-350 and Alvin Dunham, a mason and builder from Jamaica, Queens, at 352-356. Although three builders were involved in the construction of these houses they were originally all alike. Nos. 354 and 356 retain all of their original details including rusticated brownstone basements, slab stone doorway and parlor floor window lintels supported on foliate brackets, stone table sills with brackets, cap-molded lintels and projecting sills on the upper story windows, simple bracketed wooden cornices and cast-iron stoop and areaway railing with small newel-posts topped by urns. Nos. 346, 348 and 352 are missing their table sills. The lintels have been shaved at No. 346, the ironwork is missing at No. 352 and the rusticated stone basements have been stuccoed at Nos. 346, 348, 350 and 352. In 1856 No. 350 was sold to Benjamin Otis, a commercial merchant and No. 354 to Alvah S. Mulford, a cashier.

No. 358 is a brick Italianate residence built c. 1854 for Samuel J. Underhill. The house is identical to the row at 246-356 except that its stone basement is higher than those of the other houses. This basement has been stuccoed over.

No. 360 is a brick house that is set back from the street behind a lawn. The building was erected c. 1850-55 by Brooklyn mason Thomas Richardson. The house was probably only two stories tall when built. The neo-Grec cornice and slate mansard were added at a later date. The ornament is simple and includes flush stone lintels and projecting sills.

Nos. 362-368 is a row of four neo-Grec brownstone residences.

Nos. 362 and 364 were designed by Brooklyn builder/architect Benjamin Linikin, while the identical houses at 366 and 368 were designed by William H. Mundell (see Simpson Avenue M.E. Church, 201-211 Clermont Avenue). No. 362 is a narrow two-bayed house with only a single parlor floor window. The other houses are three bays wide. All of the ornament on the houses is typical of the neo-Grec style including stylized brackets with incised window doorway enframements and stylized bracketed wooden cornices. All of the enframements have been stuccoed over at No. 366 as have the basement enframements at Nos. 364 and 368. No. 362 retains its original stoop railings, but all of the other ironwork and the areaway and stoop walls of No. 368 are later additions. In 1882 No. 362 was sold to Charles F. Guyon, a hardware merchant and No. 364 to John Ward, a salesman.

No. 370 is a large neo-Grec brownstone residence erected by real estate speculator and former Brooklyn mayor Samuel Booth sometime between 1872 when he acquired the land and 1883 when he sold it to Charles and Kate Glatz. The house has very fine neo-Grec details particularly the stylized angular brackets that support the window lintels and sills. The similarly detailed brackets of the doorway enframement, rest on paneled pilasters and support a pediment. The modillioned and bracketed roof cornice echoes the angular forms used below. Portions of the original cast-iron stoop railings and areaway fence are extant.

The Brooklyn Eye & Ear Hospital (1928) at 372-380 Carlton Avenue is outside of the district.

CARLTON AVENUE, east side between Lafayette and Greene Avenues.

Nos. 339-347 is the side facade of the house described at 140 Lafayette Avenue.

Nos. 349-353 are a group of three early Italianate houses erected for builder Caleb S. Woodhull c. 1858. These houses are particularly interesting for their low, three stepped stoops, those of 351-53 being shared. The houses show very little ornament with only flush stone lintels and projecting sills to enhance the facades. Modest bracketed wooden cornices top each house and the areaways and stoops have very fine Italianate cast-iron. At No. 349 the stoop, areaway walls, doorway, parlor floor window lintels and the Gothic sash are all later additions. The six-over-six windows of No. 351 also are later additions. Woodhull held on to these houses until 1864, but a deed agreement dated April 26, 1859 between Woodhull and George A. Treadwell, owner of Nos. 355-359 noted that Woodhull's houses had already been built.

Nos. 355-359 are another group of simple early Italianate brick row houses. These three buildings were erected by builder George A. Treadwell in 1859. The houses have low stoops, paired at Nos. 357 and 359, that lead to narrow door openings topped by Greek Revival style lintels ornamented with carved classical faces (lintel spalling at No. 355 and shaved at No. 359). Other ornament consists of flush lintels, projecting sills, bracketed wooden cornices and cast-iron areaway and stoop railings (parts of which are missing on all of the houses).

Nos. 361-367, another row of four simple brick Italianate houses, are arranged into two groups with each pair sharing a stoop. All of the houses remain basically intact and retain their pedimented doorway lintels, flush stone window lintels, projecting window sills, wooden bracketed cornices and ironwork. In 1860 Daniel Arnold, a merchant who lived in Brooklyn Heights and speculated in real estate acquired these lots, but they were not sold off until 1865-67. In 1866 P.G. Bech, a weigher, purchased No. 361 and in 1865 William T. Phipps, vice president of a firm in New York City, bought No. 367.

Nos. 369 and 371 are a pair of early Italianate houses very similar to the pairs at Nos. 363-369. In 1857 lawyer and real estate speculator Ethelbert A. Mills sold both lots to printer Jephtha Jones who sold the lot of No. 371 to builder Caleb S. Woodhull in the same year. Although Woodhull never owned No. 369 he probably built both houses. Like other houses on the block these two buildings have low, paired stoops. The doorways are ornamented with pedimented lintels with ears. The lintel has been removed at No. 371. All of the windows have flush stone lintels and the upper story windows have projecting sills. A bracketed wooden cornice surmounts each house and all of the very fine cast-iron areaway and stoop railings and octagonal newel-posts topped by urns are still extant.

No. 373. The imposing French Second Empire brownstone mansion at No. 373, built in the late 1860s, is one of the largest houses in the Historic District. It is four bays wide and two-and-one-half stories high. A rusticated basement with round-arched window supports the main mass of the house. A broad stoop, spanning the sunken areaway, leads to the handsome doorway located in the second bay. The doorway is enframed by paneled piers and narrow, attenuated brackets that support a slab lintel. This unusual enframing is virtually identical to that at 35 South Oxford Street. The large parlor floor windows have enframements similar to those of the doorway, but with projecting molded sills resting on corbel blocks. The second floor window enframements are similar except for their lintel brackets which are of a more common console form. A simple bracketed cornice extends across the house. The steep slate mansard has two wide dormers each with two rectangular windows and long vertical brackets supporting unusual cornice slabs. Iron cresting distinguishes the roofline of the mansion which is in serious need of restoration.

No. 375 is a neo-Grec house designed in 1881 by architect T. Conrannon and built for Edmond McLaughlin. The brownstone structure is typical of neo-Grec residences with its angled bay, eared enframements with incised decoration and stylized foliate forms and a wooden cornice with angular brackets. A slate mansard roof pierced by three dormers with eared enframements and central anthemion crowns the house. Iron cresting above the bracketed mansard cornice adds a picturesque element to the roofline. The original cast-iron areaway and stoop railings still remain.

The vacant lot at 377-387 Carlton Avenue is outside of the district.

FOOTNOTES

1. Henry R. Stiles, The History of the County of Kings and the City of Brooklyn, New-York (New York: W.W. Munsell & Co., 1884), p.1371.
2. Ibid, p.854.
3. Ibid, p.842.

CLERMONT AVENUE



Simpson Methodist Episcopal Church/now Fort Greene Jewish Center; Mundell & Teckritz, architect, 1869.



213-229; Patrick O'Brien and Joseph Townsend, builders, c.1868-1871.

Photo credit: Andrew S. Dolkart, Landmarks Preservation Commission

CLERMONT AVENUE



Brooklyn Masonic Temple; Lord & Hewlitt, architect, 1906.



Episcopal Residence of the Roman Catholic Church; Patrick C. Keely, architect, 1883.

Photo credit: Andrew S. Dolkart, Landmarks Preservation Commission

CLERMONT AVENUE

Clermont Avenue was named in memory of Robert Fulton's steamship Clermont. The Clermont was built by New York ship builder Charles Brown and was 133 feet long, seven feet deep and eighteen feet wide. The ship was fitted with a Watt steam engine and two side paddle wheels. On August 17, 1807, the Clermont began its historic voyage from New York to Albany and back, thus establishing the steamboat as a viable ^{new} means of transportation. It was the invention of the steamboat that caused the great 19th-century growth in Brooklyn's population.

CLERMONT AVENUE, west side between Willoughby and DeKalb Avenues.

Nos. 206-262 is a park and the playground for P.S. 20 described at 199-255 Adelphi Street.

No. 264 is an Italianate style residence built by William F. Bedell c. 1864 and sold in 1865 to Henry Taylor a Wall Street stockbroker. Although altered, the house still retains its foliate brackets, door and window lintels, sills and wooden cornice.

Nos. 266 and 268 are a pair of vernacular frame houses erected by local mason Albert Denike c. 1857. The small houses were originally two story clapboard structures, but mansard third stories have been added to both buildings. No. 268 still retains much of its original detailing including a Greek Revival doorway enframingent with pilasters, sidelights and transom. All of the windows have simple full enframements and the house is crowned by a modest Italianate bracketed cornice. The house retains its original Italianate cast-iron areaway railings. In 1857 Denike sold the building to Milo Root an undertaker. The mansard at No. 268 has two pedimented dormers while that at No. 266 has three dormers with eyebrow lintels. The imbricated shingles at No. 268 are a later facade material replacing the original clapboards. No. 266 has been almost totally altered with only the dormer windows showing evidence of a nineteenth century date.

No. 270-278 is the side elevation of the building described at 229 DeKalb Avenue.

CLERMONT AVENUE, east side between Willoughby and DeKalb Avenues.

Nos. 201-211.. The Eighth, or Simpson Methodist Episcopal Church, now the Fort Greene Jewish Center, was designed in 1869 by the architectural firm of Mundell & Teckritz, two prominent Brooklyn architects of the period. Mundell was born and educated in Brooklyn. From 1858 until 1865 he studied architecture with Teckritz who had already set up his own practise. In 1865

Mundell opened his own office and in 1866 joined his former instructor in a partnership that lasted for six years. Besides this church the firm designed many institutional buildings including the Poppenhusen Institute in College Point, Queens, a designated New York City Landmark. Mundell, a prolific architect, was responsible for many residential buildings in Brooklyn, including examples in Fort Greene (see 307-311 Cumberland and 368 Carlton). Mundell also designed the Long Island Safe Deposit Company Building (1868-69) a cast-iron structure located in the Fulton Ferry Historic District, the 47th Regiment Armory (1883) on Marcy Avenue in Williamsburg, and the 14th Regiment Armory (1891) on Eighth Avenue in Park Slope.

The church was designed in the early Romanesque Revival style that had originated in 1846 with Richard Upjohn's Congregational Church of the Pilgrims (see Lafayette Avenue Presbyterian Church, 102-108 Lafayette Avenue) and is evidence of the lingering popularity of this style in the post-Civil War period. The church is more typical of early Romanesque Revival style ecclesiastical structures than either the Church of the Pilgrims or the Lafayette Avenue Presbyterian Church in that it is built of red brick. These twin-towered red brick churches were built by dissenting congregations in urban areas all over the United States. Two of the finest examples of early Romanesque Revival style brick churches in New York City are the South Congregational Church on the northeast corner of Court and President Streets (1857) in Brooklyn and the First Reformed Church, Jamaica, Queens (1859).

The congregation of the Eighth M.E. Church was organized in 1851 and erected its first church, the Carlton Street M.E. Church, in that year. In May, 1869, the cornerstone of the present building was laid. The Philadelphia brick and New Jersey brownstone structure was dedicated in April, 1870. In the late 1860s the official name of the church was changed to honor Matthew Simpson (1811-1884), bishop of the Methodist Episcopal church and a prominent statesman during the Civil War period. In 1933 the Simpson M.E. Church merged with the nearby Clinton Avenue Congregational Church and formed the Cadman Memorial Community Church. The church building was subsequently sold to the Fort Greene Jewish Center.

The massing of the Simpson M.E. Church is similar to that of the church on Lafayette Avenue. Both of these structures are composed of a gabled facade flanked by towers of unequal height. On the gabled facade a flight of steps leads to a centrally-placed projecting pedimented entry with a round-arched entrance and double doors flanked by buttresses. On each side of the entry are small round-arched brick window openings with sloping stone sills. A raking stone beltcourse separates the entrance level from the main gabled facade and also serves as the sills for two of the upper level windows. On the gabled front a large round-arched window is flanked by two smaller windows and is surmounted by a small ocular opening. The arch of the entrance pediment projects into the central window. These gabled windows are enframed by projecting corbelled brick arches. A corbelled brick round-arched cornice runs along the edge of the gable.

The two towers of the church are framed by paired stepped buttresses. The smaller tower has a round-arched entrance with double doors and a stained-glass transom above which is a tall narrow round-arched window and a blind brick oculus. The upper level openings are enclosed by a projecting enframingent with corbelled cornice. The tower is surmounted by a peaked roof.

The taller corner tower is divided into four sections. At street level there is a round-arched entrance with a stained-glass transom on the Willoughby Avenue facade and a pair of window openings on the Clermont Avenue facade. On the second level, both facades exhibit tall round-arched openings placed within rectangular projecting brick enframingents with triangular corbels supporting their top moldings. Pairs of narrow round-arched openings subsumed by larger brick arches mark the third level. The fourth level rises above the sanctuary roof and all four facades are marked by paired round-arched ventilator openings that originally had louvered panels. Above each pair of windows is a blind rondel and a corbelled brick cornice. The tower is crowned by a gabled roof. Crocketed pinnacles once rose above the roof line of each tower. The polygonal bases of these pinnacles still rest on the corner buttresses.

The Willoughby Avenue facade is six bays long with each bay marked by stepped buttresses. Each bay is pierced by a small round-arched window with raking stone sill and brick voussoirs at street level and a taller window above. Each upper level window is placed within a rectangular brick enframingent similar to those on the second level of the corner tower. Many of the original windows have been closed up and much of the remaining glass has been severely damaged. The original cast-iron fence with its octagonal newel-posts and lamp standards still surrounds the church site. The building is in a state of disrepair and is in need of immediate stabilization and restoration.

The parsonage (No. 211), adjacent to the church, acts as a transition between the church building and the row houses that are built on the rest of the block. The building is designed in the early Romanesque Revival style, but takes the form of a row house. It is very simple in its massing with cleanly-cut openings and no ornamental detailing. Constructed of brick on a rusticated brownstone basement with segmental-arched openings and iron guards, the parsonage is three stories high with a round-arched corbelled brick cornice. A high stoop leads to the round-arched, stone door enframingent. All of the windows are round-arched and exhibit brick voussoirs and rectangular projecting brownstone sills that rest on corbel blocks. With the exception of the loss of one newel-post all of the original ironwork remains intact.

Note: All of the row houses on this blockfront were built on lots that originally extended to Vanderbilt Avenue.

Nos. 213-235 are a row of twelve very fine French Second Empire style brownstone residences built c. 1868-71. Nos. 213-219 were erected by builder Patrick O'Brien while the identical houses at Nos. 223-235 were erected by Joseph Townsend. The builder of No. 221 is unknown. Most of the row still has its original form with No. 223 retaining almost all of its original details. This house is three stories raised on a high rusticated basement and topped by a steep slate mansard. The basement, set back behind cast-iron areaway balustrades and gateposts (one replaced) is pierced by segmental-arched windows with iron guards. A grand stoop with cast-iron balustrades and octagonal newel-posts (one missing) topped by balls leads to round-arched paneled double doors (with additional outer doors). The doorway enframingent consists of paneled piers and boldly carved foliate brackets and keystone supporting a triangular pediment. The floor length parlor windows have full enframingents with raised lintels and table sills resting on brackets. The second story windows also have full enframingents with raised lintels as well as molded sills with brackets. The third story enframingents have projecting molded sills and lintels. A bracketed cornice with a paneled fascia is placed above the third story and supports the mansard roof. The mansard is pierced by two dormers with segmental-arched windows and eyebrow lintels. Stone piers with round-arched paneled cornice blocks separate each mansard of the row.

Only Nos. 223, 225, 227 and 231 retain some of their original ironwork. No. 219 has been stripped of all of its decorative moldings. Nos. 219, 221, 233 and 235 have lost their table sills and Nos. 233 and 235 have had their stoops removed.

In 1871 Patrick O'Brien sold No. 215 to James Miller, a publisher and No. 217 to Isodore M. Bon, a merchant, both of New York City. In 1870 O'Brien sold No. 219 to John Stote, a shoe merchant. In 1869 Joseph Townsend sold No. 225 to Elias Humbert, a New York City lithographer and in 1861 he sold No. 231 to Randolph Loomis, an insurance broker.

Nos. 237-255 are a row of nine Italianate brownstone residences erected c. 1867-1868. Nos. 237-243 were built by Joseph Townsend and Nos. 245-253 by Michael Murray. In their use of ornamental detailing, the row is very similar to the French Second Empire row that it adjoins. All of the houses have suffered some alterations. As is typical of Italianate residences these buildings are three stories raised on high rusticated basements. Ornament includes paneled doorway enframingents with boldly carved foliate brackets and keystones supporting segmental-arched pediments, eyebrow lintels resting on console brackets, table sills, iron basement window guards and bracketed cornices with arched fascias. All of the stoop walls, areaway parapets and ironwork, except for that at No. 249 were added later. The table sills are missing at Nos. 239 and 249 and many of the houses have new doors. No. 237 has had a mansard roof added. In 1868 No. 237 was sold to George H. Sackett, a Manhattan jeweler and in 1867 No. 243 was sold to Thomas S. Shortland, a cooper. In 1867 Murray sold No. 247 to New York City lawyer Henry R. Cummings and in 1868 he sold No. 249 to Joseph Fahys, a watch-case manufacturer, No. 251 to Charles Schurig, a watchmaker, No. 253 to

FG-HD
Clermont Avenue

Philander Stevens, a New York City drygoods merchant and No. 255 to liquor dealer, Arthur McAvoy.

Nos. 257 and 259 are a pair of brownstone Italianate buildings erected c. 1867-68. With the exception of the foliate forms of the brackets and the rondels of the door enframements these two houses are identical to Nos. 237-253.

In 1867 Maria Spader, a local landowner sold No. 257 to Patrick C. Keely. Patrick Charles Keely (1816-1896) ¹ was one of the most prominent 19th-century American ecclesiastical architects. Keely was born in Ireland on August 9, 1816, and emigrated to the United States in 1842. He settled in Brooklyn and began to work as a carpenter. In 1846 Keely's friend, Father Sylvester Malone, was sent to Williamsburg to form a new congregation and asked Keely to design a church for him. The church of Saints Peter and Paul, built in 1848, was Keely's first important architectural commission, and he went on to design many other churches in Brooklyn and elsewhere. He is reputed to have designed every cathedral in New York State with the exception of St. Patrick's and to have been the architect of approximately 600 churches nationwide. Most of Keely's churches were designed for Irish congregations, and they are simpler than those used by French and Italian congregations. Most are built of brick with stone trim and are often raised on high basements that served as temporary churches. In Brooklyn Keely's major designs included those for St. Anthony's, Greenpoint (1875), St. Stephen's, Carroll Gardens (now Sacred Heart and St. Stephen's, 1875), the Episcopal Church of the Redeemer on Fourth Avenue and Pacific Street (1865), St. Charles Borromeo, Brooklyn Heights (1868), and St. Vincent de Paul, Williamsburg (1869). He also was responsible for the design of the ill-fated Brooklyn Cathedral of the Immaculate Conception which was to have been built in Fort Greene (see 363-371 Clermont Avenue).

No. 261-265 is the side elevation of the building described at 231 DeKalb Avenue.

CLERMONT AVENUE, west side between DeKalb and Lafayette Avenues.

No. 280-282 is the side elevation of the building described at No. 228 DeKalb Avenue.

Nos. 284 and 286 are a pair of simple two-story brick Italianate houses with tall basements. Ornamental detailing is limited to doorway pediments resting on stylized brackets, flush stone window lintels and projecting sills and lovely wooden cornices with paired brackets. The houses were built in 1865 for John F. Caree. No. 284 was the home of builder William Bedell.

No. 288 is a simple brick Italianate residence probably erected c. 1865 along with Nos. 290-296. The tall narrow house has had its stoop removed but retains its rusticated basement, flush stone window lintels, projecting sills and very simple wooden cornice identical to that of the neighboring row. The window sash has been altered and the ironwork is new.

No. 288 is a simple brick Italianate residence probably erected c. 1865 along with Nos. 290-296. The tall narrow house has had its stoop removed but retains its rusticated basement, flush stone window lintels, projecting sills and very simple wooden cornice identical to that of the neighboring row. The window sash has been altered and the ironwork is new.

Nos. 290-296 are a row of brick Italianate residences erected c. 1865 for Isaac Carhart. All four houses have rusticated brownstone basements and a simple continuous wooden cornice. Nos. 290 and 292 have ornate doorway lintels resting on large stylized brackets. The doorways of Nos. 294 and 296 have modest cap-molded lintels and all of the windows of the row have flush stone lintels with projecting sills on the upper stories. No. 292 is three bays wide (all of the other houses being only two bays wide) and has a one story and basement, three-sided bay with four segmental-arched windows and a modillioned cornice.

No. 298 is an Italianate frame dwelling erected c. 1851 for house and land agent John Morris. The house is clad in imbricated shingles (not original). A street level wooden porch with four shingled columns shades the handsome round-arched doorway and two round-arched windows. The upper stories have full enframements and the house is surmounted by a bracketed wooden cornice.

No. 300 probably was erected c. 1851 by Stephen Bedell, a carpenter who also seems to have lived in the house. The vernacular frame structure is two-and-one-half stories high with a peaked roof, crosstetted Greek Revival window enframements on the first and second floors, a small rectangular attic window and a simple Italianate bracketed wooden cornice. The brick entry portico and stoop were probably added in the 1920s.

No. 302 is an Italianate house that was probably erected in the mid-1850s by William Freeland, a mason. The three-story, brick house with stone basement (now stuccoed) has a new stoop, but retains its flush stone lintels, projecting sills, bracketed wooden cornice, and handsome double doors.

Nos. 304, 304A and 306. The land upon which this group of houses was erected was owned by Nathaniel Burtis, a hardware and crockery merchant who lived at No. 9 South Oxford Street. He sold the three lots separately in 1870 which seems like a logical date for the construction of these houses, although the name of the builder is unknown. Of the three Italianate houses, No. 306 best retains its decorative forms including its rusticated basement, doorway enframement with paneled piers (slightly altered here), stylized brackets, and segmental-arched pediment, full-length parlor floor windows with eyebrow lintels supported on brackets, and molded sills resting on paneled blocks. The upper stories have eyebrow lintels with console brackets and molded sills resting on paneled blocks. The upper stories have eyebrow lintels with console brackets and molded sills resting on corbel blocks. A wooden bracketed cornice tops the house. Nos. 304 and 306 have both had their basements stuccoed and have lost the paneled blocks beneath the parlor floor windows. All of the houses have new ironwork and the basement porch at No. 304 is a recent addition.

Nos. 308 and 310 and Nos. 312-316 were all erected in the early 1860s, but exactly who built these houses is unclear. Three Brooklyn builders owned the land and since builders frequently acted as speculators as well, it is

difficult to determine which of the three was actually responsible for the construction of the five houses. In 1860 real estate broker Charles Lowery sold the land to builder John Doherty who sold Nos. 312-316 to builder Richard Claffy in 1861 and Nos. 308-310 to Claffy in 1862. Claffy sold off the single lots in 1861 and 1862 and it was probably he who built the houses, but this has not yet been determined without a doubt. In 1862 Claffy sold No. 308 to Francis M. Cecil of the United States Navy, No. 312 to Mary A. Higgins, and No. 316 to Benjamin Wood, Jr.

Nos. 308 and 310 are a pair of brownstone houses with very simple and restrained detailing. The modest doorway enframements have narrow piers and slab lintels supported by console brackets. The houses are further ornamented by rusticated basements, full-length parlor windows with cap-molded lintels, upper story windows with projecting sills and no lintels and bracketed wooden cornices with segmental-arched fascias. None of the ironwork is original.

Nos. 312-316 are three simple brick houses with rusticated brownstone basements (stuccoed at No. 312). The doorways of these houses have slab lintels resting on console brackets, flush stone window lintels, projecting stone window sills and simple bracketed wooden cornices. At No. 314 the stoop has been removed and the casement windows of this house are an inappropriate alteration. All of the houses have lost their original ironwork and the parlor windows of Nos. 312 and 314 have been shortened.

Nos. 318-322 are a lovely group of Anglo-Italianate residences erected c. 1865 by builder Alfred Treadwell. Although, like the other houses of the row, No. 318 has lost its ironwork, the house best retains its period look. As is typical of the Anglo-Italianate style a low stoop leads to a round-arched doorway with an unornamented enframement. A similar window further articulates the rusticated first floor, above which rise two stories constructed of smooth-faced brownstone and crowned by a wooden cornice. On the second floor the windows are capped by slab lintels and on the 3rd floor by very shallow rectangular lintels; all of these windows have projecting sills resting on corbel blocks. No. 320 and 322 have had their second floor windows shortened and No. 320 has an additional fourth story. The awning at No. 318 is a recent addition. In 1865 Treadwell sold all three houses--No. 318 to Paul Weidinger, a merchant, No. 320 to Elias C. Humbert, a Wall Street broker, and No. 322 to Henry McClosky, a clerk at City Hall.

No. 326 is a brick Italianate house erected in the 1850s. Ornament on the house is extremely simple and is limited to a stone beltcourse separating the basement and upper stories, a shallow triangular pediment over the doorway, flush stone window lintels, projecting stone sills and a modest wooden cornice.

Nos. 328 and 330 are a pair of simple French Second Empire style houses probably built c. 1865. Both houses have been extensively altered but No. 328 retains its wooden bracketed cornices and both houses have their slate mansards, each pierced by pedimented dormers. All of the window lintels have been shaved and the brick stoops, entrance vestibules and areaway walls were added in the 20th century.

Nos. 332-336 have been omitted from the street numbering.

No. 338 is an extremely narrow (13'1") Flemish bond brick, Georgian Revival style house designed in 1911 by William E. Foster II and built for E.C. Williams of 208 Washington Park. This corner building has its main entrance on Clermont Avenue. An entrance portico with fluted Doric columns shields the paneled door that is surrounded by fluted Ionic pilasters and ornately leaded sidelights and transom. All of the rectangular windows of the first floor have flush stone lintels with guilloche ornament and the upper story windows are articulated by splayed stone lintels and stone sills. The Clermont Avenue facade is further ornamented by an oval window, a two-story, pressed-metal rectangular bay and a rear entrance enframed by pilasters that once supported a broken pediment (recently removed). On the Lafayette Avenue front the second floor is articulated by stone panels and a round-arched window set within a blind brick arch. A wrought-iron balcony ornaments this opening. A galvanized-iron dentiled cornice surmounts the house which is topped by a brick parapet.

CLERMONT AVENUE, east side between DeKalb and Lafayette Avenues.

No. 267-269 is the side elevation of the building described at 230-236 DeKalb Avenue.

Nos. 271-275 are a group of three Italianate brownstone residences erected c. 1867 by builder James Shannon. The buildings are typical of Italianate houses erected in Brooklyn during the 1860s. The ornament includes full doorway enframements with segmental-arched pediments, rusticated basements, full-length parlor floor windows with table sills, foliate brackets and eyebrow lintels, upper story windows with eyebrow lintels and molded sills, and wooden bracketed cornices. The balustraded iron stoop railings and octagonal newel-posts topped by balls are extant at No. 271. The only notable alterations to the row are the shortened parlor floor windows and the stripped brackets of the doorway enframement at No. 273. In 1868 Shannon sold No. 275 to oil cloth merchant John Lapsley and in 1869 he sold No. 273 to Theodore and Adele Girard.

Nos. 277-287. This row of six fairly simple Italianate houses was erected c. 1868 by William O. Purdy. All of the houses, with the exception of No. 279, have been altered. No. 279 is the only house in the row to retain all of its doorway enframement details including paneled piers, foliate brackets and an eyebrow lintel raised above a segmental-arched spandrel panel. The house also has a rusticated basement, floor-length parlor windows with table sills and slab lintels supported on foliate brackets, upper story eyebrow lintels and molded sills and a bracketed wooden cornice. This house, like all of the others in the row, has lost its original cast-iron railings.

No. 277 has had its upper story window moldings shaved off and the brackets of its doorway and parlor floor window lintels altered; No. 281 has had its foliate brackets shaved and a mansard roof with two dormer windows added; No. 283 has had all of its moldings shaved, its parlor-floor windows shortened, cornice and table sills removed and a mansard roof with two dormer windows added; No. 285 has had all of its moldings shaved; No. 287 has had its table sills removed, parlor floor windows shortened and its facade clad with permastone siding.

In 1868 No. 285 was sold to Charles W. Cox, a grocer. In 1869 No. 279 was sold to William W. Stephenson, a lawyer.

Nos. 289-293. The group of houses at Nos. 289-293 is similar to the row at Nos. 277-287 and also was built by William O. Purdy c. 1868. These three houses are a bit taller than the neighboring row, but the major difference between these two groupings is that Nos. 289-293 have doorway enframements with slab lintels. All three houses have been altered. At No. 289 the foliate brackets have been shaved; at No. 291 the doorway enframement and table sills have been altered; at No. 293 the rusticated basement and the decorative moldings have been removed. All of the original cast iron has been replaced by modern ironwork or masonry walls. In 1868 Purdy sold No. 293 to Gerard Washington, the treasurer of a firm in New York City.

No. 295 is a simple French Second Empire style residence erected c. 1867 for real estate operator Julius Davenport. The two story and mansard, brick house is raised on a brownstone basement (stuccoed) and ornamented with brownstone window lintels and sills (stuccoed) and a brownstone doorway enframement composed of pilasters supporting a pulvinated frieze and pediment. A wooden bracketed cornice supports a slate mansard that is pierced by three round-arched dormer windows. The original cast-iron stoop and area-way railings are still extant.

Nos. 297-303 are four neo-Grec brownstone residences designed in 1879 by Brooklyn architect Robert Dixon (see 11A-15 South Elliott Place) for builder/owner Thomas Fagan. The houses are typical of the neo-Grec style and Nos. 297-301 still remain virtually as built in 1879. The houses have smooth-faced basements with raised beltcourses ornamented with stylized neo-Grec forms. The doorway enframements have grooved piers with blocks of incised detailing, incised spandrel panels and keystones and stylized brackets that support triangular pediments. The windows all have full enframements, those of the first floor having lintels with triangular pediments raised above incised friezes and molded sills supported by stylized corbel blocks that flank paneled plaques. On the second floor slab lintels are raised above decorated friezes. A wooden bracketed cornice tops each house. All of the original cast-iron railings have been replaced by modern railings. No. 303 has had its decorative molding stripped. In 1880 Fagan sold No. 299 to John Barberie, a shipchandler and No. 301 to Chauncey Marshall (1850-1915), who was to become director of the Union Bag & Paper Co. and president of the Brighton Beach Development Co.

No. 305-311 is the parking lot of the Masonic Temple.

Nos. 313-323. The Brooklyn Masonic Temple was built in 1906 by the Manhattan architectural firm of Lord & Hewlett in association with Pell & Corbett. Austin W. Lord (1860-1922) was born in Minnesota and studied architecture at M.I.T. and later in the office of McKim, Mead & White, where he worked on the Brooklyn Museum, the Metropolitan Club and Columbia University. In 1895 he began to practise with Washington Hull and James M. Hewlett. Hewlett (1868-1941) studied architecture at the Brooklyn Polytechnic Institute, Columbia University and the Ecole des Beaux-Arts in Paris. Among the buildings in Brooklyn designed by Lord & Hewlett are the Polytechnic Preparatory Country Day School, St. John's Hospital, St. Jude's R.C. Church, the Bedford Branch of the Brooklyn Public Library, and the Second Battalion Naval Militia Armory.

The Masonic Temple was built on the site of the Thomas Vernon residence, "one of the landmarks of...the borough."² The Vernon family owned the entire blockfront on Lafayette Avenue between Clermont and Vanderbilt Avenues. The site was split in half and a semi-detached house built along the center line in 1857. Thomas Vernon lived on the Clermont Avenue side and his brother owned the Vanderbilt Avenue portion, now the site of Queen of All Saints Church.

The Brooklyn Masonic Guild was incorporated by the New York State Legislature in 1902 and authorized to:

construct, maintain and manage a temple in the Borough of Brooklyn for the use of Masonic Bodies and other Fraternal associations, and out of the funds derived from rent and income thereof to maintain and manage an asylum, a home or homes, a school or schools for the free education of the children of Masons, and for the relief, support and care of worthy and indigent Masons, their wives, widows and orphans, and to render direct relief to worthy and indigent Masons, their wives, widows and orphans.³

A competition was held among fourteen architectural firms and the winning design of Lord & Hewlett was constructed. The building looks almost exactly as it did when built and a contemporary description is still applicable today:

In style it is Grecian, divided, practically, into three vertical heights, which might be likened to the proportions of an ordinary pedestal covering the height of the auditorium, the die of the pedestal covering the two lodge room floors and the cap of the pedestal covering the room devoted to the uses of the commandery. The auditorium, the smaller lodge rooms on the second and third floors and the commandery room have been given their due prominence in the composition of the exterior.

On a base of magnificent height and great simplicity, are superimposed eight Ionic columns on each of the two facades fronting on Clermont and Lafayette avs. On the other two sides are flat piers or pilasters against the wall surfaces, all of which is crowned by a cornice of great richness, with appropriate balustrade and superstructure. To approach the great standards of exterior decoration and color treatment, without employing the expensive materials commonly used for these purposes, a combination of colored terra cotta, marble and face brick were employed; the marble and terra cotta being used in alternate courses in the base, the terra cotta and brick in the treatment of columns and caps, and the colored terra cotta in the main cornice and portions of the superstructure, the idea being to construct the lower portions of the building with the greatest simplicity possible, increasing the richness as we approach the crowning features. 4

The main entrance to the building, which is still wide as a Masonic Temple, is on Clermont Avenue. The centrally-placed entry enframingent is surmounted by a pediment with acroteria. The entrance is flanked by cast lamp standards, manufactured by Mitchell, Vance & Co., New York. These lamps are ornamented with Egyptoid foliate forms and topped by stained-glass globe lights. The Lafayette Avenue facade has two crossetted entryways surrounded by simple enframingents with slab lintels. The north facade is of brick with large and small stretchers and headers massed in decorative patterns.

The mix of white marble and terra cotta on the ground floor, the brown bricks and gray mortar of the upper stories and side facades, cream-colored columns with amber shading in the fluting, green copper, ornamental window guards and cornice, and the cream, red, green, blue, buff and purple terra-cotta decorative ornament creates an exciting polychromatic structure.

CLERMONT AVENUE, west side between Lafayette and Greene Avenues.

No. 340-346 is the side elevation of the building described at 174 Lafayette Avenue.

Nos. 348 and 350 are a pair of simple Italianate brownstone dwellings erected c. 1865 for merchant and real estate speculator Barlow Stevens of Monroe Place in Brooklyn Heights. The three story structures are raised on rusticated basements and ornamented with simple slab doorway and parlor floor window lintels that are all supported on foliate brackets. Additional ornament includes parlor floor table sills that are supported on brackets, molded lintels on the second floor, flush lintels on the third floor, projecting rectangular sills, and simple bracketed cornices. The stoop walls and araway parapets are later additions.

Nos. 352-60. Now a parking lot and garage, this was once the site of a large frame dwelling and a three story brownstone row house.

No. 362 is a simple three story Italianate structure built of brick raised on a rusticated brownstone basement and ornamented with brownstone details that include a full doorway enframingent with grooved piers, console brackets, paneled spandrels and keystone, and pediment. The first and second story windows have molded lintels while those of the third floor are flush with the facade. The projecting sills of the upper story windows are supported on corbel blocks. This building was the home of E.G. Cowley, a cutlery merchant in Manhattan.

Nos. 364-368 are a group of three simply detailed Italianate row houses. These three story buildings all have brick facades and are raised on rusticated brownstone basements. Italianate ornament includes slab doorway lintels resting on foliate brackets (stripped at No. 366), flush stone window lintels, projecting sills and simple bracketed wooden cornices. No. 366 has handsome neo-Grec cast-iron stoop railings and newel-posts that are topped by urns. No. 364 has fine late 19th-century ironwork. In 1856 No. 364 was purchased by Samuel F. Keese, a New York City drygoods merchant.

Nos. 370-374 is a parking lot that replaces three, three story brownstone residences.

Nos. 376-378. The four story brick Roman Catholic Chancery Residence was designed in 1938 by Brooklyn architect Henry V. Murphy and replaces two-and-one-half story brownstone residential structures. The rectangular building is very simple in its massing, the major ornamental form being the entranceway with its broken arched pediment with central urn.

No. 380-384 is the side elevation of the Chancery of the Roman Catholic Diocese of Brooklyn, described at 73-79 Greene Avenue.

CLERMONT AVENUE, east side between Lafayette and Greene Avenues.

No. 325-361. Most of this blockfront is taken up by the playground and side facade of Bishop Loughlin Memorial High School (see 91-99 Greene Avenue). The Clermont Avenue facade of the High School is quite simple in its detailing. A projecting brick entrance bay is ornamented by a Tudor-arched stone doorway and Gothic panels. The roof parapet of this facade is ornamented with pointed arches and a foliate plaque with the coat of arms of the school. The rear elevation of the school, facing onto the playground, has stone entryways and a three-sided, multi-windowed Elizabethan Revival style central stone bay topped by a stepped parapet with niches, Gothic arches, and coats of arms. The projecting end wings are built of tapestry brick and are topped by centrally placed niched pinnacles.

No. 363-371. The building on the northeast corner of Clermont and Greene Avenues is the Episcopal Residence of the Roman Catholic Church. Designed in 1883 by Patrick Charles Keely (see 257 Clermont Avenue), the building was planned to be the residence for the bishop and clergy attached to the Roman Catholic Cathedral of Brooklyn. The block bounded by Clermont, Greene, Vanderbilt and Lafayette Avenues was intended to be the site of the Cathedral of the Immaculate Conception. This Cathedral was designed by Keely and its cornerstone laid on January 21, 1868. The Cathedral of the Immaculate Conception was to have been the second largest cathedral in the country and "an enterprise of magnificent proportions, such as only a prosperous and growing city could sustain."⁵ The Cathedral design was based on Rouen Cathedral and was called "French Gothic of the thirteenth century, revived by the elder Pugin. This style abounds in...clustered shafts, moulded bases, decorated caps, richly traced windows, varied statuary, pinnacled and gabled canopies."⁶ This style was chosen "as offering the greatest scope for supplying modern wants, while retaining the breath and beauties of the most perfect period of pointed architecture."⁷

The Cathedral was to have been built of blue granite and was to have been 354 feet long with its main entrance on Lafayette Avenue. The Lafayette Avenue frontage was to have been 160 feet wide with two square corner towers rising to a height of 350 feet. On the interior the 98 foot high nave was to have been built of white granite with buff Ohio freestone and gray Bellville freestone decoration and red granite pillars. The roof was to have been of oak timbers, the floors of encaustic tiles, the windows of stained glass and the altar, reredos and tabernacle of marble.

The Cathedral was the idea of Bishop John Loughlin who felt that although the Diocese of Brooklyn was still young (formed, 1852) it could support the construction of a monumental cathedral. The cornerstone laying was attended by 40,000 people, but the walls of the building only reached a height of ten to twenty feet before construction was halted. In 1907 it was reported that building was stopped because "men high in the counsels of the church said the development of that section of the city [Fort Greene and Clinton Hill] did not at that time justify the erection of a cathedral there, and upon their advise the work was abandoned."⁸

Since this section of Brooklyn was a prime area for development in the 1860s and 1870s it seems more likely that construction was halted due to the difficulty of raising adequate funds for the construction of such a grand structure. Only St. John's Chapel on the Greene Avenue frontage (demolished) and the Bishops Residence were completed.

The Bishop's Residence was not begun until 1883, many years after construction on the main church had been abandoned and its construction is evidence of the fact that completion of the Cathedral on this site was still contemplated. The building no longer houses the Bishop of Brooklyn.⁹ but now contains offices and a Brother's Residence for the Catholic Church. The building is a very fine Victorian Gothic structure and one of Keely's most notable works in Brooklyn. The gray granite and buff sandstone structure is three stories high and surmounted by a steep copper mansard. On the Greene Avenue facade a stoop leads to the entrance porch that is attached to a projecting central bay. The buttressed porch with its cusped-arch entrance and quatrefoil balustrade is the finest feature of the building. Other ornament includes complex sandstone window enframements, simple projecting sills, an angular doorway enframement on Greene Avenue, and dormer windows in the mansard.

CLERMONT AVENUE, west side between Greene and Gates Avenues.

Nos. 386-394. This is the side facade of the house described at 54-72 Greene Avenue.

Nos. 396 and 398 are two Italianate residences built c. 1857 by real estate broker Thomas R. Lush. Although not identical, both of these brick houses use similar Italianate ornament. The details are simple and include rusticated brownstone basements, iron basement window guards, flush stone window lintels and projecting sills, simple slab doorway lintels resting on small console brackets, and wooden bracketed cornices. The ironwork of No. 398 is original, but its basement has been stuccoed.

No. 400 is a simple Italianate row house erected c. 1858 by real estate broker Thomas R. Lush. As with many brick Italianate houses in the district this building is ornamented with subdued stone details including a wide beltcourse between the basement and upper stories, flush lintels, projecting sills and a triangular doorway lintel. A wooden bracketed cornice crowns the house. The ironwork is all of a later date.

No. 402 is another simple Italianate dwelling built of brick. This house, erected c. 1860 for Robert Bonnet, has later 19th-century bracketed pressed-metal lintels. The original Italianate motifs include very fine cast-iron railings and newel-posts and a simple bracketed wooden cornice. The original resident of the house was Charles D. Willits, a Brooklyn coal and wood merchant.

FG-HD
Clermont Avenue

No. 404. Although it has suffered alterations, No. 404 still retains its basic Italianate form. Erected c. 1860, this residence retains its flush stone lintels and projecting sills and its bracketed wooden cornice. The doorway lintel has been shaved, but still retains its original profile and the box stoop is a late 19th century addition. The third story casement windows and the door are also later alterations.

Nos. 406-410 are a group of transitional Greek Revival/Italianate brick row houses erected c. 1855 by Brooklyn builder Aquila B. England. No. 406 retains most of its original details including a very fine curved Greek Revival doorway lintel ornamented by a wreath (see also Nos. 284-292 Carlton Avenue). The rest of the detail on the house is very simple with a stone basement flush stone lintels, projecting sills, and a modest bracketed wooden cornice. The stoop ironwork is original at this house. No. 408 has lost its doorway lintel and cornice moldings, but retains its original cast-iron stoop and areaway railing, now encased in a concrete frame. At No. 410 the pressed-metal bracketed lintels, stone stoop, areaway parapet, and ironwork are all later additions. In 1855 England sold No. 406 to New York City stationer Charles Thomas Bainbridge and No. 408 to W. Newton Woodcock, a Manhattan hardware merchant. In 1856 No. 410 was sold to Manhattan merchant John Marsden.

Nos. 412-414. Like Nos. 406-410 Nos. 412 and 414 are simple brick transitional Greek Revival/Italianate residences. This pair of houses was erected c. 1856 by Brooklyn builder Aquila B. England. The houses are taller than their contemporary neighbors, but, with the exception of the ornate curving Greek Revival doorway lintels with their centrally placed palmettes and Italianate foliate brackets, the detailing is almost as restrained. The facades are articulated by rusticated brownstone basements (stuccoed at No. 412), flush stone lintels, projecting sills, and wooden cornices with foliate brackets. The stoop walls, areaway parapets, and ironwork of both houses are later additions and both houses have also had their parlor floor windows shortened.

No. 416 is a four-family apartment house designed in 1905 by Brooklyn architect George F. Roosen for Archibald Wilson. Roosen designed many of the early 20th-century tenements that were erected in Brooklyn and there are examples of his work in Clinton Hill, Prospect Heights, Crown Heights and in the Park Slope Historic District. This building is constructed of brick laid in Flemish bond with burned headers and the detailing is loosely based on Colonial precedents. These Colonial Revival forms include a crosstetted doorway enframingent, splayed brick window lintels with stone volute keystones on the first floor, stone panel lintels and plaques on the second and third floors, and splayed brick lintels on the fourth floor. Stone beltcourses run across the facade above the first and third floor and a galvanized-iron cornice with blocks and guttae tops the house.

Nos. 418-430 are a row of seven brick Italianate houses erected c. 1860 by Brooklyn builder John Doherty. All the houses in the row have suffered some alterations, but each house has at least one of the original details. The three story houses were all originally raised on high rusticated brownstone basements (as at No. 422). The basements are pierced by segmental-arched windows with iron guards (as at Nos. 418, 422, 424 and 428). The doorway enframements have paneled piers (at Nos. 424, 426 and 430) and eyebrow lintels resting on foliate brackets (at all of the enframements except that of No. 428). The entrance lintels are raised above stone elements with inset panels and a central rondel (at Nos. 426 and 430). The full-length parlor floor windows (shortened at Nos. 418 and 420) have bracketed table sills (Nos. 422 and 428). All of the windows have stone eyebrow lintels (shaved at No. 424) and the upper story windows have projecting rectangular sills resting on corbel blocks. A wooden cornice with segmental-arched fascia and foliate brackets (best preserved at No. 420) surmounts each house. Only No. 428 retains its original cast-iron stoop and areaway railings, and square newel-posts and gateposts topped by urns. No. 420 has had its stoop and doorway enframement removed.

In 1861 No. 420 was sold to George G. Reynolds, a prominent Brooklyn judge. In 1863 Doherty sold No. 422 to John French, a real estate broker, who kept the house until 1863 when he sold it to the Rev. William I. Budington (d. 1879), pastor of the Clinton Avenue Congregational Church for twenty-four years. In 1861 No. 426 was acquired by Caroline M.O. Rose, a widow and in 1861 No. 430 was purchased by Charles H. Stewart.

Nos. 432 and 434 are a pair of Italianate houses erected c. 1857 for John Halsey. These brick buildings are raised on rusticated brownstone basements (stuccoed at No. 434) and have unusual doorway and window lintels. Each doorway lintel has a projecting stone slab supported on garlanded brackets. The brackets flank flush stone plaques with recessed panels and rondel. The window lintels are designed in a similar, but more stylized form, and lack the brackets of the doorway design. Other ornament includes iron basement window guards, projecting molded stone window sills supported on corbel blocks, and simple wooden modillioned cornices. The ironwork and doors are later additions. In 1857 No. 432 was sold to James Cole, an auctioneer.

The vacant lot at Nos. 436-450 is outside of the boundaries of the district.

CLERMONT AVENUE, east side between Greene and Gates Avenues.

The vacant lot at Nos. 373-389 is the site of the Reformed Episcopal Church of the Messiah and is discussed at 74-84 Greene Avenue.

Nos. 391 and 393 are a pair of typical Italianate brownstone row houses, both of which have lost portions of their original detailing. No. 391 has had its rusticated basement and doorway enframingent piers stuccoed, but it still retains its stoop, pedimented doorway lintel, and decorative brackets, all missing at No. 393. Both houses retain their slab window lintels and on the upper stories have projecting sills resting on corbel blocks. A wooden bracketed cornice crowns each building. As with most of the houses erected on this block these two were built by Brooklyn builder/architect Thomas B. Jackson (c. 1869).

Nos. 395-405 are a row of six Italianate brownstone residences erected by T.B. Jackson c. 1869. All of the houses, with the exception of No. 401 which has been stripped, retain most of their original Italianate details including rusticated basements, paneled doorway enframingents with segmental-arched pediments resting on foliate brackets, eyebrow lintels, projecting sills, and bracketed wooden cornices with segmental-arched fascias. Only No. 405, which has had its parlor floor windows shortened, retains all of its original stoop and areaway ironwork. In 1869 Jackson sold No. 395 to Fayette R. Gridley, a dealer in Queensware, No. 397 to Eugene Burtis Brainard, a drugs merchant, No. 399 to Margaret Woodcock, a widow, No. 401 to James F. Pierce, a lawyer and No. 405 to George Barlow, a Wall Street broker.

Nos. 407 and 409 are a pair of modest Italianate houses erected c. 1866 by Thomas B. Jackson. Both houses are built of brick with stone trim. At No. 407 a stone beltcourse, removed at No. 409, separates the basement from the upper stories. No. 409 retains its simple projecting doorway lintel. All of the other windows have flush lintels and shallow projecting sills. The neo-Grec doorway and parlor floor window lintels of No. 407 were added later in the 19th century. A continuous bracketed wooden cornice runs along the roof-line of the pair of houses. The neo-Grec cast-iron railings at No. 407 were probably added to the house when the lintels were altered. The stoop walls, areaway parapet and ironwork of No. 409 are much later in date and the parlor floor windows of this house have been shortened. In 1866 No. 409 was sold to James P. Pearson, a clerk.

No. 411. The three story Italianate row house at No. 411 is the widest building on the street. The detailing is typical of Italianate brownstone houses erected c. 1865. Ornamental forms include a paneled doorway enframingent with a segmental-arched pediment that rests on foliate brackets, with cartouches eyebrow lintels with foliate brackets that flank recessed panels with rondels on the parlor floor level, eyebrow lintels with console brackets on the second floor and similar lintels on the third floor. A bracketed wooden cornice with a segmental-arched fascia ornamented with jigsaw-carved scroll work crowns the house. All of the original ironwork has been removed.

Clermont Avenue

Nos. 413-419 are a row of four simply detailed brick Italianate houses erected c. 1866 by T.B. Jackson. The detailing is very restrained and includes flush stone lintels, shallow projecting sills, and a continuous wooden bracketed cornice. No. 413 has lost its stoop, No. 415 has been radically altered and retains none of its original form, No. 417 has very fine late 19th-century ironwork, and No. 419 has later lintels, newel-posts, and area-way railing. In 1860 Jackson sold No. 413 to Catherine L. Williams, a widow and owner of a tinware firm in Manhattan, No. 417 to James F. Pierce, a lawyer, and No. 419 to Timothy Desmond, a butcher.

Nos. 421-427 are four very simple Italianate row houses erected c. 1867 by Thomas B. Jackson. The most notable features of these houses are the flush stone doorway lintels with their centrally placed ornamental rondels. All of the windows with the exception of the square-headed basement openings are segmental-arched and have flush stone lintels and projecting sills. The houses are arranged in groups of two and each pair is surmounted by a continuous bracketed wooden cornice. The stoop walls and areaway parapet at No. 421, stoops at Nos. 423 and 427, window sash at Nos. 423 and 425 and all of the ironwork are of a later date. With the exception of those at No. 427, all of the parlor floor windows have been shortened. In 1867 Jackson sold Nos. 421 and 423 to David B. Young, a cooper who lived at No. 421. No. 425 was sold to Edward Fosdick, a slate dealer.

Nos. 429-439 are a row of six Italianate brownstone dwellings erected c. 1867-68 by Thomas B. Jackson. All of the houses have been altered. The decorative details have been stripped on all but No. 437 which still retains its paneled doorway enframingent with slab lintel resting on foliate brackets, similar lintels and brackets over the parlor floor windows, slab lintels resting on console brackets on the second floor, cap-molded lintels on the third floor, and projecting sills supported by corbel blocks on the second and third floors. The houses are massed in groups of two and each house has a bracketed wooden cornice. The only original ironwork to survive encloses the areaway of No. 437. No. 429 has had its stoop removed, but along with No. 437 still retains its original rusticated basement; Nos. 431 and 433 both have later stoop and areaway railings; the parlor floor windows of Nos. 431 and 437 have been shortened; No. 439 has a later box stoop. In 1867 Jackson sold No. 433 to Otis Packard, No. 435 to James A. Whitlock and No. 437 to Graham and Isabella Wickes.

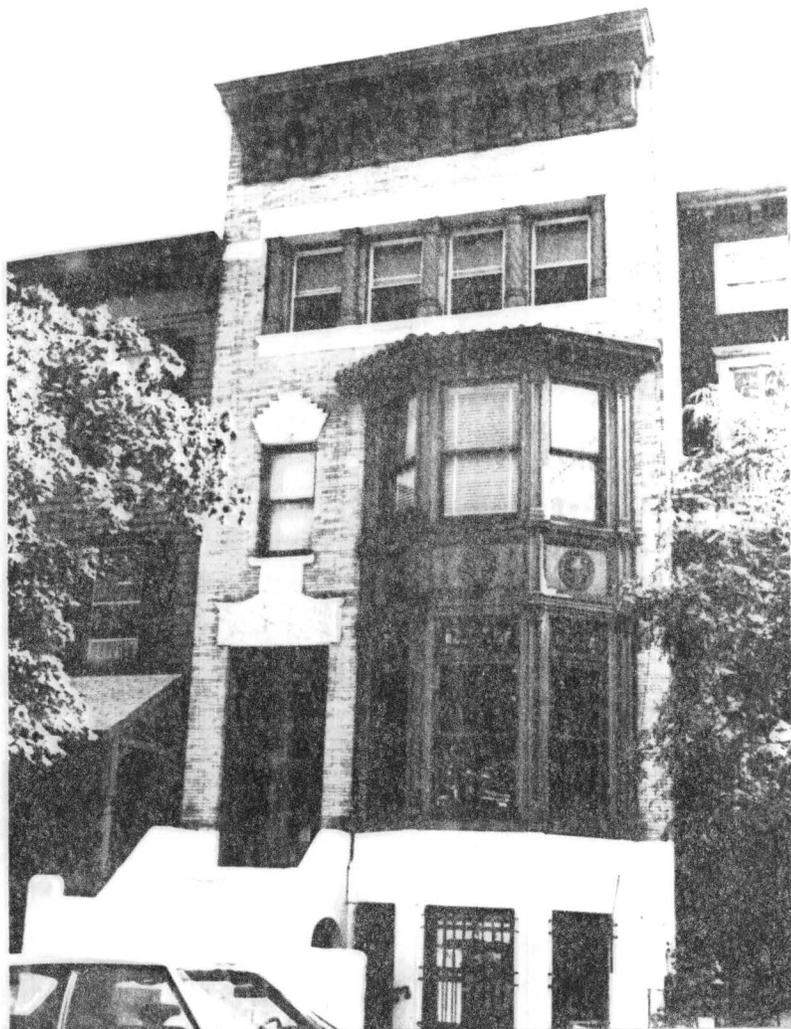
No. 441, a simple brick Italianate residence, was erected c. 1860 and is the earliest house on the block. The doorway enframingent of the house exhibits typical detailing including paneled piers and a pediment but the details are arranged to give an unusually studied and awkward effect. Flush lintels and projecting sills articulate each window opening, and the house is surmounted by a wooden bracketed cornice. The parlor floor windows have been shortened. The original occupant of the house was John H. Edwards, a New York City commercial merchant.

The vacant lot at Nos. 443-449 is outside of the district.

FOOTNOTES

1. Francis W. Kervick, Patrick Charles Keely Architect: A Record of his Life and Work (South Bend, Indiana: privately printed, 1953).
2. Long Island Historical Society, "Scrapbook," Vol. 88, p.55.
3. Plan and Description of the Brooklyn Masonic Temple to be Erected by the Brooklyn Masonic Guild, Brooklyn, New York (n.d.), p.5.
4. "Brooklyn Masonic Temple," Real Estate Record and Builders Guide, 8(November 28, 1908) 487.
5. Brooklyn Daily Eagle, 28 (June 22, 1968) 2.
6. Patrick Mulrenan, A Brief Historical Sketch of the Catholic Church on Long Island (New York: P. O'Shea, 1871), p. 35.
7. New York Times, 17 (June 22, 1868) 8.
8. New York Tribune, (July 29, 1906).
9. The Bishop of Brooklyn now resides in the old Charles Millard Pratt Residence located on Clinton Avenue between Willoughby and DeKalb Avenues.

CUMBERLAND STREET



291; Parfitt Bros., architect,
1892

Below: 293-299; Samuel I.
Underhill, builder, c.1853.



Photo credit: Andrew S. Dolkart, Landmarks Preservation Commission

CUMBERLAND STREET

Cumberland Street was named for Cumberland Terrace, London, one of the terrace groupings designed by architect John Nash to surround Regents Park. This terrace "easily the most breath-taking architectural panorama in London," was designed in 1827 and named for a brother of King George IV,

CUMBERLAND STREET, west side between DeKalb and Lafayette Avenues.

No. 210-216 is the side elevation of the building described at No. 166 DeKalb Avenue.

No. 212 is a five story tenement designed in 1895 by Brooklyn architect H.L. Spicer and built for James Burke. The brick building with limestone trim is a transitional late Romanesque Revival/neo-Renaissance style structure erected to house six families. The most prominent feature on the facade of the building is the four story swell-bay topped by a balustrade. Romanesque Revival details include the round-arched windows with stained-glass transoms, rock-faced brickwork, rock-faced limestone lintels and dwarf columns at the doorway enframingent. Evidence of the neo-Renaissance style that was just beginning to become popular in 1895 can be found on the limestone window enframingent located above the doorway, and on the doorway spandrel panels. The galvanized-iron cornice that is ornamented with swags and rosettes, and the galvanized-iron cornice of the bay with its triglyph and metope forms also are evidence of this style of architecture.

Nos. 220-224 are a group of narrow neo-Grec style brownstone residences erected in 1875 by owner/builder Thomas A. Brush. Nos. 222 and 224 still retain most of their neo-Grec details including a pedimented doorway enframingent with paneled piers and stylized brackets, raised beltcourses on the basement level, single parlor floor windows with full enframingents, and slab lintels raised above incised friezes. The upper level windows also have full enframingents, all with slab lintels and molded sills resting on corbel blocks. The second floor lintels are raised above unornamented friezes. A wooden cornice with stylized brackets tops each house. No. 220 has had its stoop removed and has been stripped of all of its decorative forms with the exception of its cornice. All of the original ironwork has been replaced. In 1876 No. 222 was sold to stove dealer Dwight S. Richardson. Richardson was also a real estate speculator and 195-196 Washington Park were built for him. The original resident of No. 224 was John N. Cady.

No. 226 is a three story structure probably erected c. 1876 and first occupied by A.C. Hannah, a lawyer. A modern brick facade of no architectural interest now projects out from the original building, but the house is still topped by a bracketed cornice.

Nos. 228-232 are a group of unusual transitional Greek Revival/Italianate houses erected c. 1853 for James Wear. None of these houses retains all of its decorative forms. The houses rest on tall rusticated brownstone base-

ments. The parlor floor windows, which have been shortened on all of the houses of the row, have shallow pedimented lintels. The second floor windows have similar lintels and projecting sills while the third floor windows have projecting sills and unusual rectangular lintels with carved ogee-arch forms. This very fine detail occasionally is found on other Greek Revival row houses in New York City including the superb row at 16-34 Bank Street (1844-45) in the Greenwich Village Historic District. A single frame house at 122 India Street in Greenpoint also uses this motif. All of the doorway lintels and the ironwork of Nos. 228 and 230 date from c. 1880. Only No. 228 retains its bracketed wooden cornice.

Nos. 234-240 are a row of Greek Revival houses erected in the 1850s. The red brick houses are very simple in their ornamentation with pedimented doorway lintels, cap lintels and projecting sills at the windows and a brick and wooden denticulated cornice. Only No. 236 retains any of its cast-iron railings. At No. 234 the doorway lintel has deteriorated badly. No. 238 has had its stoop removed and parlor floor windows shortened, No. 240 has a late 19th-century doorway lintel.

No. 242 is another of the many early Italianate houses on the street that are ornamented with handsome Greek Revival doorway lintels. On this building, erected c. 1852, the form still retains its original foliate details. The house is built of brick raised on a tall stone basement with its original rustication stuccoed over. The windows all have cap-molded lintels and on the upper stories projecting sills and the house is crowned by a bracketed wooden cornice. The original ironwork has been replaced by masonry walls. In 1852 the house was purchased by Rev. Baynard R. Hall, principal of the Park Institute which was located in this house.

Nos. 244 and 246 are a pair of early Italianate houses with simple Greek Revival doorway lintels. The houses were erected c. 1855. In September, 1855 real estate broker Augustus Knoulton sold the two sites to builder Thomas H. Robbins. Robbins did not retain the lots for long, selling No. 244 to builder Caleb S. Woodhull. The brick houses are ornamented with stone detailing that includes beltcourses between the basements and upper stories, flush stone window lintels and projecting sills. A bracketed wooden cornice tops each house. At No. 244 the basement windows now have Queen Anne style sunburst lintels. The window sash on the parlor floor at No. 246 have been altered and both houses have had their ironwork replaced by masonry walls.

No. 248 is probably an early Italianate house built c. 1855 by Brooklyn carpenter/builder John J. Duryea and altered c. 1880 by the addition of neo-Grec details. The scale of the house is basically Italianate as are the cast-iron areaway railing and basement window guards. The pedimented lintels

with their neo-Grec incised details are a bit out of scale with the house and lead to the conclusion that they are a later addition. The grooved panels under the parlor floor windows and the wooden cornice with its stylized brackets are also neo-Grec forms.

Nos. 250 and 252 are a pair of vernacular frame houses erected c. 1852 by carpenter/builder George Puryea, probably for fish dealer Ira Ketcham. Both houses have been resided and radically altered. No. 250 still retains its cross-topped Greek Revival upper story window enframements with slab lintels and the dentiled transom bar and clear transom light of its doorway and its Italianate wooden cornice with paired brackets. No. 252 retains its frame doorway enframement.

Nos. 254 and 256 are a pair of typical Italianate brownstone residences dating from the mid 1860s. No. 254 best retains its original form. At this house a high stoop lined with cast-iron railings and octagonal newel-posts (one missing) topped by balls leads to a doorway enframement with paneled piers and console brackets and keystone supporting a segmental-arched pediment. A rusticated basement set behind cast-iron areaway railings is pierced by segmental-arched windows with iron guards. The parlor floor windows originally extended to the floor and had projecting sills. These have been altered at No. 254, but are extant at No. 256. At No. 254 these windows have eyebrow lintels supported by foliate brackets. The second and third floor windows are ornamented by eyebrow lintels resting on console brackets and molded sills supported on corbel blocks. A bracketed wooden cornice with segmental-arched fascia tops each house. At No. 256 the ironwork has been replaced by masonry walls and the brackets that support the doorway pediment and parlor floor window lintel have been stripped. A metal terrace has been added to this house.

No. 258 has been omitted from the street numbering.

No. 260 is a five story apartment building designed in 1912 by the architectural firm of Cohn Bros., a Brooklyn firm that was quite successful in the design of apartment buildings in the borough. The brick and limestone structure known as the "Cumberland" was built for the Kahan Construction Co., Inc. to house twenty families. The building is Beaux Arts in style using the boldly carved classically derived forms popular with the style. The rusticated limestone first floor has a central entrance flanked by plaques with carved fruit forms and topped by brackets that support a large slab lintel with a parapet ornamented by a cartouche and lion's heads. Flanking the doorway enframement are limestone brackets that support second story brick plinths on which rest projecting brick piers. These piers flank three-sided, three-story galvanized-iron bays, above which are pairs of round-arched windows set into blind brick arches ornamented with polychromatic tiles and pairs of rectangular windows topped by limestone plaques each ornamented with a shield and swags. The central windows of the second, third and fourth floors have

splayed stone lintels with projecting keystones. On the fifth floor the windows have blind segmental brick arches and on the sixth floor blind brick round arches. The large galvanized-iron cornice has been removed. The poet Marianne Moore lived on the fifth floor of this building from 1931 until the mid-1960s.

No. 262 has been omitted from the street numbering.

No. 264 is a modest brick Italianate house probably erected c. 1860. The building is ornamented with a stone beltcourse set between the basement and upper stories, a slab doorway lintel resting on console brackets, rectangular stone window lintels, projecting stone sills, and a bracketed wooden cornice with paneled fascia. The paneled double doors are original, but the chain link fence is a recent addition.

No. 266. The exact history of the church building now housing the Capilla Católica San Juan is ambiguous. Stylistically, the small neo-Gothic chapel seems to date from the late 19th century which would agree with the fact that the earliest record of the sites being owned by a church is 1895 when the land was purchased by the Evangelical Lutheran Church of the Holy Trinity of Brooklyn. This, however, does not seem to agree with a report published in the Brooklyn Daily Eagle on April 26, 1897 at the time of the consecration of the building. The article notes that the church was purchased by the Lutheran Church of the Holy Trinity, remodelled and beautified.² Holy Trinity Lutheran used the building until 1915 when it was sold to the Deutsche Evangelisch Lutherische St. Lucas Kirche. In 1919 the Roman Catholic Diocese of Brooklyn purchased the chapel. The peak-roofed building has a central projecting entrance porch with a brick pointed-arched entryway and a corbelled brick cornice. This entry vestibule is flanked by narrow pointed-arched windows and brick end buttresses surmounted by octagonal wooden pinnacles. Above the entrance are a row of five small pointed windows and a rondel window. All of the pointed windows have stone lintels and sills.

Nos. 268 and 270. This vacant lot was the site of two frame Italianate houses that had been radically altered before they were recently demolished.

Nos. 272-274 is a peak roofed frame building (No. 274) with a brick extension (No. 272). It is a vernacular structure with Greek Revival and Italianate details. Although stuccoed over the building retains its denticulated cornice and full window enframements. The profile of the Greek Revival pilastered doorway enframement of the main house is also visible. A lovely porch with a fluted Ionic column supporting a full entablature with a dentiled cornice leads into the extension. A very fine Italianate cast-iron areaway railing extends in front of the house.

No. 276 is a one-story brick garage.

No. 278-282 is the side facade of the building described at 129 Lafayette Avenue.

CUMBERLAND STREET, east side between DeKalb and Lafayette Avenues.

Nos. 213-221 are a row of five French Second Empire houses erected c. 1867 by builder William A. Brush. All of the houses have suffered some alterations. Although it is spalling badly, No. 221 best retains its period details. The detailing is similar to that found on many of the Italianate and Second Empire houses in the district. The doorway enframingent is composed of paneled piers (altered) and spandrels, foliate brackets and keystone and segmental-arched pediment. The three story and mansard house rests on a rusticated basement cut by round-arched windows each with a keystone and iron guards. The full-length parlor floor windows have segmental lintels resting on foliate brackets and bracketed table sills. The upper story windows have slab lintels supported by console brackets and molded sills resting on corbel blocks (removed on the second floor). A bracketed wooden cornice is located above the third floor. A steep slate mansard pierced by a pair of domers with eyebrow lintels surmounts the house. The building retains all of its cast-iron balustrade and square gateposts topped by balls, but is missing most of its octagonal newel-posts also topped by balls. These are extant at No. 215. Nos. 213 and 217 have had their parlor floor windows shortened and table sills removed. All of the foliate brackets have been stripped at Nos. 213, 215 and 217. No. 219 has had its doorway enframingent removed. All of the other doorway piers of the row have been stuccoed. No. 213 has had its basement window keystones removed and areaway ironwork replaced, but it retains its lovely iron cresting. The brick facade of this house facing on DeKalb Avenue has had its fenestration altered. All of the ironwork at Nos. 217 and 219 and the areaway railing at No. 215 are new. In 1868 Brush sold No. 215 to Don A. Dodge, No. 217 to E. Hoogland, No. 219 to William Collins, and No. 221 to Thomas G. Carson, a stevedore.

Nos. 223-227 are a group of three, simple Italianate houses erected c. 1865 for George Walsh, a dealer in surgical instruments who lived on Adelphi Street. The brick buildings have tall stone basements (all stuccoed). Ornament includes slab doorway lintels resting on console brackets; flush stone window lintels and projecting sills and simple bracketed wooden cornices. The cast-iron areaway railings of No. 225 are original, but all of the rest of the ironwork has been replaced. All of the parlor floor windows have been shortened. In 1865 and 1866 Nos. 223 and 225 were purchased by pressmen Oliver J. Munsell and George W. Corwin, respectively. Both men worked at 5 James Street in New York City. In 1866 No. 227 was sold to Peter Kinner, a stationer.

Cumberland Street

No. 229 is a small frame backhouse, probably erected in the mid-19th century. The building is now sided with cedar shingles and retains its original wooden window enframements.

Nos. 231-235 are a group of frame transitional Greek Revival/Italianate houses raised on brick basements. The three buildings were erected c. 1852; Nos. 233 and 235 by builder John Ross. Only No. 235 retains evidence of its original decorative form. The house is clad in modern wooden shingles, but retains its full window enframements with Italianate slab lintels and its Greek Revival doorway enframement composed of pilasters flanking a recessed entryway with smaller pilasters, sidelights and transom. A hood that was once supported by columns and is still crowned by an Italianate bracketed cornice projects from above the doorway. A bracketed wooden cornice surmounts the house. No. 231 retains its original entry enframement, but has had its facade stuccoed. No. 233 retains its cornice but is now clad with asphalt siding and has had its stoop removed.

No. 237. This vacant lot was, until recently, the site of a transitional Greek Revival/Italianate house with a particularly fine porch with fluted stylized Corinthian columns.

No. 239 is a vacant lot.

No. 241 is a simple vernacular house with restrained late-Romanesque Revival detailing. The house was designed in 1890 by Brooklyn architects J.C. & W.C. Dodge for Julia M. Thurber of Washington Avenue. The brick building is three bays wide with the entrance bay slightly recessed. A frame porch with stylized colonnettes and a spindle screen is set in front of the doorway and small leaded-glass window. A two-story, three-sided bay rises to the left of the porch. The bay rests on a rock-faced brownstone basement and is ornamented with smooth-faced stone bands that serve as window lintels and a rock-faced stone band. On the second floor are terra-cotta foliate forms that serve as capitals for the brick pilasters that separate the windows. This terra cotta design becomes a beltcourse across the flat part of the facade. The building is topped by a galvanized-iron cornice. All of the windows on the flat parts of the facade have flush stone lintels and projecting sills and the building is surmounted by a galvanized-iron modillioned cornice with a fascia ornamented by rosettes.

No. 243. The frame building at No. 243 has been totally resided and is now abandoned. The only remaining original decorative form is a portion of the cast-iron areaway railing. The building probably dates from the early 1850s.

Nos. 245 and 245½ are a pair of extremely narrow (12'6") neo-Grec houses designed in 1878 by J.S. McRea for D.K. Baker. The houses use typical neo-Grec decorative forms including rusticated basements, full window and doorway enframements with stylized brackets and incised ornament and wooden cornices with stylized brackets. Most of the cast-iron railings are still in place.

No. 247 is a three-story frame building probably erected in the 1850s. The house has had its stoop removed and has been resided with synthetic brick. The neo-Grec cornice was probably added in the late 1870s.

Nos. 249-251 have been omitted from the street numbering.

No. 253 is a six story brick apartment building with terra-cotta Gothic detailing erected in 1928. The central entrance bay of the building is deeply recessed and ornamented with a segmental-arched entrance. The main portions of the building flank the entrance and are asymmetrically massed. Ornamentation on the apartment house includes rope-colonettes, drip moldings, blind brick arches, decorative plaques, crenellations, diaper ornament and decorative chimneys.

No. 255 has been omitted from the street numbering.

No. 257 is an Italianate brick house raised on a tall rock-faced stone basement. The wide house has a doorway with a slab lintel ornamented with modillions and supported on foliate brackets. The windows have flush stone lintels and on the upper floors projecting sills resting on corbel blocks. A bracketed wooden cornice crowns the house.

Nos. 259 and 261 are a pair of very narrow (12'6") transitional Italianate/neo-Grec houses erected by owner/builder/architect Thomas Brush in 1876. The doorway enframements have paneled piers and spandrels, and stylized brackets supporting pediments. All of the windows have full enframements with the slab lintels on the first and second floors being raised above unornamented friezes. The molded sills of the parlor floor windows are set above recessed panels while those of the upper story are supported on corbel blocks. A wooden cornice with angular neo-Grec brackets tops the house. No. 261 has beautiful Italianate cast-iron balustraded stoop railings, octagonal newel-posts and ornate areaway railings. The ironwork of No. 259 is of a recent date. The double doors at No. 261 are particularly fine examples of 19th-century paneled doors.

No. 263 is a four-family tenement designed in 1899 by Brooklyn architect Marshall J. Morrill (see 2-4 South Oxford Street) for Charles Visel of 304 Cumberland Street. The four story building has a Longmeadow brownstone first floor and brick with stone trim above. The doorway of the building is framed by Ionic columns that support a full entablature. A full height rounded-bay rises to the right of the doorway. All of the upper story windows have full stone enframements, those of the second and third floors having slab lintels raised above unornamented friezes. The building is surmounted by a galvanized-iron cornice ornamented with swags. The lovely wrought-iron railings and cast-iron fence posts are original.

No. 265 is a frame building probably erected in the early 1850s. The building has been extensively altered, but its upper story windows still retain their full enframements with denticulated slab lintels resting on tiny console brackets. The bracketed doorway hood is also extant, but now rests on modern piers. The neo-Grec cornice was probably added in the late 1870s. The original clapboard siding remains on the south facade.

No. 267 is a two-story brick house raised on a tall stone basement and crowned by a steep slate mansard roof. The building was probably erected c. 1863 by builder William B. Nichols. The house has an eyebrow doorway lintel resting on console brackets (stripped of their foliate ornamentation). All of the windows have flush stone lintels and the second story windows have projecting sills resting on corbel blocks. The original cornice has been removed but the mansard still retains its dormer windows with eyebrow cornices. The stoop railings and the stained-glass transom lights of the parlor floor windows are later 19th-century additions and the cinder block areaway wall is of recent vintage.

No. 269 is a three-story brick house raised on a rusticated brownstone basement. The simple transitional Greek Revival/Italianate building was built in the early 1850s. Ornament is limited to flush stone lintels and projecting sills and a dentilled brick and wooden cornice with modest end brackets. The stoop walls, areaway parapet and ironwork are later additions and the parlor floor windows have been shortened.

No. 271-275 is the side elevation of the building described at 133 Lafayette Avenue.

CUMBERLAND STREET, west side between Lafayette and Greene Avenues.

No. 284-292 is the side facade of the house described at 118 Lafayette Avenue.

No. 294 is a vacant lot now used as a park.

Nos. 296-300 are a group of three early Italianate residences erected c. 1859. The houses are built of brick and are raised on rusticated brownstone basements. The ornament on the buildings is simple and includes iron guards on the segmental-arched basement windows (at Nos. 296 and 300), bold cast-iron areaway railings (at No. 296), carved lotus leaf moldings around the doorways, shallow stone window sills, flush stone window lintels and wooden bracketed cornices with paneled fascias. The most interesting feature on these houses are the curvaceous Greek Revival style doorway lintels--that at No.

296 still being crowned by a central anthemion leaf. These lintels rest on Italianate foliate brackets. The stoop walls at No. 296 and the box stoop and window sashes at No. 298 are later additions. No. 298 has had its cornice removed and No. 300 has had its stoop removed and a basement entrance added.

No. 298 was erected by builder Nicholas Rhodes and Nos. 296 and 300 were probably built by Rhodes for owner David Winans. Nos. 298 and 300 were purchased in 1861 by Brooklyn real estate agent Daniel McCabe. In 1867 McCabe sold No. 298 to New York City drygoods merchant Herman Chapin and No. 300 to David Rait.

Nos. 302-310 compose a row of five brick early Italianate houses erected c. 1859 by builder Thomas Skelly. The row is very similar in its detailing to the residences at 296-300 Cumberland Street and are most notable for their rope molded doorway enframements and Greek Revival doorway lintels ornamented with small, centrally placed cartouches. Original stoop ironwork is extant at Nos. 306, 308 and 310. The stoop walls and areaway parapets of Nos. 302 and 304 are later additions as is the ironwork on the stoop of No. 310 and the window sash of 306. The stoop has been removed at No. 308. Skelly sold the entire row to Brooklyn real estate agent Daniel McCabe in 1859. McCabe held on to the houses until the late 1860s, selling No. 306 to New York City real estate broker Augustus Cruikshank in 1868, No. 308 to Josephine Cleland in 1867 and No. 310 to Mitchel and Anna Packard in 1867.

Nos. 312-320 are five simple, but finely detailed Italianate residences erected c. 1859 by builder Thomas Skelly. No. 320 retains most of its original detailing. This house is a three-story brick structure with a rusticated brownstone basement, floor length parlor windows with brownstone table sills, brownstone eyebrow lintels on all of the segmental-arched windows and a carved wooden door enframement topped by a heavy brownstone eyebrow lintel supported on foliate brackets (stripped here, but original at Nos. 314 and 318). A bracketed wooden cornice with arched fascia crowns the house. No. 320 has lost its original ironwork but this can be seen in its entirety at No. 312. All of the houses with the exception of No. 320 have had their window lintels shaved.

In 1861 No. 312 was sold to Aaron H. Neff, a South Street ship-chandler, No. 314 to Ralph Noble, a pilot, No. 316 to John M. Wardwell, a merchant, No. 318 to Charles C. Bartling, a liquor merchant and No. 320 to Thomas W. Leonard, an oil merchant, all of New York City.

Nos. 322-330 is the side facade and garage of the house described at 19 Greene Avenue.

CUMBERLAND STREET, east side between Lafayette and Greene Avenues.

No. 277 is a modest Italianate structure built in the mid-1850s. The house is a three-story brick structure with a commercial ground floor. The only ornamental forms on the building are the simple brownstone sills and lintels and the bracketed wooden cornice.

Nos. 279-283 are three early Italianate row houses built for Lewis N. Baldwin c. 1853-55. Nos. 279 and 281 were an identical pair while No. 283 is a taller but similarly detailed structure. The three houses are built of brick with stone beltcourses separating the basements and upper floors (basement of No. 281 has been stuccoed over). No. 281 retains all of its original cap-molded lintels and projecting rectangular sills. All three houses have identical bracketed cornices. The stoop has been removed at No. 279 and the present stoops of Nos. 281 and 283 are later, as are the areaway walls and ironwork. In 1854 No. 281 was sold to Timothy M. Talmage, a local builder.

No. 285 is a simple brick early Italianate residence with a finely detailed bracketed wooden cornice and lovely Italianate ironwork. The stone lintels have been stripped, but the door lintel has the profile of the Greek Revival lintels found over the doors of the houses on the west side of Cumberland Street. The house was built c. 1853 for Lewis N. Baldwin.

No. 287, like Nos. 279-285, was built c. 1853 by Lewis N. Baldwin. The Italianate frame structure has lost most of its original details, but surprisingly it retains its wooden stoop, stoop railings, cast-iron areaway railing and parts of its door enframingent and porch. The house was originally owned by Jacob Reynolds, a local carpenter.

No. 289 is an Italianate frame structure dating from c. 1855. The clapboard building has simple doorway and window enframingents, a modest bracketed cornice and paneled double doors. The most notable feature of the house is the finely carved Queen Anne style porch added late in the 19th century. Typical of the carved forms popular late in the century are the finely modeled baluster porch posts, railings, and triangular entrance pavilion with open work carving, turned spindles, and pendant.

No. 291 was built in the mid 1850s and was a typical Italianate frame structure. In 1892 the property was purchased by James White who commissioned the architectural firm of Parfitt Bros. to design a new facade for the structure. Parfitt Bros. were responsible for a wide variety of buildings in Brooklyn built during the last decades of the 19th century. The firm was composed of three brothers who emigrated to Brooklyn from England. The most important of the three was Albert Parfitt (1863-1926). The firm designed neo-Grec, Queen Anne and Romanesque Revival style row houses and apartment buildings throughout Brooklyn as well as the Grace United Methodist Church

Cumberland Street

(1882) in the Park Slope Historic District, St. Augustine's R.C. Church
(1892) in Park Slope, a number of Brooklyn firehouses and the Knickerbocker Field Club (1892-3) a designated New York City Landmark.

The new pale yellow pressed brick facade is an elegant essay in a transitional Romanesque Revival/neo-Renaissance style. The narrow entrance-way is reached by a box stoop with a balustrade of carved dwarf columns. The form and detailing of the stoop are stylistic holdovers from the Romanesque Revival style that Parfitt Bros. had designed in during the 1880s and early 1890s. The double doors and transom light are topped by a limestone plaque ornamented with Romanesque foliate forms and neo-Renaissance putti heads, garland, and lion's head. The lion's head panel supports the sill of a small second floor window with a splayed lintel of narrow vertical voussoirs and a carved keystone. To the right of the doorway is a two story, three-sided stone bay. The windows of the first floor have stained-glass transoms and all of the windows of the upper two levels are flanked by paneled Corinthian pilasters. Spandrel panels, each surrounded by an egg-and-dart molding and ornamented with a rondel that incorporates a cartouche, separate the first and second floors. The central panel is further enhanced by fleur-de-lis'. The bay is crowned by a roof of Spanish tiles. The third level is pierced by a long, four-window wide bay. Each window is flanked by twisted Corinthian columns that rest on a continuous sill and support a single limestone lintel. A beautiful, bracketed galvanized-iron cornice with wreaths between the brackets and lion's heads along the top molding, crowns this handsome building.

Nos. 293 and 295 and 297 and 299, are two pairs of unusual, vernacular, late Greek Revival frame houses, built c. 1853 for Samuel I. Underhill. Although the houses have been altered, all but No. 299 retain much of their original appearance. Nos. 293-295 were originally two-and-one-half stories above tall brick basements. The most striking feature of the houses is their shared, one-story high porch with balustrades, stylized Corinthian columns that support a dentilled cornice with modest jigsaw-cut brackets. Originally high stoops led to the porches that shade the entrances with typical Greek Revival crosssetted enframements, double doors, transom lights and dentilled cornices. The narrow four-over-six floor length windows of the first floor have enframements similar to the entrance. On the second floor, the two-over-two windows also have crosssetted enframements and projecting lintels. Small, two-over-two windows with simple enframements mark the third floor. Immediately above these windows is a wooden bracketed cornice.

Nos. 295 and 297 were originally quite similar to Nos. 293 and 295, although only two stories in height. The mansard roofs were added about twenty years after the houses were completed. All four houses have been resided and No. 295 has had its attic story raised, its cornice raised and its upper story window enframements replaced. No. 299 has had its porch and door and window enframements removed.

Cumberland Street.

Nos. 301-303. The apartment house located at Nos. 301-303, known as the "Catherine," was built in a Moorish Revival style in the 1920s. The six story building is constructed of brick with terra-cotta ornament on the first and sixth floors. The entrance and end windows of the first floor are round-arched and are ornamented with terra-cotta decoration. A similar device is found on the central window of the sixth floor and its two flanking windows. Above these three windows is a lion's head cornice flanked by a false mansard roof that is clad with Spanish tiles. The mansards rest on terra-cotta panels decorated with round arches.

No. 305 is a lovely Italianate frame residence set back from the street behind a garden. The house was erected c. 1851 and sold to John Trappal, a butcher. The building retains its original clapboard siding and such ornamental features as a molded doorway enframingent, beautiful beveled glass double doors, floor length parlor windows with full enframingents, upper story windows with full enframingents and, on the second floor, projecting lintels. A wooden stoop leads to a columnar porch with a balustrade and spindle screen. A neo-Grec wooden cornice surmounts the house.

Nos. 307-311 are a row of three narrow neo-Grec row houses designed in 1876 by local Brooklyn architect William A. Mundell (see Simpson M.E. Church, 201-211 Clement Avenue) for Mary A. Sherman. Unfortunately all of these houses have lost much of their original detailing. No. 309 still retains its basement window enframingent which is ornamented with incised carving and Nos. 307 and 309 both retain their original upper story window enframingents with raised lintels. Wooden cornices with stylized brackets crown each house.

The Brooklyn Eye and Ear Hospital (1918) at 313-321 Cumberland Street is outside of the historic district.

FOOTNOTES

1. John Summerson, Georgian London, (New York: Perigrine Books, 1978), p.184.
2. Brooklyn Daily Eagle, (April 26, 1897) 7.

DEKALB AVENUE



178-180; c.1885.

Below: 231-239; William Bedell,
builder, c.1869.



Photo credit: Andrew S. Dolkart, Landmarks Preservation Commission

DEKALB AVENUE

DeKalb Avenue was named for General Baron de Kalb, a German general who fought for the Americans during the Revolutionary War.

DEKALB AVENUE, south side between South Elliott Place and South Portland Avenue.

No. 136-142 is the side elevation of the building described at 1 South Elliott Place.

No. 144 is part of a vacant lot described at 2 South Portland Avenue.

DEKALB AVENUE, south side between South Portland Avenue and South Oxford Street.

The street numbering is continuous with even and odd numbers on the same side.

No. 145-148 is the side elevation of the mansion described at 1 South Portland Avenue.

Nos. 149 and 150 are a pair of three-story brick houses raised on rusticated brownstone basements and set back behind large front yards. The Italianate style houses date from the 1860s.

No. 150 retains much of its original character. The doorway opening of this house retains its eyebrow lintel resting on simple foliate brackets. The full-length parlor windows rest on table sills supported by brackets and are topped by molded eyebrow lintels. The upper story windows have similar eyebrow lintels as well as projecting rectangular sills that rest on corbels. A bracketed wooden cornice with arched fascia completes the facade. The stoop of this house retains its original ironwork. At No. 149 the stoop has been removed, a basement entrance added and the stone basement has been stuccoed. The parapet wall at No. 149, and the storm fences at both houses are more recent additions.

Nos. 151 and 152 are a pair of brownstone Italianate residences erected c. 1865.

Of the two, No. 152 retains more of its original detail. This three-story house rests on a rusticated basement that is pierced by segmental-arched windows with iron guards. The house is set back behind a large front yard that is enclosed by an iron fence with square gateposts topped by acorns, a symbol of hospitality. The high stoop with its cast-iron balustrades is missing its original newel-posts. The double doors and round-arched transom are set into a paneled enframingent surmounted by an eyebrow lintel that rests on typical Italianate foliate brackets. The floor-length parlor windows have table sills supported on brackets and eyebrow lintels carried on simple brackets. The upper windows are articulated by molded sills and shallow molded eyebrow lintels. A bracketed wooden cornice with arched fascia surmounts the house. No. 151 has been stuccoed over, its door enframingent stripped, and its ironwork replaced.

Nos. 153-155. See 2-4 South Oxford Street.

No. 156 has been omitted from the street numbering.

DEKALB AVENUE, south side between South Oxford and Cumberland Streets.

The street numbering is continuous with even and odd numbers on the same side.

No. 157-161 is the side elevation of the house described at 1 South Oxford Street.

Nos. 162, 163 and 164. These three Italianate houses are the survivors of a row of five that once extended to the corner of Cumberland Street. The brownstone residences were erected c. 1868 by Brooklyn builder William Brush. With the exception of the missing cast-iron stoop and areaway railings, No. 163 best retains its original character and is most notable for the bold foliate brackets that support the segmental-arched pediment of the door enframingent and the segmental-arched parlor floor window lintels. Other Italianate features are the rusticated basement with its segmental-arched windows with iron guards, bracketed table sills, projecting window lintels and sills, and bracketed wooden cornices. The original areaway railings are extant at No. 162.

No. 165 is a four-story commercial and residential structure built in the early years of the 20th century. The building is constructed of tapestry brick and is topped by angled crenellation.

No. 166 is a two-story brick residential structure built in 1940 and designed by Abraham Fisher to house two families and a dentist's office. The small structure is built of yellow brick ornamented with six bands of recessed red bricks.

DEKALB AVENUE, north side between Washington Park and Carlton Avenue.

No. 167-175 is the side elevation and garage of the house described at 209 Washington Park.

Nos. 177-183 are a row of four Italianate residences probably erected c. 1867 by William or Thomas Brush. No. 179 best retains its detailing. The facade of the house has a typical Italianate doorway enframingent comprised of paneled piers, foliate brackets and keystone, and a segmental-arched pediment. Other ornaments include a rusticated basement, parlor floor table sills and segmental-arched window lintels, slab window lintels and projecting molded sills on the upper story windows and a bracketed wooden cornice. The stoop ironwork and octagonal newel-posts topped by balls are original, but the areaway parapets are of a later period. No. 177 has recently had its doorway enframingent removed. Nos. 181 and 183 have had their cornices removed, ornamental enframingents shaved off, and ironwork replaced by brick stoop and areaway walls.

Nos. 185-187 is a large Italianate residential/commercial building probably erected c. 1860. On DeKalb Avenue the commercial ground floor has old storefronts supported by slender colonnettes located just inside the plate glass windows. A simple cornice separates the stores from the residential stories above. Ornament on the brick upper floors of both facades is limited to flush stone lintels, projecting rectangular sills, and a bracketed wooden cornice.

DEKALB AVENUE, south side between Cumberland Street and Carlton Avenue.

No. 168-176 is the side elevation of the building described at No. 213 Cumberland Street.

No. 178-180 is a four-story Queen Anne style building constructed of brick with a commercial ground floor. Ornament is limited to two small foliate terra-cotta plaques, fourth floor window enframingents composed of molded bricks, and a terra-cotta frieze surmounted by a brick parapet with recessed square panels and ornate triangular terra-cotta pediments. A classically inspired doorway enframingent with paneled double doors provides entrance to the residential space.

No. 182 is a three-story, four-bay Italianate brick structure with a commercial ground floor. The building was probably erected c. 1866 for Isaac C. Delaplaine. The commercial space has been modernized, but the upper stories retain their molded stone lintels, projecting sills, and bracketed wooden cornice.

No. 184 is a three-story brick Italianate building with a modern commercial ground floor. The building is very simple, with ornament limited to flush stone lintels, projecting sills and a modest bracketed cornice. The building was probably erected c. 1853 for Isaac C. Delaplaine.

No. 186 is a four-story corner building with three apartments plus a commercial space on the ground floor of the DeKalb Avenue facade. The building was designed in 1899 by Charles Werner and built for Mrs. H. Newman. The front facade is ornamented with brick window enframingents, limestone window sills and terra-cotta beltcourses ornamented with egg and dart moldings. The Carlton Avenue facade has classical details including a shallow, two-story pressed-metal curved bay ornamented with garlands and rosettes, and a brick, round-arched doorway enframingent with pilasters supporting a molded brick arch. In addition the ground floor is ornamented with bands of rhythmically-placed recessed bricks. A galvanized-iron cornice tops the building.

DEKALB AVENUE, north side between Carlton Avenue and Adelphi Street.

No. 189-193 is the side elevation of the building described at 269 Carlton Avenue.

No. 195 is a one-story brick taxpayer built on the rear of the lot No. 269 Carlton Avenue. The building is of little architectural interest.

No. 197 is a tall, three-story Italianate house with rusticated basement designed in 1873 by Marshall J. Morrill and built, along with 265-269 Carlton Avenue, for C.P. Piper. The doorway enframingent of the house has been removed, but the building retains its slab window lintels, projecting sills and bracketed wooden cornice. A store front now projects from the basement of the building and the ironwork is a modern addition.

Nos. 199-203 are a row of brownstone Italianate houses erected c. 1864 for Edward T. Backhouse, a local landowner who retained title to Nos. 199 and 201 until his death early in the 20th century. Of the three houses No. 199 best retains its original Italianate form with full doorway enframingent surmounted by an eyebrow lintel, projecting eyebrow lintels resting on brackets over the parlor floor windows, molded sills and eyebrow lintels at all of the other windows, and a bracketed wooden cornice with a segmental-arched fascia. The rusticated basement, visible at No. 203, has been stuccoed at No. 199 and the stoop walls and areaway parapets are later additions. A 20th century brick storefront projects from the facade of No. 201 at basement and first floor level. No. 203 has lost its doorway enframingent piers and has stoop railings of a later period.

Nos. 205 and 207 are two radically altered Italianate houses dating from the 1850s. No. 205 has had all of its moldings stripped, but retains its bracketed wooden cornice, iron basement window guards and stoop. In the 1890s this house was the home of Dr. Susan McKinney, the first black woman graduate of a medical college. No. 207 has had its second and third floor window lintels shaved and has been faced in synthetic brick. A modern first floor and basement storefront projects from the facade of the building.

No. 209 has been omitted from the street numbering.

DEKALB AVENUE, south side between Carlton Avenue and Adelphi Street.

No. 188-206 is the playground attached to J.H.S. 294 described at No. 274-326 Adelphi Street.

DEKALB AVENUE, north side between Adelphi Street and Clermont Avenue.

No. 211 DeKalb Avenue at the corner of Adelphi Street is a four-story brick building with a commercial ground floor. The structure is a simple Italianate building with flush lintels, projecting sills, and a very fine cornice with paired brackets. The storefront is supported on colonnettes that are located behind plate glass windows. The Adelphi Street facade has a two-story, three-sided oriel that rests on a table supported by four large brackets with jigsaw-carved sides and incised grooves. The wooden oriel is larger on the second floor than on the third and is surmounted by a modest bracketed cornice.

Nos. 213-221 are five simple, early Italianate row houses erected in the late 1850s by Brooklyn builder James Lock. Built of brick the houses are raised on rusticated brownstone basements. No. 215 best retains its detailing. At this house the basement is pierced by crisp rectangular windows with iron guards. The stoop leads to double doors surmounted by a transom light and flanked by rope moldings. Foliate brackets support a Greek Revival style lintel which was originally ornamented by a centrally-placed anthemion. The windows are ornamented with flush store lintels and projecting sills, and the building is crowned by a bracketed cornice. Nos. 213, 219 and 221 have projecting storefronts placed at basement level. At No. 213 the doorway lintel has been stuccoed over. At No. 217 this lintel has been removed. No. 219 has lost its cornice. The stoop walls, areaway parapets and ironwork of Nos. 213, 215 and 217 are later additions. In 1866 Lock sold No. 217 to Marian E. Bridgman, a New York City fancy goods merchant.

Nos. 223-227 are three brownstone structures with commercial ground floors and residential floors above. The buildings were erected c. 1869 by Abram Purdy, a Brooklyn builder. The ground floor spaces have all been modernized, but the upper floors retain their simple molded lintels and rectangular sills and their wooden mullioned cornices.

No. 229 is an Italianate structure built c. 1857 by builder Effingham Nichols. The three-story brick building has a commercial ground floor with two residential stories above. All of the windows on both the DeKalb and Clermont Avenue facades have pressed-metal lintels. A pressed-metal cornice with paired brackets surmounts the house. A one-story extension projects from the rear of the building along the Clermont Avenue facade.

DEKALB AVENUE, south side between Adelphi Street and Clermont Avenue.

No. 208-214 is the side facade of the house described at No. 271 Adelphi Street.

No. 216 is a one-story commercial taxpayer of little architectural interest.

Nos. 218 and 220 are a pair of Italianate brownstone residences erected c. 1868 by builder William Brush. No. 220 retains much of its original detailing including an unusual basement with segmental-arched windows topped by sunburst motifs that flank an ornamental foliate rondel. Other detailing is typical of the Italianate style and includes a full doorway enframingent with a segmental-arched pediment, slab window lintels on the parlor floor, molded lintels on the second floor, projecting stone sills, and a bracketed wooden cornice. The stoop walls and ironwork are later. No. 218 has had a projecting storefront added to its basement facade, its stoop removed, and first floor enframingents altered.

No. 222 is a small two-story commercial/residential structure probably built in the 1860s. The ground floor has been altered but a pressed-metal cornice still separates it from the upper story. The second floor retains its window enframements and simple bracketed cornice.

Nos. 224-228 are three one-story brick taxpayers probably erected in the 1920s. The brick is laid in Flemish bond and the buildings are unornamented with the exception of a small square plaque beneath a shallow pediment at No. 224.

DEKALB AVENUE, north side between Clermont and Vanderbilt Avenues.

Nos. 231-249. This unified blockfront of Italianate brownstone buildings was erected c. 1867 by Brooklyn builder William Bedell. These ten buildings have commercial ground floors with two stories of residential space above. The segmental-arched two-over-two windows of the upper floors are unornamented with the exception of shallow rectangular projecting sills that rest on corbel blocks on the third floor. The row is surmounted by wooden bracketed cornices. The storefronts are constructed of cast-iron piers that support iron cornices. These piers have been covered at most of the stores but are still visible, in part, along the street. The sides of the corner houses are built of brick and are devoid of ornament with the exception of stone lintels. This is the only unified blockfront of commercial buildings in the Fort Greene Historic District, and it represents an exceptionally fine street front.

DEKALB AVENUE, south side between Clermont and Vanderbilt Avenues.

No. 230-238 is a three-story brick building with a commercial ground floor and two stories of residential space above. The building was designed in 1876 by the prominent Brooklyn architectural firm of Parfitt Bros. (see 291 Cumberland Avenue) and built for J.W. Dearing. The DeKalb Avenue frontage is fourteen bays wide and is articulated by stone quoins. Most of the commercial space has been modernized, but at Nos. 236-238 an original wooden storefront with a neo-Grec cornice, iron piers and two entrance ways with paneled double doors remains. The upper floor windows all retain their neo-Grec lintels and sills. A wooden cornice with stylized brackets surmounts the house and is crowned by centrally-placed segmental-arched pediment. The windows of the Clermont Avenue facade also retain their lintels and sills and an entranceway on this facade retains its slab doorway lintel.

Nos. 240-248 are a row of five Italianate brownstone residences, most of which now have commercial first floors and basements. The houses were erected c. 1868 by builder Michael Murray. No. 240 best retains its original appearance.

This house has a doorway enframingent with segmental-arched pediment resting on foliate brackets, full length parlor floor windows with slab lintels and foliate brackets, second floor slab lintels with console brackets and molded sills resting on corbel blocks, third floor molded lintels and sills, and a bracketed wooden cornice. No. 246 retains its original rusticated basement with arched windows and iron guards. An early 20th-century brick storefront projects from the facade of No. 242. No. 246 has a handsome late 19th or early 20th-century oriel storefront on its parlor floor and No. 248 has a street level storefront with iron piers and cornice. This house extends back along Vanderbilt Avenue to a residential and commercial section with projecting window lintels and sills and a crenellated roof parapet.

GREENE AVENUE



11-15; Nicholas Rhodes, builder, c.1860.



68-78; Thomas Skelly, builder, c.1868-1869.

Photo credit: Andrew S. Dolkart, Landmarks Preservation Commission

GREENE AVENUE

Greene Avenue was named for Nathaniel Greene (1742-1786). Greene was born in Potowomut, Rhode Island. In 1775 he was appointed a brigadier-general by the Rhode Island Assembly, and he served during the Revolutionary War, first at the siege of Boston, later as the organizer of the defense of New York City, and then as the commander of the continental forces in New Jersey. In 1778 Greene became quarter-master-general and having promised to support his troops was obliged to sell his estates to pay for the cost of feeding them.

GREENE AVENUE, north side between South Oxford and Cumberland Streets.

Nos. 1-9 are outside of the district.

Nos. 11-15 are an unusual unified grouping of three-story Italianate houses erected c. 1860 by builder Nicholas Rhodes. The houses were originally residential structures, but are now mixed use residential/commercial buildings. The most interesting features of the houses are their projecting two-bayed sections topped by pedimented roofs. Although altered to commercial use, much of the original detailing remains, including doorway lintels with triangular pediments and cartouche keystones, second floor windows with rectilinear lintels, and round-arched third floor windows. In addition, the stoops are extant at Nos. 11 and 13. Nos. 11 and 13 have one-story, three-sided wooden store fronts whereas No. 15 has a two-story, three-sided pressed-metal store-front.

Nos. 17 and 19 are extensively altered French Second Empire houses that now have commercial ground floors. The pair of buildings dates c. 1865 and were built by Nicholas Rhodes. All of the moldings on these houses, with the exception of the third floor window lintels of No. 17, have been removed. Both houses have steep mansards each with two dormers. Only the mansard of No. 17 retains its original slate siding. The Cumberland Street facade of No. 19 is faced with red brick.

Both sides of Greene Avenue between Cumberland and Adelphi Streets are outside of the district.

GREENE AVENUE, north side between Adelphi Street and Clermont Avenue.

Nos. 61-69 are a row of five Italianate residences most of which have been drastically altered. The row was erected c. 1860 for Brooklyn physician John Betts who lived on Clinton Avenue. Only No. 67 retains most of its original details. This house is raised on a rusticated brownstone basement and retains a slab stone doorway lintel that rests on foliate brackets, slab parlor floor window lintels supported on incised console brackets, table sills, upper story molded lintels and projecting rectangular sills, wooden bracketed cornice, and cast-iron areaway railing. The stoop walls are a later addition. Nos. 61 and 63 have had their stoops removed and their rusticated basements stuccoed.

Greene Avenue

The facade of No. 61 has been stuccoed and its parlor floor window lintels shaved. No. 63 has had its doorway lintel replaced and brackets shaved. All of the lintels have been shaved at No. 65. The parlor floor windows of No. 69 have been shortened and its doorway lintel brackets shaved. All of the iron-work, except for that at No. 67 is of a later period. No. 61 was the home of Alonzo Follett, a jeweler, and No. 67 of William S. Alexander, a bookkeeper.

No. 71 is a parking lot on which stood a three-story row house, probably part of the row at Nos. 61-69.

No. 73-79. The seven-story corner building is the Chancery of the Roman Catholic Diocese of Brooklyn and was erected in 1930. The building is divided into three sections and is ornamented with decorative forms that are basically Colonial Revival in feeling. The first two floors on both the Greene and Clermont Avenue facades are articulated by brick pilasters with stylized stone capitals that support a molded stone beltcourse. The rectangular first floor windows are recessed within shallow blind brick arches and are ornamented with brick-splayed lintels, splayed stone keystones and rectangular stone end blocks. On Greene Avenue the entrance way is enframed by a pair of fluted half columns with stylized Corinthian capitals supporting a broken segmental-arched pediment. The narrow Clermont Avenue entrance is ornamented with attenuated stone pilasters supporting a window enframingent flanked by volute panels. A stone beltcourse separates the fifth and sixth floors, and a balustrade tops the building. The fifth and seventh floor windows are ornamented by splayed keystones. Brick quoins ornament the corners of the building.

GREENE AVENUE, south side between Adelphi Street and Clermont Avenue.

Nos. 54-72. With the exception of the corner house at 54 Greene Avenue this impressive blockfront of Italianate residences remains amazingly intact. The ten houses were erected by Brooklyn builder Thomas Skelly in two groups: Nos. 54-66 were built c. 1868 and have their stoops and doorways on the left while Nos. 68-72 were erected c. 1869 and have their stoops and doorways on the right. The ornamental forms are typical of Italianate houses built in the 1860s. These Italianate forms include high stoops with bold cast-iron railings (replaced at No. 70) and octagonal newel-posts topped by balls (replaced at No. 64 and 70 and one missing at Nos. 60 and 66), double doors, doorway enframingents (stripped at No. 68) with paneled piers (with rondels at Nos. 56 and 58), foliate brackets and keystones that support segmental-arched pediments, rusticated basements with segmental-arched windows and iron guards, full length parlor floor windows with eyebrow lintels and table sills, all supported on foliate brackets, upper story eyebrow lintels resting on console brackets, projecting sills on corbel clocks and wooden bracketed cornices with segmental-arched fascias. Most of the areaways retain their original iron work (missing at Nos. 58, 64 and 66). The Clermont Avenue facade of No. 72 is faced with brick. A handsome pressed-metal two-story, three-sided bay window with basement projects from the center of the facade. It is adorned with

paired columns, ornate friezes and balustrade.

Unfortunately No. 54 has been stripped of all of its ornament and has been covered with small white tiles. No. 58 has had its stoop removed and parlor floor windows shortened. In 1860 Skelly sold No. 54 to John H. McAuley, dealer in stoves; No. 56 to Susan M. Ellis, a widow; No. 58 to Charles and Mary Thurman; No. 62 to Albert Cushman, a storage warehouse owner; No. 64 to Albert G. Goodall, Vice-President of a firm in New York City; No. 66 to Frederick W. Flagler of Grasser Launy's Copper Co., New York City. In 1869 Skelly sold No. 68 to J.T. Pompilly, an agent and No. 72 to Daniel A. Smith, a physician.

No. 60 was sold to Samuel B. Leonard, Superintendent of Buildings for the Brooklyn Board of Education. The earliest record of Leonard's work with the Brooklyn school system is 1859 when he was Superintendent of Repairs. He worked for the Board of Education for at least twenty years until 1879. Leonard designed a large number of Brooklyn's earliest public schools, most in the early Romanesque Revival style. Among his finest school buildings, some of which are still in use as public schools, are P.S. 9 (now P.S. 111) on Sterling Place in Prospect Heights (1867-68), a designated New York City Landmark, P.S. 13 on DeGraw Street in Cobble Hill (1861, now a Yeshiva), P.S. 24 on Arion Place and Beaver Street in Bushwick (1873, abandoned), and P.S. 34 on Norman Street in Greenpoint (1867).

GREENE AVENUE, north side between Clermont and Vanderbilt Avenues.

No. 81-89 is the side elevation of the building described at 363-371 Clermont Avenue.

No. 91-99. Bishop Loughlin Memorial High School on the northwest corner of Greene and Vanderbilt Avenues was designed in 1931 by J. Frederick Cook for the Roman Catholic Diocese of Brooklyn. The school was named for the Right Reverend John Loughlin (d. 1891), the first Bishop of Brooklyn, appointed October 30, 1853. The yellow brick school is very simple in its massing. The building is a rectangular structure with a rectangular extension along Vanderbilt Avenue (erected 1932). The Greene Avenue facade features an entrance vestibule with a Gothic entry way and niches and tracery. Above the vestibule is a shallow projecting three-sided Elizabethan oriel. A false gable with a niche at its peak extends above the roofline of the building. On Vanderbilt Avenue the buttressed facade is divided into two stories while the extension is four stories high.

GREENE AVENUE, south side between Clermont and Vanderbilt Avenues.

No 74-84. This vacant lot was the site of the Reformed Episcopal Church of the Messiah, one of Brooklyn's more impressive 19th-century church structures. The congregation of the Church of the Messiah was founded in either 1848 or 1849.¹ At this time there were already two Episcopal churches in the area, St. Luke's P.E. Church and St. Mary's P.E. Church. Both of these were high church congregations, and the Church of the Messiah was founded to appeal to the more progressive low church wing of the denomination. The first church built by this congregation was a small wooden structure erected on Adelphi Street between Willoughby and DeKalb Avenues. In 1859 a new brick church was built on the same site, but by 1863 a need was seen for a new church building. The Greene Avenue Presbyterian Church on the southeast corner of Greene and Clermont Avenues was offered for sale, and the congregation of the Church of the Messiah bought the unfinished building. The main part of this church had not been roofed and was considered by local sportsmen to be the best place in the region to shoot pigeons.² The new church was completed and occupied on April 1, 1865 and the old site was sold to St. Mark's P.E. Church (see 222-232 Adelphi Street).

The Greene Avenue Presbyterian Church was built in 1865 and its design is attributed by the A.I.A. Guide to New York City to James H. Giles.³ The building was a typical early Romanesque Revival style brick structure with gabled front flanked by towers of unequal height. All of the openings were round-arched and were recessed within larger brick arches.

In 1890 Robert H. Robertson (1849-1919), one of the most prominent 19th-century ecclesiastical architects in America, was hired to design a new chapel for the church, to be built on Greene Avenue. At about this time Robertson also altered the exterior of the church placing unusual Romanesque style bee-hive spires on the towers, Romanesque pinnacles on the towers and on the Sunday school facade on Clermont Avenue, and an ornate porch and wheel window on the gabled facade.

Robertson also designed a new chancel for the church which was completed in the fall of 1893. This chancel was "pure Byzantine, in so far as it is suitable to the usages of the Protestant Episcopal Church."⁴ This Byzantine chancel was extremely grand with mosaics, frescoes and white Carrara marble inlaid with Mexican onyx and Numidian marble. The adjoining baptistry domed roof, columns and mosaics, a font designed by sculptor William Ordway Partridge and Tiffany stained-glass windows.

The church was tragically gutted by fire in 1971 and the remains were subsequently demolished. Only the mid-19th-century iron fence and gates still stand.

No. 86 is an extremely wide Italianate style brownstone residence. The house is typical of the Italianate houses erected in the 1860s and includes such common details as a rusticated basement, eyebrow lintels, projecting sills, a full doorway enframingent, cast-iron railings and a wooden bracketed cornice. The parlor floor windows have cast-iron guards, an unusual feature for Italianate houses in Brooklyn.

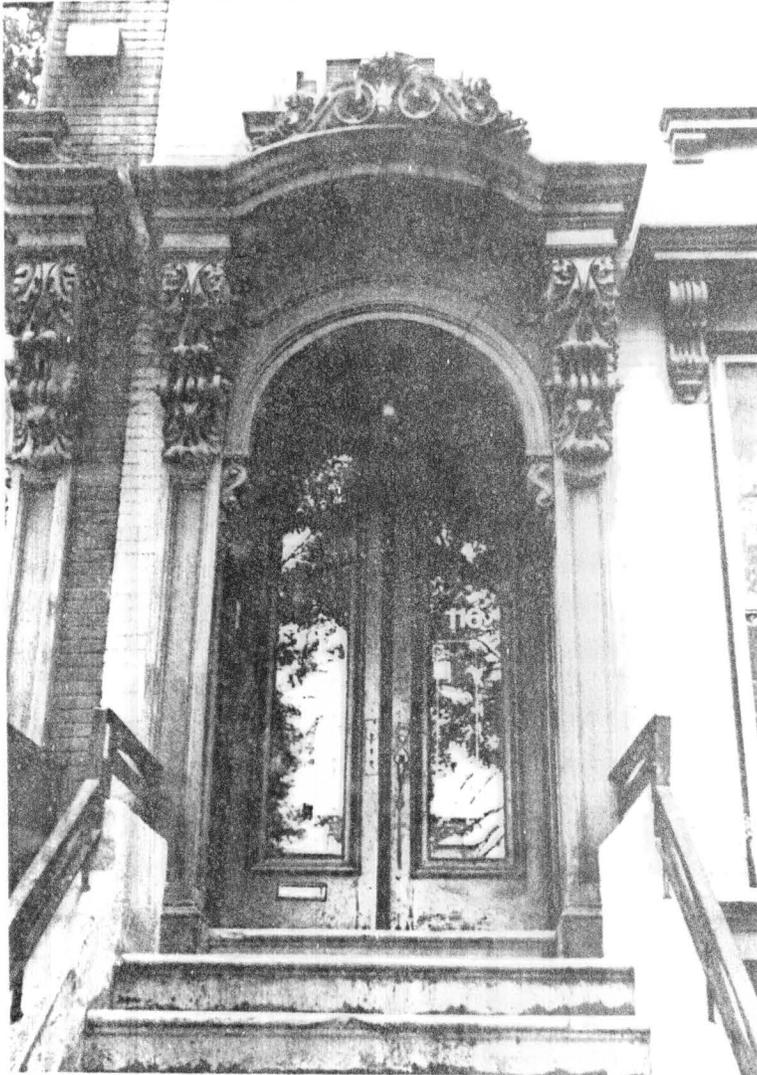
No. 88 has been omitted from the street numbering.

No. 90 is a fine neo-Grec style multiple dwelling designed in 1881 by Brooklyn architect Amzi Hill and built by D.H. Fowler to accommodate eight families. Hill was a major figure in the design of neo-Grec style buildings in Brooklyn and excellent examples of his work in this style can be found in Clinton Hill, Crown Heights and in the Stuyvesant Heights Historic District. This building, known as "The Clinton" is a four story red brick structure with bands of light-colored sandstone ornament. A columnar one-story wooden portico projects from the center of the front facade on Greene Avenue. This portico is flanked by projecting bays with paired windows flanked by brick pilasters with stone capitals. Each window opening is topped by a stone lintel with incised neo-Grec ornament. Above these lintels are brick corbel courses and unornamented stone plaques. The long Vanderbilt Avenue facade is cut by rhythmically massed rectangular windows connected by stone beltcourses. This facade is ornamented by incised lintels and a projecting window bay with pilasters, corbel courses and stone plaques. The building is topped by a wood and metal bracketed cornice. A very fine cast-iron fence encloses the entire site.

FOOTNOTES

1. Rev. Charles R. Baker, Church of the Messiah: Sermon by the Rev. Charles R. Baker on the Tenth Anniversary of his Rectorate February 4, 1883 (Brooklyn: Tremlett & Co., 1883), p. 6.
2. *Ibid*, p. 12.
3. Norval White and Elliot Willensky, A.I.A. Guide to New York City (New York: Macmillan Publishing Co., revised edition, 1978), p. 570.
4. New York Times. 42 (October 1, 1893) 12.

LAFAYETTE AVENUE



116, doorway enframement; Robert White, builder, c.1860.

Lafayette Avenue Presbyterian Church; Grimshaw & Morrill, architect, 1861-1862.

Photo credit: Andrew S. Dolkart,
Landmarks Preservation
Commission



Lafayette Avenue

LAFAYETTE AVENUE, south side between South Oxford and Cumberland StreetsNos. 102-108.

The Lafayette Avenue Presbyterian Church, erected in 1861-62, to the designs of the architectural firm of Grimshaw & Morrill (undoubtedly Marshall J. Morrill- see 2-4 South Oxford Street) is one of the finest early Romanesque Revival style church structures in Brooklyn. The congregation of the church was organized in 1857, when it was resolved "that in the Providence of God the time has now arrived when it is not only desirable, but expedient that a Presbyterian church should be organized in the Eleventh Ward to be connected with the Presbytery of Brooklyn;" There was already a Presbyterian church in the area, the Greene Avenue Presbyterian Church on the corner of Greene Avenue and Clermont Street, later to become the Reformed Episcopal Church of the Messiah (see 74-84 Greene Avenue), but this was an Old School congregation affiliated with the Presbytery of New York. The schism between the conservative Old School Synod of New York and the more liberal New School Synod of Brooklyn developed in 1838 when the First Presbyterian Church on Henry Street in Brooklyn Heights decided to join the New School Presbytery. More conservative members of the congregation established a new church, and thus two antagonistic Presbyterian sects developed in Brooklyn.

The New School congregation in the Fort Greene area was officially organized on July 9, 1857, and purchased a brick chapel on Carlton Street and DeKalb Avenue, that had belonged to the Park Congregational Church. The new congregation became known as the Park Presbyterian Church. On April 24, 1860, the Rev. Theodore L. Cuyler, one of the most dynamic preachers active in Brooklyn during the 19th-century, was called to the ministry of the church. Theodore Ledyard Cuyler (1822-1909), born in Aurora, New York, was a descendent of one of New York's oldest Dutch families. Cuyler graduated from Princeton in 1841, at the age of nineteen, and from Princeton Theological Seminary in 1846 and entered into the ministry in Burlington, N.J. In 1860 he became pastor of the Lafayette Avenue Presbyterian Church where he remained until his retirement in 1890. Cuyler was a leader of the evangelical revival of the mid-19th century and was active in the temperance movement. The small triangular park located between Cumberland Street and Fulton and Greene Avenues, just outside of the district, is named for Cuyler. It was early in Cuyler's long tenure as minister that the present church was erected. Ground was broken for the new church in November, 1860, and it was dedicated on March 16, 1862. The church, which is faced with Belleville freestone, a form of brownstone, was built at a cost of \$42,000.

The early Romanesque Revival, or round-arched, style was the most prominent architectural form for urban churches built by the congregations of the dissenting Protestant sects from 1846 until after the Civil War. The earliest use of this style in America was Richard Upjohn's Congregational Church of the Pilgrims (1844-46 now Our Lady of Lebanon R.C. Church) which still stands on Henry Street in the Brooklyn Heights Historic District. The design of this Congregational church became tremendously influential as dissenting congregations realized that traditionally planned Gothic style churches were not appropriate to their needs. The austerity and simple rectilinearity of this style held great appeal for these congregations since they did not need the apses, chancels, aisles and other liturgical spaces necessary for Episcopal and Roman Catholic services. The Congregationalists,

Presbyterians, Methodists, Baptists, Unitarians and Universalists needed churches that were designed for preaching and not for ceremonial purposes. The boxy forms of these early Romanesque Revival churches, which were generally unadorned both inside and out, were functionally perfect for the dissenting sects and appealed to these congregations, which by the very nature of their beliefs were rejecting the reverential symbols of traditional Christian embellishment. ³ Architectural Historian Carroll L.V. Meeks, in his pioneer study of the early Romanesque Revival style, noted that:

the dominant type in the United States from 1850 to the Civil War was not the Lombard, nor yet the Norman, but a more Germanic variation, executed in red brick or brownstone...usually with one asymmetrically placed tower surmounted by a spire ...In almost every case, the principal tower is accompanied by one or more minor towers flanking it, or at the corner opposite it, or back of it.⁴

The massing of the Lafayette Avenue Presbyterian Church is closely related to that of Upjohn's Church of the Pilgrims and like that church it is built of stone, a material used less often than brick for these churches. The basic form of the Lafayette Avenue church is that of a boldly-massed gabled central section flanked by square towers of differing heights. On the street level the gabled facade is pierced by three round-arched doorways with Gothic Revival doors of a later period. Above the entry portals is a large round-arched centrally-placed window that is flanked by smaller round-arched windows and the entire window composition is surmounted by an arched, molded beltcourse. Each window rests on a projecting sill. A small ocular window is located near the peak of the gable which is topped by a corbelled round-arched wooden cornice.

To the left of the gable is the smaller of the two square towers. This tower is divided into three levels. A small round-arched window opening articulates the street level of this tower. Above this is a pair of round-arched windows. A stringcourse separates these windows from a final round-arched opening that is located below the corbelled cornice of the tower.

The taller tower to the right is also divided into three sections. On the Lafayette Avenue facade the tower exhibits a pair of very small windows above which, on the second level, is a taller window. A short flight of steps leads to the round-arched tower entrance located on the South Oxford Street facade of the tower. A pair of narrow round-arched windows articulates the second level of this facade. The second and third levels of the tower are separated by a band of carved Norman-derived ornaments, an unusual form for this generally austere style of architecture. The third level of the tower rises above the gable and has a small round-arched window on each of its four faces.

Each facade of the tower was originally topped by a corbelled gable that supported a tall, ornate wooden spire ornamented with pinnacles and crockets. The spire originally rose to a height of 150 feet. The corbels and the entire spire, with the exception of its base, were removed in 1932. The base, with rondels carved on each facade and pinnacles rising along each of its corners, still remains.

The South Oxford Street facade is composed of five bays separated by buttresses. A pair of round-arched windows articulates the street level of each bay. A larger window rises above each of these pairs and this

Lafayette Avenue

entire section is topped by a corbelled cornice. A gabled section that visually forms a transept, but is in fact the church offices and the original Sunday School rooms continues the South Oxford Street facade. This projecting section has a rectangular street level window with a drip lintel above which is a large round-arched window recessed into a stone arch. The South Oxford Street facade is completed by a three-story end pavilion with a rectangular doorway flanked by rectangular windows all with drip lintels. Above the entranceway is a wide segmental-arched window flanked by two round-arched windows. The third story has a central grouping of three small round-arched windows separated by colonnettes and flanked by pairs of similar openings with colonnettes. The wooden cornice continues across this section. The east facade, visible through a narrow passageway on Lafayette Avenue, is of brick.

The interior of the church is based on the plan of Joseph C. Wells' Puritan Congregational Church (1849) on Orange Street in Brooklyn Heights, but "with improvements suggested by experience." 5 The fact that the interior of the Lafayette Avenue Presbyterian Church was based on Wells' plan has frequently led to the incorrect attribution of the church to Wells. In fact, the Puritan plan became quite influential and the nearby Hanson Place Baptist Church (now the Hanson Place Seventh Day Adventist Church) was modeled on the same prototype. The original windows were all of colored glass arranged in geometric patterns. Seven of these windows are still extant in the towers. All of the other windows are now of stained glass, nine designed by Tiffany Studios. In 1891 Montrose Morris made alterations to the interior of the tower, and in 1899 the architectural firm of Babb, Cook & Willard (architects of the Andrew Carnegie Residence on Fifth Avenue and two of the Pratt houses on Clinton Avenue) altered the Sunday School wing.

Nos. 110 and 112 are a pair of brick Italianate residences erected c. 1859 by builder Cornelius Pangborn. The houses have been altered. No. 110 still retains its iron basement window guards, deep cast-iron eyebrow window lintels and bracketed cornice. No. 112 has been stripped of all of its original details.

Nos. 114-118 are a row of three brick Italianate residences erected c. 1860 by Brooklyn builder Robert White. The beautiful house at No. 116 retains most of its original details and is most notable for its superbly carved brownstone door enframement with paneled piers, extremely bold foliate brackets, and eyebrow lintel topped by a foliate acroteria. Other notable details are the brownstone window lintels and table sills and the wooden bracketed cornice. No. 114 has been altered, its stoop and cornice having been removed and a basement entrance and fourth story added. At No. 118 the cornice of the front facade has been removed, and the doorway enframement has lost its acroteria. A slate mansard roof has been added to the house, and it also exhibits a three-sided wooden oriel window at the parlor floor on its Cumberland Street facade. In 1863 No. 116 was sold to John A. Baush, a United States appraiser, and in 1864, No. 118 was sold to wool manufacturer Charles S. Messinger.

LAFAYETTE AVENUE, north side between Cumberland Street and Carlton Avenue.

No. 131 has been omitted from the street numbering.

No. 133 is a four-story brick structure with a commercial ground floor, probably erected in the 1870s. The most notable features of this building are the bold neo-Grec window lintels at the second and third floors. These lintels have eared enframements and central acroteria. A stone belt-course separates the third and fourth floors and serves as the sills for the round-arched fourth floor windows. A pressed-metal cornice tops the house.

No. 135 is a three-story, brick French Second Empire style building with mansard raised on a high brownstone basement and probably built c. 1865. The house has a lovely round-arched stone doorway enframement and is further enhanced by bracketed table sills and flush stone lintels. An unusual bracketed cornice supports the slate mansard. The mansard is pierced by a pair of dormer windows. The brick sills, stoop walls, areaway parapets and ironwork are all later additions.

Nos. 137-145 were once four Italianate brick rowhouses dating from the 1860s. In 1938 architect Horace B. Mann radically altered the houses, combining them into a multiple dwelling. A round-arched tunnel has been cut through the building leading to side entrances and a garden. No original ornament has been retained. Now known as the "Monaco Apartments," rehabilitation of this complex is planned.

No. 147 is a two-story, four-bay brick structure, with a central entrance. The long narrow first and second floor windows have flush stone lintels above which are five small rectangular attic windows with projecting stone sills. A wooden bracketed cornice tops the building. The house was probably erected c. 1860.

No. 149 is an unornamented five-story brick structure with a commercial ground floor. The building was designed in 1938 by architect Horace B. Mann and is of little architectural interest.

LAFAYETTE AVENUE, south side between Cumberland Street and Carlton Avenue.

No. 120-126 is the side facade of the building described at 277 Cumberland Street.

Nos. 128-138. The entire blockfront of the south side of Lafayette Avenue between Cumberland Street and Carlton Avenue was probably erected by Brooklyn builder, John Ross, c. 1856. Nos. 128 and 134 best retain their mid-19th century appearance, and they are typical of the brick Italianate residences built during this period in Fort Greene. Among the details used on these two houses are brownstone door lintels that rest on foliate brackets (stripped at No. 128), full length parlor floor windows with molded brownstone lintels, flush stone lintels and projecting sills on the upper story windows, and simple bracketed wooden cornices. No. 134 retains its original areaway railing. Nos. 130, 132, 136 and 138 have all lost their stoops and now have basement entrances. Among the original owners of these houses were Robert Hutchinson, Jr., a shipmaster at No. 130, Ellen Rush, a widow at No. 132, Edward Cavendy, a shipmaster at No. 136, and Jarvis Brush, a Manhattan fancy goods merchant at No. 138.

LAFAYETTE AVENUE, north side between Carlton Avenue and Adelphi Street.

Nos. 151 and 153 are a pair of imposing transitional French Second Empire/neo-Grec style houses that, unfortunately, have been recently abandoned and vandalized. The three-story pair of buildings with mansards have quoined corners and full window enframements with raised lintels at their first and second floors and projecting lintels at the third floor. The window enframement friezes of the first floor have incised decoration. A neo-Grec wooden bracketed cornice surmounts the third story of each house and supports the slate-clad mansards that extend around the side and rear of the pair of houses. Each mansard is pierced by pedimented dormers. The stoops have been removed from both houses. The pair were designed and built in 1874 by Brooklyn builder/architect Thomas H. Brush who lived nearby at 249 Adelphi Street.

Nos. 155 and 159 (No. 157 has been omitted from the street numbering) are a pair of five-family multiple dwellings designed in 1897 by local architect Frank Bosworth for G.R. Barteaux. The buildings are mirror images of each other. The brownstone first floors have end entry porches with Ionic columns supporting full entablatures with friezes ornamented by a large Greek key design. Beside the entry porches rise full-height three-sided bays. The upper four stories of the buildings are brick with stone lintels and sills and quoins at the angles of the bays. Each face of the angled bays is pierced by a simple rectangular window. The second stories of the flat facade over the entry porches have Palladian style windows with stone enframements and brick arches. Tripartite rectangular window groupings accentuate the third and fourth floors, and the fifth floors have tripartite round-arched window arrangements. The apartment buildings are topped by a continuous galvanized-iron cornice with a large fascia that is ornamented with pairs of dwarf pilasters and recessed panels with rosettes.

Nos. 161 and 163 are three-story Italianate houses that have been radically altered; neither house retains any of its mid-19th-century detailing. Both houses have smooth, stuccoed facades, basement entrances and parapets.

No. 165 is a brick Italianate dwelling erected in the early 1860s. The building has a simple doorway with a slab lintel resting on console brackets and windows with molded lintels and projecting sills. A simple dentilled cornice surmounts the house. The building has recently been restored, area-way railings have been replaced and new period double doors added. The inappropriate first and second floor casement windows are also a new addition. The basement and stoop have been stuccoed and scored and the stoop walls are a later addition.

No. 167 is a three-story brick Italianate structure with a commercial ground floor. The detailing is simple, with flush stone lintels at the second floor, molded lintels and projecting sills at the third floor and a modest, wooden bracketed cornice. The Adelphi Street facade is pierced by rectangular windows with flat stone lintels.

LAFAYETTE AVENUE, south side between Carlton Avenue and Adelphi Street.

Nos. 140-142. The burned out shell at No. 140 is all that remains of a pair of brick Italianate houses erected c. 1856 for Levinus J. Lansing. Among the details of the house that are still intact are eyebrow window lintels on the Lafayette Avenue facade, flush stone lintels and a pressed-metal rectangular oriel on the Carlton Avenue facade, and a steep slate mansard that was added to the house late in the 19th century. No. 142 did not have a mansard roof. The one-story extension with basement on Carlton Avenue, with its two round-arched windows is probably an early 20th century addition.

Nos. 144-148 are a group of three typical brick Italianate residences erected c. 1856 for Levinus J. Lansing. No. 146 retains much of its mid-19th-century detailing including a brownstone doorway enfranchement with foliate brackets and eyebrow lintels, eyebrow window lintels, a bracketed wooden cornice with a segmental-arched foliate fascia, and cast-iron stoop railings and newel-posts. The areaway railings are missing and the rusticated brownstone basement of this house has been stuccoed over. Although the rusticated basement is extant at No. 144, this house has lost its stoop and first floor window lintels and sash. No. 148 has been radically altered and retains only its window lintels. In 1856 this house was sold to Ralph Hunt, a bookkeeper. In 1857 Anthony R. Dyett, a New York City lawyer purchased No. 146.

Nos. 150-156 are a row of four brick Italianate residences raised on high rusticated brownstone basements. The houses were erected c. 1857 for Greenville Jenks. No. 154 best retains its detailing. The house has a stoop, slab doorway lintel and parlor floor lintels, all of which rest on foliate brackets, second and third story projecting sills resting on corbel blocks, molded lintels, and a bracketed wooden cornice with jigsaw cut scrolls ornamenting the fascia. This house has lost its parlor floor table sills with console brackets, but these remain at Nos. 152 and 156. With the exception of the stoop railings at No. 154 the row has lost all of its original ironwork. No. 156 has lost its stoop; the box stoop and pressed-metal lintels of No. 152 are later 19th-century additions; the three-sided oriel window of the Lafayette Avenue facade and the two-story pressed-metal rectangular bay with basement on the Adelphi Street facade of No. 156 are also later 19th-century additions. No. 150 has recently been restored and, although its doorway lintel is still missing, a new stoop has been added and the parlor floor windows have been lengthened to their original proportions.

In 1856 Jenks sold No. 150 to New York City drygoods merchant Israel A. Barker, No. 154 to Augusta J. Bridge, a Manhattan doctor, and No. 156 to Carlos Burchard.

LAFAYETTE AVENUE, north side between Adelphi Street and Clermont Avenue.

No. 169 is a one-story commercial taxpayer with a pressed-metal facade on Lafayette Avenue and an unornamented brick facade on Adelphi Street.

No. 171 has been omitted from the street numbering.

No. 173 is a simple three-story brick Italianate residential building erected c. 1860 by local builder Joseph Campbell who lived on Carlton Street in a house that has since been demolished. This building has a stone basement and simple detailing. Ornamental forms include a slab doorway lintel supported on foliate brackets, parlor floor table sills, flush stone lintels above all of the windows, projecting sills, and a wooden bracketed cornice. The original areaway ironwork is still extant, but the stoop railings are of a later date.

Nos. 175-181 are a group of four impressive transitional French Second Empire/neo-Grec brownstone dwellings. The houses were erected in 1876 for builder Giddings H. Pinney. Nos. 175 and 177 are three bays wide and Nos. 179 and 181 are narrower two-bay structures. All four houses are three stories above high basements that are ornamented by raised neo-Grec belt-courses. The decorative doorway enframements are composed of oblong-paneled piers, foliate brackets and keystones, and triangular pediments. All of the windows have full enframements--those at the parlor floor having raised lintels. Bracketed wooden cornices surmount each house and support the slate mansard roofs. Each mansard has two round-arched dormer windows flanked by paneled piers and surmounted by triangular pediments supported on angular neo-Grec brackets.

Nos. 183-187 are a group of three, three-story frame dwellings erected c. 1857 for Baldwin C. Reeve. Although abandoned, No. 187 best retains its original detailing. The house still has its shingled siding, wooden stoop, frame doorway hood with ornate brackets and pendants, three-sided, one-story projecting bay adorned by ornate jigsaw-carved brackets beneath a flat roof, full upper story window enframements, and bracketed cornice. The areaway iron at No. 183 is original. Nos. 183 and 185 are now clad in synthetic siding and have lost most of their window enframement elements and their doorway hoods. No. 183 retains its slab window lintels, No. 185 has its original stoop and bannisters and both houses still have their bay windows and cornices. In 1858 No. 185 was sold to shipwright Peter McPherson.

No. 189 is the side facade of the house described at No. 338 Clermont Avenue.

LAFAYETTE AVENUE, south side between Adelphi Street and Clermont Avenue.

No. 158-162 is the side facade of the house described at 329 Adelphi Street.

Lafayette Avenue

Nos. 164-174. The Lafayette Avenue blockfront between Adelphi Street and Clermont Avenue is built up with a very fine row of six French Second Empire row houses erected c. 1875 by builder Giddings Pinney. With the exception of No. 174 which has recently been stripped of its decorative details, the row retains its original form to an amazing extent. The houses are three stories high, resting on rusticated basements and crowned by steep slate mansards. Tall stoops with heavy cast-iron balustrades and octagonal or square newel-posts lead to round-arched doorways. The door enframements are composed of piers with oblong panels, bold foliate brackets and keystones; paneled spandrels and triangular pediments. The basements are pierced by segmental-arched window openings, surmounted by paneled keystones and shielded by iron guards. The large parlor floor windows have full enframements with raised molded lintels and molded sills resting on angular neo-Grec brackets. The upper story windows are articulated by full enframements with projecting lintels and sills. A bracketed wooden cornice surmounts each house. Each mansard has a pair of dormers with round-arched windows, jigsaw carving and raking cornice. No. 174 has a quoined corner and a brick facade on Clermont Avenue that is ornamented by an unusual three-sided parlor floor oriel with pointed-arched windows and jigsaw-cut spandrel decoration. All of the areaways retain their original cast-iron balustrades. No. 174 has lost its cornice.

LAFAYETTE AVENUE, north side between Clermont and Vanderbilt Avenues.

No. 191-199 is the side elevation of the Brooklyn Masonic Temple described at 313-323 Clermont Avenue.

No. 201-209. The Queen of All Saints complex was designed in Flamboyant Gothic style by the noted Catholic Church architects Reiley & Steinback. The school, on the northwest corner of Lafayette and Vanderbilt Avenues, and the church, visible along Vanderbilt Avenue, were built in 1910, but the apse of the church and the rectory on Vanderbilt Avenue were not built until 1915. The complex is built of artificial stone topped by a copper roof.

The parish of Queen of All Saints was originally called St. John's Parish and was founded in 1876. St. John's Chapel, dedicated on December 27, 1878, was the only completed part of the planned Cathedral of the Immaculate Conception (see Episcopal Residence of the Roman Catholic Church, 363-371 Clermont Avenue). The chapel soon proved to be too small for the growing parish and the new church, originally called the Cathedral Chapel Queen of All Saints, was erected on the site of one of the Vernon mansions (see Brooklyn Masonic Temple, 313-323 Clermont Avenue). Bishop Mundelein, in his appeal to the congregation, is reputed to have proposed "a church that would be in great part a reproduction of one of the Gothic glories of the Thirteenth Century's architectural triumphs on the European continent, the Sainte-Chappelle of Paris, and a school house after the model of the Hotel de Ville of Rouen."⁶

Construction on the imposing church and school complex began in 1910. The building was dedicated on November 27, 1913, and "there was unusual assent that the new Cathedral Chapel (Queen of All Saints) was the most beautiful ecclesiastical structure in Brooklyn and one of the most important additions to the architectural adornment of the country."⁷ The Brooklyn Daily Eagle reported that:

The chapel is not a vast building, but it is one of the two or three most beautiful specimens of church architecture in the United States.It is something of which any Brooklynite of any creed alignment may regard as one of the city's charms...⁸

The Queen of All Saints school building faces onto Lafayette Avenue. The school is basically a symmetrical, five-story rectangular building surmounted by a tall hipped roof and clad in Gothic facing. The building has a centrally-placed Gothic entry portal flanked by paired buttresses, each ornamented with a column that supports a statue of a saint set into a canopied niche. Similar paired buttresses mark the corners of the building. A band of quatrefoils separates the first floor from the upper stories. The second, third and fourth floors are punctuated by groups of rectangular openings with leaded windows and stone transom and mullion bars. These floors are separated by blind-traceried panels and surmounted by a cornice ornamented with foliate forms and supporting projecting gargoyles. A traceried parapet set above the cornice supports baldochin forms pinnacles and cusped arches runs in front of two gabled dormers that flank a large central gable. Flying buttress forms connect the pinnacles and dormers.

The Vanderbilt Avenue facade of the school uses similar ornamental forms, but has a Gothic portal flanked by two ogee-arched windows on the ground floor and a parapet surmounted by a cusped-arched screen topped by pinnacles, an angel and an eagle. The high hipped roof is pierced by tiny peak-roofed dormers and a central octagonal turret ornamented with blind pointed arches and projecting gargoyles.

The church facade on Vanderbilt Avenue is, like its prototype Sainte-Chappelle, primarily built of glass. The church is seven bays wide, each bay being flanked by a buttress with colonnettes that support canopied niches with sculpted saints. The main mass of the facade is divided into three horizontal levels: a low arcade with segmental-arched openings each incorporating three pointed-arched windows, a blind-arched triforium separated from the arcade by a quatrefoil band, and a tall clerestory with cusped-arched tracery windows surmounted by pentafoil rondels. The clerestory windows are set into gabled enframements topped by crockets. A cornice and traceried parapet extending across the facade support projecting gargoyles and narrow pinnacles connected to the church by cross buttresses. An octagonal tower marks the apsidal end of the church, and the building is surmounted by a steep pitched roof pierced by tiny dormers. A quarter-turned stairway with traceried balustrades rises from the sidewalk to a terraced triforium entrance in the northern-most bay.

The rectory, dating from 1915, is a simple five and one half-story structure projecting out from the church. The rectory has a central entrance with elliptical arch flanked by ogee-arched windows. On the second floor are a band of quatrefoils as well as narrow buttresses that separate the large sexpartite window openings. The third and fourth floors have simple rectangular windows. The fifth floor is composed of a large central dormer ornamented with flying buttresses, pinnacles and a crocketed gable. This is flanked by smaller dormers. The steep peaked roof has two tiny dormers and is surmounted by a pair of ornate iron crown finials.

LAFAYETTE AVENUE, south side between Clermont and Vanderbilt Avenues.

The playground of Bishop Loughlin High School takes up this entire blockfront.

FG-HD
Lafayette Avenue

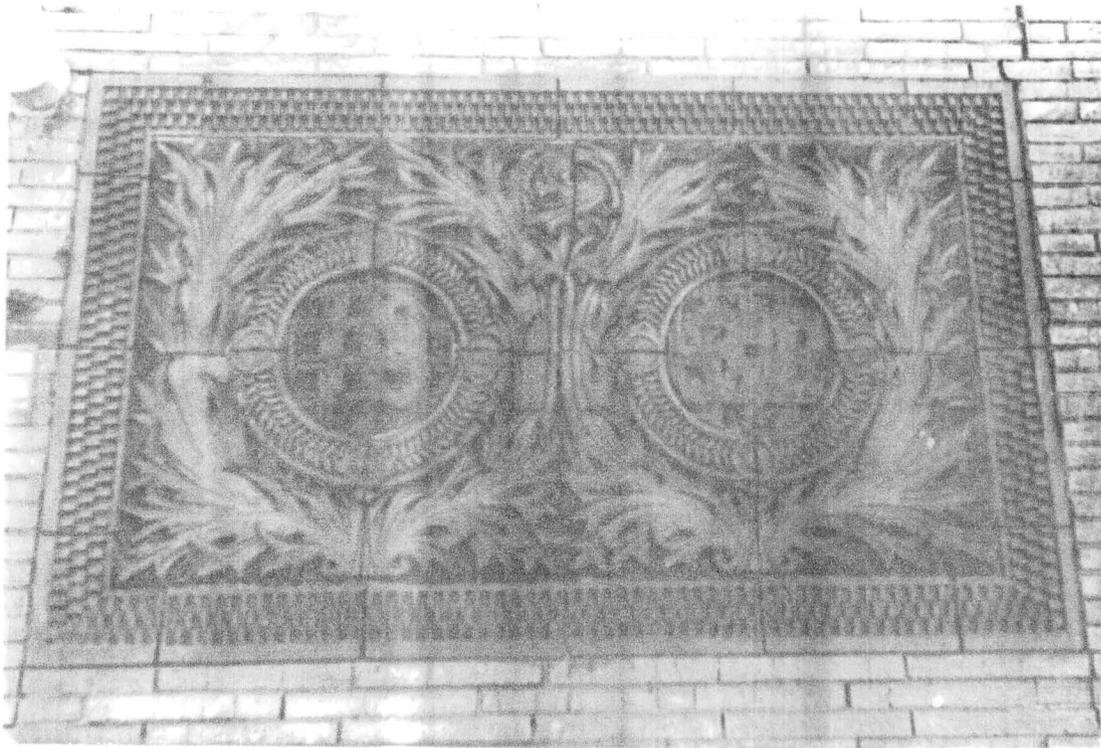
FOOTNOTES

1. Rev. Theodore L. Cuyler, Lafayette Avenue Church: Its History and Commemorative Services 1868-1885 (New York: Robert Carter & Bros., 1885), p.185.
2. Carroll L.V. Meeks, "Romanesque Before Richardson in the United States," Art Bulletin, 25 (March, 1952), 22.
3. Andrew Scott Dolkart, "Brooklyn the City of Churches: Protestant Church Architecture in Brooklyn 1793-1917," unpublished Master's thesis, Columbia University School of Architecture, 1977, pp.84-88.
4. Meeks, 28.
5. Brooklyn Daily Eagle, 21 (March 17, 1862) 2..
6. Queen of All Saints Year Book, 1917 (Brooklyn: Giraldi Co., 1917), p.13.
7. Ibid.
8. Brooklyn Daily Eagle, 73 (November 28, 1913) 6.

SOUTH ELLIOTT PLACE



27, doorway enframement and parlor floor; Charles Werner, architect, 1881.



33, terra-cotta date plaque; Frank Freeman, architect, 1890.

SOUTH ELLIOTT PLACE

SOUTH ELLIOTT PLACE, originally called Hampden Place, was named for Henry Elliott, a wealthy 19th-century Brooklyn shoe merchant.

SOUTH ELLIOTT PLACE, east side between DeKalb and Lafayette Avenues.

Nos. 1-11. This row of six houses was erected c. 1872 by Brooklyn builder John Doherty. Although basically Italianate, the ornament used on these houses is beginning to show the influence of the neo-Grec style. With the exception of No. 1 with its storefront and stripped moldings, the row remains almost completely intact. These three-story, three-bay brownstones rest on rusticated basements pierced by segmental-arched windows with cast-iron guards (replaced at No. 5). All of the high stoops were originally adorned by heavy cast-iron balustrades and octagonal newel-posts. Each of the paneled doorway enframements is surmounted by a segmental-arched pediment supported by foliate console brackets and a keystone, both ornamented with stylized neo-Grec decoration. All of the window openings have full enframements with raised lintels and molded sills. The parlor floor sills rest on incised brackets, while those above are supported on corbel blocks. Each house has a wide, wooden cornice with dentils, modillions and foliate brackets. Nos. 3 and 5 have steep mansard roofs which, if they are not original, were added shortly after the construction of the row. The mansards are faced with slate, and each is pierced by two pedimented dormers. All of the areaways were originally enclosed by cast-iron fences with heavy balusters and gate posts, as at Nos. 7 and 9.

Nos. 11A-15. This group of three lovely neo-Grec houses remains exactly as built, with all of the original details still in place. The brownstone houses were designed in 1881 by Brooklyn architect Robert Dixon for Isabella and John Gordon, local builders. Robert Dixon (b.1852) was a prolific late 19th-century architect. Born in Brooklyn he apprenticed as a carpenter to his father, the builder Domenick Dixon. He later studied in the office of Marshall J. Morrill, one of Brooklyn's most prominent architects, and in 1879, set up his own architectural office. Dixon worked extensively in the Fort Greene and Clinton Hill areas and there are many examples of his work in the Park Slope Historic District. Besides residential buildings, Dixon was the architect of the Second Signal Corp. Armory (1883) on Dean Street in Prospect Heights.

These three-story houses rest on high basements that are ornamented with raised belt courses. The window and doorway enframements are all adorned with incised lines. Stylized brackets support slab lintels on the windows and triangular pediments on the doors. The sills of the long first-floor windows are supported by incised angular corbel blocks. These brackets and those supporting the first floor lintels flank inset panels. Upper floor sills are supported by corbel blocks and lack the panels of the parlor floor enframements. The houses are topped by concave cornices with stylized end brackets. Heavy cast-iron areaway railings, stoop balustrades with bold newel-posts topped by anthemion forms and smaller gateposts accent the street level of this row.

In 1882 the Gordons' sold these three houses: No. 11A to Edward Storey, a New York City shipper, No. 13 to Sabra Charters, a secretary in New York, and No. 15 to David S. Skinner (b. 1844), a Brooklyn dentist who "as a dentist, ...takes the highest rank, it being his constant effort to do the best work in his profession." ¹

No. 17 is a grand Italianate brownstone structure and the widest house on the block. The house was probably erected c. 1870. A wide stoop with flaring cast-iron balustrade and heavy octagonal newel posts topped by balls leads to a pair of double doors. The paneled doorway enframingent is typical of the Italianate style, with its triangular pediment, paneled spandrels and ornate foliate keystone and brackets. Above a rusticated basement with round-arched windows with iron guards, are two full-length parlor floor windows that share a projecting, bracketed table sill. These windows are surmounted by raised, molded slab lintels supported by foliate brackets that flank carved panels. The upper windows exhibit similar lintels with simple brackets and simple molded sills. A deep modillioned cornice with paired neo-Grec inspired brackets and paneled fascia crowns this very fine structure.

Nos. 19-23 are a group of simple Italianate residences erected c. 1870. The brownstone buildings are three stories raised on tall rusticated basements. All three houses retain their original doorway enframingents composed of paneled piers and foliate brackets that support shallow eyebrow lintels. The full-length parlor floor windows are surmounted by eyebrow lintels resting on foliate brackets (stripped at Nos. 19 and 21). The upper story openings are ornamented by eyebrow lip lintels and molded sills supported on corbels. A wooden bracketed cornice tops each house. All of the original cast-iron railings have been replaced by masonry walls.

Nos. 25-27 are a pair of tall, narrow brownstone houses built by Litchfield & Dickinson and designed in the neo-Grec style by their architect, Charles Werner, in 1881. High stoops with stylized balusters and large square newel posts topped by urns lead to segmental --arched doorways. The segmental arches of the enframingents are ornamented with oak-leaf moldings. Keystones with ball flowers and stylized brackets support eared triangular lintels, each with a central rosette and simple incised forms. The most notable feature of the houses are the full-height projecting angled bays, typical of the neo-Grec style. The basements are articulated by crisply cut rectangular windows that are topped by grooved moldings and protected by cast-iron guards. A belt course with incised decoration ornaments each basement. The rectangular parlor floor windows are set into angled, grooved enframingents that are flanked by simplified columnar forms. Below each window is a raking panel with parallel incised lines. A stone, coved cornice with stylized leaf molding surmounts each parlor floor and separates it from the rest of the bay. The pedimented upper floor windows all have full grooved enframingents and are ornamented with incised carving, rosettes and stylized sill brackets. The second floor windows are segmentally arched, while those of the third floor are rectangular. An unusual galvanized-iron cornice with decorative brackets, dentils and rectangular panels further enhances these houses.

South Elliott Place

In 1882 No. 25 was sold to Edwin S. Pratt (1840-1904). Pratt was born in Biddleford, Maine and studied at Harvard and Columbia Law School. He began to practise law in New York and specialized in theatrical cases.

Nos. 29-31½. In 1875 builder Lawrence Kane commissioned architect John Wilson to design this row of three transitional Italianate/neo-Grec style houses. Lawrence Kane is the most interesting of the builders who worked in Fort Greene. Most of Kane's buildings are Italianate in style, although he built a few neo-Grec style buildings in the mid-1870s. These row houses use a particularly unusual decorative vocabulary, unlike that employed by any other Brooklyn builder. Kane's earliest known works in Fort Greene date from 1866. Some of the early works are typical Italianate row houses, but many others are ornamented with baroque ornamental forms. Nos. 29-33 is the latest known Kane row in the district and the only one that can be attributed to a specific architect working with Kane. Whether or not John Wilson was responsible for the actual decorative details of this and other Kane-built houses is unknown.

Built on narrow lots, these three-story houses with basements are only two bays wide. Typical high stoops lead to round-arched double doors (original at No. 31½). These doors have unusual brownstone enframements. As is typical of other structures built by Kane in the district, the carving of these enframements is rather baroque in feeling with stylized foliate brackets supporting a gambrel-shaped lintel. Above the rusticated basements with their segmentally-arched windows with iron guards are wide one-over-one plate-glass parlor floor windows that are surrounded by full enframements with raised lintels. The sills rest on paneled brackets that flank inset plaques with raised diamond forms. The narrower, upper story windows also have full enframements and raised lintels, but the sills here are supported on more typical neo-Grec brackets. Simple modillioned wooden cornices and cast-iron railings add further ornament to the buildings. One original newel-post and one original gate-post remain at No. 31½. Curiously, these houses are asymmetrical with the lintels of the door enframements not lining up with the windows above.

In 1876 Kane sold No. 29 to William G. Wiley (1834-1915), the founder of the firm of W.G. Wiley & Co., a New York City stock brokerage. In 1876 No. 31 was sold to Alfred Ketcham, a fish dealer at the Fulton Fish Market, and No. 31½ was sold to J.S. McMicken, another stock broker.

No. 33 is a four-story, four-family, tenement designed in 1890 by the noted Brooklyn architect Frank Freeman (1861-1949). Freeman was born in Canada and arrived in Brooklyn in 1886. His earliest known work dates from 1889 and from that year until c. 1893 he designed buildings in the Romanesque Revival style that are among the finest works in this style built anywhere in New York City. Under the stylistic influence of Henry Hobson Richardson, Freeman designed the Behr Residence (1890) on Pierrepont Street and the Hotel Margaret (1889) on Columbia Heights, both in the Brooklyn Heights Historic District, the Brooklyn Fire Headquarters (1892) on Jay Street and the Bushwick Democratic Club (1892) on Bushwick Avenue, both designated New York City Landmarks, and the Eagle Warehouse and Storage Company (1893-94) in the Fulton Ferry Historic District. The classicism of the World's Columbian

Exposition in Chicago in 1893 caused Freeman's style to change, and buildings such as the Brooklyn Savings Bank (1893-demolished) and Crescent Athletic Club (1906), both on Pierrepont Street reflect this new influence.

Although designed during the period when his finest buildings were erected, the structure at 33 South Elliott Place, the only tenement known to have been designed by Freeman, is not one of his most notable works. Only the first floor with its box stoop, rock-faced stone bands that serve as transom bars and window lintels and the exceptionally fine terra-cotta plaque with the date "1890" inscribed as a cipher in two rondels that are surrounded by stylized foliage are Freemanesque motifs.

The tenement is built primarily of pale yellow pressed brick. This brick is used in an ornamental fashion on the second and third floors with raised brick beltcourses, splayed lintels and end pilasters. These two levels are separated from the first and fourth floors by brick corbels that support stone courses that serve as window sills. The top story is more interesting than those below with its two paired and one single window with small rectangular transom lights. An ornate and not unimpressive galvanized-iron cornice ornamented with dwarf columns and corbelled forms that echo the brick corbels used below, completes this interesting, if not exceptional, Freeman design.

No. 35-a vacant lot that has recently been turned into a community park.

No. 37 is a narrow three-and-one-half-story frame dwelling built in the neo-Grec style and dating from c. 1873. The projecting doorway enframingent of this house exhibits stylized brackets supporting a hood, the cornice of which extends across the facade. The single first floor window has a full enframingent above which are a pair of brackets supporting the cornice. The second floor window has a full entablature and projecting dentilled lintel, while the smaller third floor window lacks this lintel. A small, rectangular double attic window projects into the dentilled cornice of the house. This wooden cornice is also ornamented by brackets with drip pendants. A shallow shed dormer tops the building. The entire structure has been sheathed in synthetic brick and shingling.

No. 39-a vacant lot.

No. 41 is an early frame building that until recently altered exhibited many Greek Revival details. Probably erected c. 1855 the house had eared window enframingents and a high stoop. Today the structure, which is clad in synthetic shingling, still retains its Greek Revival style dentilled cornice and wide Italianate double doors.

No. 45 (43-47) is a five-story brick and limestone apartment building designed in 1914 by Harold L. Young to house twenty-five families. The limestone first floor of the building is pierced by a segmental-arched entry portico with

fascas decoration and central cartouches. The upper floors are ornamented by raised brick panels, limestone panels and cartouches. The building is topped by a crenellated parapet and central, limestone rondel.

No. 49-53. This row of three Italianate houses was built c. 1862 for builder Lawrence Kane (see 29-31½ South Elliott Place). These three-story brick houses rest on rusticated brownstone basements that are pierced by segmental-arched window openings with iron guards. High stoops lead to double doors (original at No. 53) with egg-and-dart transom bars (missing at No. 49) and segmental-arched transom lights. The doorways are topped by eyebrow lintels raised above carved panels and rosettes and resting on console brackets that have all been stripped of their decoration. The windows of the houses all have shaved eyebrow lintels and projecting rectangular sills. The profiles of the original lintels are still visible on all three houses. The row is topped by modillioned and bracketed cornices with arched fascias. The stoop walls and areaway parapets were probably added to the row when the moldings were stripped. In 1864 No. 49 was sold to James H. Winchester, a shipmaster, and in 1863 No. 51 was sold to Charles H. Oliver.

Nos. 55 and 57 are two of the finest Anglo-Italianate style buildings in the district. The pair of narrow brownstone and brick houses were built c. 1864 by Lawrence Kane (see 29-31½ South Elliott Place). As is typical in the Anglo-Italianate style, low stoops lead to elegant round-arched door enframements, each with a pyramidal keystone and double doors, those at No. 57 being original. The round-arched doorway enframements are echoed on a smaller scale by the single parlor floor window at each house which is raised above an inset panel. The entire first floor is constructed of rusticated brownstone and is topped by a full cornice. The brick upper stories are pierced by two-over-two window openings--those on the second floor being full heights and segmental-arched, while the smaller third story windows are round-arched. All of the window lintels except for those of the third story, of No. 55 have been shaved. Each house has a modillioned, wooden cornice with an arched fascia ornamented by raised triangular and rectangular panels. The ironwork at No. 57 and the doors at No. 55 are later additions. In 1865 No. 55 was sold to shipwright Henry C. Webb.

No. 59 is an eccentric frame house now clad in synthetic siding. A short stoop leads to a recessed porch that is supported on brick piers. Clustered porch columns support the four-bayed upper facade. The only notable features of the house are the segmental-arched doorway enframement and the three-sided open oriel that project from the third story. Each oriel is supported by a pair of spindly colonnettes and is topped by a projecting polygonal roof. A simple bracketed wooden cornice extends over the top of the house.

No. 61-61A. Like Nos. 25-27 South Elliott Place these two neo-Grec style houses were designed by Charles Werner for Mitchfield & Dickinson. These narrow three-story brownstone houses with basements were erected in 1885. The high stoops of the houses lead to double doors that are surrounded by enframements ornamented with incised decoration, stylized rosettes, anthemion and brackets with guttae (the iron gates are a recent addition). The enframements are topped by triangular pediments. The basements, each with a single window with cast-iron guards, are ornamented by raised beltcourses with vertical incised lines. The single parlor floor window at each house has a full enframement with a raised cornice. The sill of the window rests on

paneled brackets. These brackets flank another carved panel. A wide, raised beltcourse separates the basement from the parlor floor. Raised elements each with a carved rosette support the entire window enframingent. The upper floor windows, also with full enframingents, are supported on small angular neo-Grec corbel blocks. Above the third floor windows are very fine pressed-metal cornices that exhibit incised brackets, ornamental panels, and a dog-toothed boarder. The lovely stoop and areaway railings are original.

No. 63 is a transitional Italianate/neo-Grec house designed in 1875 by Edward Van Voorhis. The basic massing and ornamental form of this brownstone house are Italianate in feeling, but much of the specific detailing is more neo-Grec in style. The segmental arch of the doorway enframingent rests on foliate brackets that are more stylized than stypical Italianate brackets. The keystone of the enframingent arch is also quite stylized, as are the small brackets on the inner faces of this arch. All of the window openings have full enframingents, eyebrow lintels resting on foliate brackets, and projecting sills. The parlor floor sills rest on foliate brackets that flank recessed panels, while the other sills are supported on simple corbel blocks. A wooden Italianate bracketed cornice completes the composition. The stoop walls, areaway parapets, ironwork, and the aluminum windows are later additions.

Nos. 65 and 67 are a pair of much altered early-Italianate style frame buildings erected c. 1854 by Brooklyn builder William Nichols. The frame houses rest on masonry basements that are pierced by rectangular windows with iron guards. The high wooden stoops of these houses lead to recessed porches that are supported on Tuscan colonnettes. The porches originally exhibited balustrades, now removed. Square paneled porch posts, as at No. 67, support the continuous bracketed porch roofs. Spindled screens once hung from the porch cornices. The screen-frame still exists at No. 67. The porch posts and screen at No. 65 have recently been sheathed in synthetic coverings. Both houses had double doors (removed), and the doors and all of the windows had simple wooden enframingents with projecting lintels, all still visible at No. 67. Both houses retain their original bracketed wooden cornices, but the facades of both have been covered by synthetic siding. The areaways retain their original wrought-iron fences with cast-iron gateposts that are topped by anthemion forms.

Nos. 69 and 71 are two early-Italianate style brick row houses erected c. 1853 by William B. Nichols, one of the first Brooklyn builders to have become active in the Fort Greene area. Both houses remain substantially intact. The houses rest on brick basements that are pierced by pairs of crisply-cut rectangular windows with iron guards. Wide stone beltcourses (stuccoed at No. 71) separate the basements from the first floors and also serve as the lintels for the basement windows. High stone stoops, originally displaying cast-iron railings, as at No. 69 originally led to beautiful, recessed round-arched double doors (replaced at No. 71). The elegant door lintel of No. 71 are ornamented with a centrally-placed abstracted foliate form. This is a Greek Revival motif that is found on many early-Italianate houses in the district. The full-length parlor floor windows and the shorter windows above, all have flush stone lintels and simple stone sills (parlor floor sills

South Elliott Place

stuccoed at No. 71). A bold wooden cornice with modillions and foliate brackets completes the composition. The neo-Grec style door lintel at No. 69 was added later in the nineteenth century. Only No. 69 retains its original areaway cast-iron fence.

The remainder of the block is not included in the district.

FOOTNOTES

1. Henry R. Stiles, The History of the County of Kings and the City of Brooklyn, New-York (New York: W.W. Munsell & Co., 1884), p. 949.

SOUTH OXFORD STREET



69-71, The Roanoke Apartments;
attributed to Montrose Morris,
architect, c.1890.

Below: 24-26; Montrose Morris,
architect, 1893.



Photo credit: Andrew
S. Dolkart, Landmarks
Preservation Comm-
ission

SOUTH OXFORD STREET

South Oxford Street was named for Oxford Street and Oxford Circus in London. London's Oxford Street was built up in the eighteenth century with terrace housing, mansions and commercial buildings. The street runs at right angles to John Nash's Regent's Street, meeting this major thoroughfare at Nash's Oxford Circus.

SOUTH OXFORD STREET, west side between Lafayette and DeKalb Avenues.

Nos. 2-4 South Oxford Street and 153, 154, and 155 DeKalb Avenue. These five, very narrow neo-Grec houses were designed in 1879 by prominent Brooklyn architect Marshall J. Morrill for Samuel F. Engs. Morrill was born in Danville, Vermont in 1831. His father, Amos C. Morrill, was a builder and Marshall worked with him for ten years before moving to Brooklyn in 1860. In 1860 Morrill began to work with builder James Grim Steed and upon Steed's death in 1868 he set up his own practise. Morrill worked throughout Brooklyn, primarily in the neo-Grec style, and there are examples of his work in the Cobble Hill, Brooklyn Heights, Carroll Gardens and Park Slope Historic Districts

Nos. 2, 4, 153 and 154 are identical two-bay, four-story residences with ornate incised decoration. Narrow stoops with cast-iron balustrades and square newel-posts lead to double doors that are recessed into ornate enframements. These enframements exhibit incised piers, stylized brackets and lintels incorporating pediment forms. Each basement has a single rectangular window with a grooved molding. The parlor floor windows have enframements identical to those of the doorways. These enframements rest on blocks flanking recessed panels that are supported on projecting bracketed sills. The second floor enframements are similar to those below except that the piers are unornamented and grooved sills are supported on incised corbel blocks. The third and fourth floor enframements have more traditional pedimented lintels. The houses are crowned by wooden bracketed cornices with half-wheel ornaments on their fascias.

The corner house, No. 155, has a central entrance on DeKalb Avenue with a stoop running parallel to the street. Above the door are extremely narrow double windows. The bay on this facade is flanked by paired windows. The South Oxford Street facade displays a single bay of paired windows. All of the enframements and the cornice of No. 155 are similar to those on the other houses. Only No. 153 retains its original ironwork.

Nos. 6-12 are a row of four Italianate brownstones, three of which have mansarded fourth stories of a later date. The houses were erected c. 1864 by Brooklyn builder John Doherty. None of these buildings is totally intact, although No. 8 retains most of its original features including its paneled round-arched door enframement with segmental-arched pediment resting on foliate brackets (stripped here, but original at No. 10). Above the rusticated basement of No. 8 rise full length parlor floor windows with table sills and eyebrow lintels, both supported on brackets (brackets stripped at No. 8, but

South Oxford Street

lintel brackets are original at Nos. 6 and 10 and sill brackets are original at No. 10). The upper story windows are ornamented by eyebrow lintels and molded sills. A wooden bracketed cornice with segmental-arched and paneled fascia crowns the house. Nos. 6 and 10 have late 19th-century box stoops with classical ornament; No. 12 has had all of its window lintels stripped and all of the houses have lost their original cast ironwork. The slate mansards that were added to Nos. 8-12 have two dormer windows, but each pair of dormers is different as are the sizes of the slates, thus leading to the conclusion that the mansards were added at different times. The dormers at No. 8 are round-arched with triangular pediments, the dormers at No. 10 have ornamented pilasters flanking twelve-over-one windows beneath segmental-arched pediments; those at No. 12 have segmental arches with eyebrow pediments. In 1864 No. 8 was sold to Ellen E. Wilcox, No. 10 to R.F. Mason and No. 12 to James W. Shanahan, a New York City hardware merchant.

No. 14 was built c. 1864 by John Doherty and is almost identical to 8-12 South Oxford Street. The major difference between this house and its neighbors is that each window opening at No. 14 has a full paneled enframingent. The details, such as the high stoop, decorative enframingents with foliate brackets and segmental-arched pediments at the doorway, eyebrow lintels at the windows, rusticated basement with round-arched windows, keystone and iron guards, and the bracketed wooden cornice are typical of Italianate row houses erected in Brooklyn in the 1860s. In 1864 Doherty sold this house to real estate agent Daniel McCabe who sold it in 1865 to John B. Cole, a New York City bag merchant.

Nos. 16-20 are a row of simple Italianate brownstones built c. 1864. No. 16 can be attributed to Brooklyn builder Robert Bonnett and the rest of the row was probably also built by him. The doorways are topped by molded slab lintels that rest on small console brackets. High rusticated basements are cut by rectangular windows with iron guards (missing at No. 20). Projecting beltcourses separate the basement from the upper stories. The full length parlor floor windows have projecting sills and molded eyebrow lintels. Wooden bracketed cornices with paneled, segmental-arched fascias complete the row. All of the stoop walls, areaway parapets and ironwork are later additions. In 1864 Bonnett sold No. 16 to Henry W. Starr, a firearms manufacturer. No. 18 was the home of Lewis A. Parsons, a Manhattan jeweler.

No. 22 is an early Italianate brick structure that was probably erected in the early 1850s. No. 24, now part of the double house at 26, originally was similar in design to this house. The building is three stories raised on a high stone basement. Its ornament is very simple with double doors, a stone door lintel resting on console brackets, and flush lintels and projecting sills on the upper stories. Most interesting are the Greek Revival-inspired lintels of the full length first floor windows. The classical curving motif of these lintels is a holdover from the earlier style and is found on many early-Italianate buildings in the district.

No. 26 is actually two houses (Nos. 24-26) that were combined in 1893 by New York City leather merchant Frank Healey and provided with a new facade by architect Montrose Morris. Morris was "an architect whose work has given to Brooklyn many of the handsome private structures that grace the fashionable sections of the city."¹ Morris was born in Hempstead, L.I., and studied with the prominent New York architect Charles W. Clinton (architect of the Apthorp and Langham Apartments, both New York City Landmarks) for eight years. In 1883 he opened his own very successful office in New York City, although almost all of his work was done in Brooklyn. Morris was one of the most sophisticated practitioners of the Romanesque Revival style in Brooklyn. Among Morris' most notable structures built in this style are the Henry C. Hulbert Residence (1892) in the Park Slope Historic District and the Arbuckle Residence (1888) on Clinton Avenue as well as row houses on DeKalb Avenue in Clinton Hill and Hancock Street in Bedford-Stuyvesant. The Roanoke Apartments on the east side of South Oxford Street is attributed to Morris. In the 1890s Morris began to design buildings in a Classical Revival style. Frequently limestone, these buildings are often grand in conception, but cold and precise in their ornamentation. Many of Morris' Classical Revival style structures are found on Eighth Avenue, and on Prospect Park West in the Park Slope Historic District.

No. 26 combines two houses that were built at different times during the 19th century: No. 24 was an Italianate style structure built in the early 1850s as one of a pair with No. 22. No. 26 was one of three neo-Grec houses (Nos. 26-30) designed by Charles Werner in 1879. The Morris-designed facade is fairly austere and is made most notable by the play of its angled and curved-bay facade. The facade that was originally No. 26 now steps out in an angled fashion to connect with No. 24. No. 24 now has a two story curved bay rising from a basement. The entire house is three stories high raised on a plain, smooth-faced limestone basement. A box stoop with foliate corbels and a classically-carved plaque on its front facade leads to the doorway. The entire first floor is built of rusticated limestone with alternating bands of narrow and wide stone blocks, a favorite devise of Morris. All of the rectangular windows on this level have stone transom bars and flat arches splayed with rusticated voussoirs and keystones. The upper floors of the house are of smooth-faced limestone. On the second story are two oval windows with florid enframements that enliven the facade. On this floor the angled bay is marked by four fluted Ionic pilasters raised on paneled bases and supporting a full entablature with a projecting cornice. These pilasters flank rectangular transomed windows recessed behind leaf moldings. The swelled bay has similar pilasters, but they support an entablature with a fasces design in the frieze and a modillioned cornice surmounted by a balustrade. The crisply-cut rectangular window openings of the third floor are unornamented with the exception of the window above the curved bay which is divided into three parts by Ionic columns. The entire facade is crowned by a galvanized-iron modillioned cornice with balustrade. A fourth floor has been added above the old No. 26.

Nos. 28-30 are the two remaining neo-Grec houses of a row of three designed by Charles Werner for the builders Litchfield & Dickison. Other examples of houses designed by this architect for these builders can be found on South Elliott Place and South Portland Avenue. These houses are typical of the neo-

Grec structures built in Brooklyn in the 1870s. Among the most notable facade elements are bold cast-iron railings and newel-posts (missing at No. 28), angled bays, full enframements with incised ornamentation and wooden cornices with stylized brackets. No. 28 has had a mansard roof with three dormer windows added, and it has been painted an inappropriate white. In 1882 No. 28 was sold to Orrisk Eldredge, a New York City dry goods merchant.

Nos. 32-34 were originally three-story Italianate brownstones with basements erected c. 1864 by builder Richard Claffy. The houses have been stripped of all of their moldings and have had their stoops removed. Basement entrances and fourth stories have been added to each building. In 1864 Claffy sold both houses to real estate broker Daniel McCabe who sold No. 32 to James Galway, a fruit dealer, and No. 34 to Samuel N. Stebbins, an insurance agent.

No. 36. Like Nos. 32-34, No. 36 was once a three-story Italianate residence with basement, built c. 1864. The house has been totally altered and retains no ornamental evidence of its Italianate origins.

Nos. 38-40 are a pair of Italianate houses built c. 1864 by Richard Claffy. Both houses are typical of the Italianate style, although both have lost some of their original detail. Among the more notable ornamental features of the facades are round-arched door enframements with segmental-arched pediments, rusticated basements, eyebrow lintels, and bracketed wooden cornices. In 1865 No. 38 was sold to Thomas Porter a New York City button manufacturer, and No. 40 to Gilbert G. Guild who manufactured combs.

Nos. 42-64. These twelve buildings were all originally three-story Italianate residences. Nos. 42-50, 54, 60 and 64 are all now four stories high and have been stripped of all detailing and covered with modern brick veneers. Nos. 52 has been stuccoed, stripped of all of its original ornament, and has had a fourth story added.

Although stripped, No. 56 retains its original windows and wooden cornice.

No. 62 has also been stripped, but retains its stoop (railings are late 19th century), double doors, windows, basement window guards and cornice. Only No. 58 still retains its boldly carved Italianate details. Here the stoop leads to round-arched double doors recessed behind a paneled enframement with a segmental-arched pediment supported on foliate brackets and keystone. Full paneled enframements with eyebrow lintels and foliate brackets surround the windows, and a long table sill projects below the floor length parlor windows. The stoop and areaway ironwork is of a later period.

The buildings were erected by Brooklyn builders Richard Claffy, John Flanagan, Robert Connolly and Thomas Fagan, all of whom sold the lots to each other thus making an attribution to a single builder difficult. No. 44 was originally owned by Joseph H. Cunningham, an alcohol merchant, No. 48 by John H. Frost, an importer, No. 50 by Birdseye Blakeman, president of the American Book Co., No. 52 by James E. Raymond, a dry goods merchant, No. 54

by Charles R. Thayer, No. 56 by James H. Redfield of the silverplate business, No. 62 by E.H. Fosdick, a dress goods merchant and No. 60 by Henry W. Derby. All of these men worked in New York City.

The apartment house at No. 66-74 is outside of the district.

SOUTH OXFORD STREET, east side between DeKalb and Lafayette Avenues.

Nos. 1-15 (No. 3 has been omitted from the street numbering). This row of seven very grand Italianate row houses was erected c. 1869 by Brooklyn builder William A. Brush. The unified grouping of four-story brownstones raised on rusticated basements forms an extremely impressive entry to the street. All of the houses are identical in their detailing with the exception of No. 9 which has been stripped and has had its stoop removed and No. 1 which has a row of quoins at its corner. The houses have high stoops that were originally lined with cast-iron balustrades as at No. 5 and newel-posts (all missing). The stoops lead to round-arched double doors, best preserved at No. 7. These doors are set within holdly carved enframements composed of paneled piers and foliate brackets and keystones with cartouches. The enframements are crowned by pediments. Each level of each house has a different type of window enframement, with lintel forms that become flatter as one moves up the facade. The rectangular basement windows with their iron guards have simple architrave moldings as enframements. On the parlor floor, full length windows have paneled piers and pediments that are supported by foliate brackets flanking recessed panels. Each of these windows has a table sill resting on large foliate brackets that also flank recessed panels. All of the upper stories have paneled enframements with molded sills resting on small corbel blocks. On the second floor segmental-arched lintels are supported by foliate brackets that flank a narrow horizontal panel. On the third floor unusual slab lintels topped by eyebrows are supported on simple incised brackets while on the top level slab lintels are also supported on incised brackets. Each house is crowned by an impressively scaled bracketed cornice with a paneled fascia. The DeKalb Avenue facade on No. 1 is faced in brick. In the center of the first floor of this facade is a one-story, three-sided wooden oriel. The three tiers of windows on this quoined facade all have brownstone enframements identical to those of the front facade. The roof of the house is peaked and provides for an attic that is pierced by centrally placed arched windows with simple brownstone enframements. All of the stoop walls and masonry newel-posts are later additions. Only Nos. 1 and 5 retain small pieces of their original cast-iron areaway railings. In 1869 Brush sold No. 1 to Emerson M. Knowles, a stockbroker who moved to this house from 33 South Oxford Street, No. 7 to Francis S. Smith, a publisher, No. 9 to Nathaniel W. Ferris, a hardware and crockery merchant, and No. 11 to James B. Ames.

Nos. 17 and 19 are four-story brownstone houses with basements erected c. 1871 by William A. Brush. This pair of Italianate houses is very similar in feeling to the Brush houses at 1-15. No. 19 retains most of its original decorative forms, but No. 17 has had its ornament stripped. No. 19 is ornamented with typical Italianate details including a door enframingent with paneled piers, foliate brackets and keystone supporting a pediment. The full length parlor windows of this house have paneled enframingents with pedimented lintels, and sills that rest on paneled blocks that flank another recessed panel. The blocks rest on wide horizontal moldings supported on corbels. The upper story windows have paneled enframingents with slab lintels resting on ornate console brackets and projecting sills supported on corbel blocks. Both houses have bracketed wooden cornices. The stoop walls, areaway parapets and ironwork are later additions to the buildings.

Nos. 21 and 25 (No. 23 has been omitted from the street numbering). These houses are a pair of French Second Empire structures erected c. 1871 by the building firm of Powell & Lowden. The houses are three stories above high rusticated basements and surmounted by slate mansards. The facades are ornamented with detailing typical of Italianate and Second Empire houses. These forms include segmental-arched basement windows with iron guards, eyebrow lintels, table sills, cast-iron balustrades and octagonal newel-posts (all missing at No. 21), and round-arched door enframingents with paneled piers, bold foliate brackets and segmental-arched lintels. Each house originally had a cornice (removed) on which the mansard rested. Each mansard is pierced by two round-arched dormers with triangular pediments. A line of iron cresting extends along the ridge of the mansard. The brownstone of both houses has spalled badly and both houses are in need of immediate attention. At No. 21 the stoop walls, areaway parapets, ironwork and third mansard window are all later additions to the house. In 1871 No. 21 was sold to Dr. Harris Teller.

No. 27 is an atypical Italianate residence erected in the 1860s. As with most Italianate houses of the period the building is three stories above a high rusticated basement and uses such typical forms as flat window lintels and molded sills all carried on brackets, paneled double doors, a bracketed cornice and a pedimented doorway enframingent with ornate foliate brackets and keystones and paneled piers and spandrels. More unusual is the three-sided, full height quoin bay that articulates the facade. This is the only Italianate house in the district that uses this bay form. The original cast-iron newel-posts and areaways are missing, but the balustraded stoop railings are intact.

No. 29 has been omitted from the street numbering.

Nos. 31-41 are six transitional Greek Revival/Italianate row houses erected in the 1850s.

Nos. 31, 33 and 35 were erected c. 1853 by True Rollins, No. 37 c. 1853 by George W. Brown, and Nos. 39 and 41 c. 1857 by Augustus Knowlton, all Brooklyn builders. The houses are three-story brick buildings above rusticated stone

South Oxford Avenue

basements (stuccoed over at Nos. 33, 35, 39 and 41). Although not built as a unified grouping all of these houses originally exhibited similar details including stoops (removed at No. 33), Greek Revival cast-and wrought-iron stoop railings, slender cast-iron newel-posts (as at Nos. 37, 39 and 41), iron basement window guards, simple door lintels that rest on foliate brackets (as at Nos. 31 and 37), Greek Revival-inspired parlor floor window lintels (extant at Nos. 37 and 41, but only the ghosts of these lintels are visible on most of the other houses), simple molded lintels on the upper stories (shaved at Nos. 33, 37 and 41) bracketed wooden cornices and cast- and wrought-iron areaway railings (removed at Nos. 31, 33 and 39). Nos. 39 and 41 have later 19th-century pressed-metal door lintels. At No. 35 Italianate stoop railings and a grand brownstone door enframingent with attenuated console brackets have been added. This house was the residence of builder True Rollins. Rollins was a prolific Brooklyn builder best known for having erected the Surgeon's House at the Brooklyn Navy Yard (1863), a designated New York City Landmark. In 1853 No. 31 was sold to Joseph Havens, a merchant.

No.43 is an early Italianate brick building raised on a rusticated basement. The house was erected c.1855 by builder Augustus Knowlton. In 1862 the building was purchased, as an investment, by John Kellum, one of the most distinguished architects in New York City and Brooklyn during the mid-19th century. Kellum (1809-1871) achieved fame as the architect for department store magnate A.T. Stewart, designing Stewart's second store, a monumental cast-iron structure built in 1859-62 on Broadway and 10th Street, as well as Stewart's palatial mansion (both demolished). Kellum was born in Hempstead, Long Island, where he began work as a carpenter. He moved to Brooklyn and became the foreman for architect Gamaliel King. King eventually took Kellum into a partnership. King & Kellum designed the cast-iron Cary Building (1856) on Church, Chambers, and Reade Streets, and the Friends Meeting House (1859) on Gramercy Park, now the Brotherhood Synagogue and a designated landmark. In the 1871 edition of Appleton's Annual Cyclopedia it was noted that Kellum "was acknowledged to be the most complete master of the renaissance style, as well as of classical architecture in its adaptation to business purposes, in this country."² Among the extant buildings that Kellum designed alone are six in the SoHo-Cast Iron Historic District, the old McCreery's Dry Goods Store (1868) on Broadway and 11th Street, and the Tweed Courthouse (1872). In Brooklyn Kellum designed a number of cast-iron store fronts on Fulton Street. Although Kellum lived in Brooklyn, on Clinton Avenue near Lafayette Avenue, most of his known work is in Manhattan.

No. 43 is a simple Italianate structure most notable today for its cast-iron railings, newel-posts and gateposts, all of which are totally intact and beautifully maintained. The most interesting ornamental details are the slab door lintel resting on foliate brackets, the bracketed cornice with its strapwork fascia, and the bracketed table sills. All of the window lintels have been stripped. The lintels of the parlor floor seem to have had the profile of the Greek Revival style lintels found at 37 and 41 South Oxford Street, as well as elsewhere in the district.

Nos. 45-51 were erected c. 1856 by local builder True Rollins. These four houses are fairly simple Italianate brownstones with unusual door enframements and cornices. The original enframement is best seen at No. 47. This enframement has a flat lintel that rests on square rosette blocks. These blocks are supported by stylized brackets resting on piers, each pier having two incised grooves. The lintel is raised above a segmental-arched panel with inset pseudo-spandrel and pseudo-keystone. The use of stylized forms and incised detailing is quite early, such motifs not generally becoming popular until the 1870s. The lovely wooden cornices with their foliate brackets and strapwork fascias are identical to the cornice at No. 43, but they are found nowhere else in the district. Other Italianate forms include the rusticated basements, iron basement window guards and molded upper story window lintels and sills. All of the stoop walls, areaway parapets and ironwork are later additions. At No. 45 the doorway enframement and parlor floor window moldings have been stripped of their decorative ornament, and the basement has been stuccoed so as to lose the effect of the channelled rustication. In 1856 this house was sold to Elias Braman. At No. 47 the brownstone is spalling very badly and the multi-sash windows are a later addition. The original resident of this house was Walter Greenough, an auctioneer who worked on Wall Street. At No. 49 the rosette blocks have been stripped and two of the second floor lintels removed. No. 51, owned originally by Charles C. Duncan, a Wall Street commercial merchant, has had its stoop removed, a basement entrance added and all of its window lintels shaved.

No. 53 is an Italianate row house erected c. 1855 by True Rollins. The house has lost most of its original detailing, retaining only the round arch and spandrels of its doorway enframement, its cast-iron areaway railing, iron basement window guards, and wooden bracketed cornice.

Nos. 55-61 are four Italianate brownstones erected c. 1863 by Brooklyn builder John A. Seely. These houses are typical of the modest Italianate structures being erected in Brooklyn for middle-class families during the 1860s. None of these three-story houses retains all of its original detail. Originally raised on rusticated basements (as at Nos. 57 and 59) pierced by segmental-arched windows with iron guards (at Nos. 57, 59 and 61) the houses have paneled doorway enframements topped by eyebrow lintels (partially intact at Nos. 57, 59 and 61) resting on foliate brackets (at No. 59) and raised above segmental-arched elements with incised panels (at Nos. 57, 59 and 61). The full length parlor floor windows have projecting sills (at Nos. 55 and 57) and eyebrow lintels (at Nos. 55, 57 and 59) resting on foliate brackets (at No. 59). All of the houses retain their upper story eyebrow lintels and Nos. 57 and 59 have their original molded sills. All but No. 55 retain their wooden bracketed cornices. No. 55 was originally the house of Luke T. Merrill, No. 57 of Theodore Luthris, a New York City leather merchant, No. 59 of Oscar F. Chapman, and No. 61 of New York City grocer Richard Williams.

Nos. 63-67 were built c. 1862 for Joseph Greenwood, a lawyer who lived on Renssen Street in Brooklyn Heights and who speculated in Brooklyn real estate. No. 67 has lost all of its original Italianate form. Nos. 63 and 65, although substantially altered, still retain some original detailing. The cast-iron stoop railings are extant at No. 65. Both houses retain their pedimented doorway enframements and at No. 63 the enframement, although stuccoed, still

exhibits its paneled piers and incised brackets. All of the window enframements have been lost. The original modillioned cornice with its paneled fascia remains at No. 65. In 1862 Greenwood sold No. 63 to Letitia Hebert, a large landowner in the area. She sold the house to Albert L. Scott, a clothing merchant, in 1866. No. 65 was sold to broker John B. Norris.

No. 69-71. The magnificently massed Roanoke Apartments was the finest multiple dwelling built in the Fort Greene District. This superb building designed c. 1890, can be attributed, on stylistic grounds, to architect Montrose Morris (see 26 South Oxford Street). The choice of Romanesque Revival details, and the manner in which they have been employed is similar to that found on many contemporary Morris-designed buildings in nearby sections of Brooklyn. When it was built the apartment house was five stories tall and was called the San Carlos. The sixth story was added in the early 20th century, at which time the name was probably changed to Roanoke.

The basement and first floor levels of the building are constructed of bands of rock-faced stone with alternating bands of wide and narrow stone blocks, a favorite device of Morris. The first floor is pierced by three wide segmental arches with bold voussoirs. A curving stoop leads to the central arch which contains a recessed entry, while the other arches are filled with angled window groupings and Byzantine style carved panels. The name "Roanoke" is inscribed on a ribbon-panel placed above the central arch. Carved corbels of Byzantine design rest on the flanking arches and support two-story swelled bays that are surmounted by balustrades. The second, third and fourth stories are built of rock-faced brick with heavy rock-faced stone beltcourses that serve as window lintels and sills. The brick piers between the windows of the bays are ornamented with stone capitals. On the second floor level the windows of the central tier are separated by rows of dwarf columns, an ornamental device favored by Morris. On the third floor two columns with carved capitals create a loggia effect, another Morris device. Although not bayed the corners of the fourth story are curved at their edges in the same manner as the bays of the floors below. This level exhibits brickwork used to give the effect of quoins as well as three sets of angled windows recessed into crisply cut openings surmounted flat arches with splayed rock-faced stone voussoirs. On the fifth floor a colonnade runs in front of the window openings and supports scalloped impost blocks and a full entablature. The frieze of the galvanized-iron entablature is ornamented with ornate Byzantine decoration and is topped by an extraordinarily deep bracketed cornice. The additional sixth story is faced with pressed-metal panels ornamented with classical foliate decoration and topped by a small modillioned cornice.

No. 73 is an Italianate row house that has lost all evidence of its original design with the exception of the projecting side bay with its modillioned cornice.

SOUTH OXFORD STREET, east side between Lafayette and Greene Avenues.

Nos. 77-93 is the side elevation of the Lafayette Avenue Presbyterian Church described at 102-108 Lafayette Avenue.

FOOTNOTES

1. Henry B. Howard, editor, The Eagle and Brooklyn: History of the City From its Settlement to the Present Time, (Brooklyn: Brooklyn Daily Eagle, 1893), p. 220.
2. D. Appleton & Co., Annual Cyclopaedia 1871, Vol. XI (New York: D. Appleton & Co., 1872).

SOUTH PORTLAND AVENUE



24-32; Thomas B. Jackson, builder, c.1864.



30; doorway lintel; Lawrence Kane, builder, c.1867.

SOUTH PORTLAND AVENUE

South Portland Avenue was named for Portland Place in London. Portland Place was laid out in 1774 with the idea of building a street of palaces. This idea failed and instead, unusually spacious row houses were erected late in the 18th century, many designed by Robert Adam. In John Nash's executed plan for Georgian London, Portland Place became the connection between Regent Street and the Regents Park Terraces. The scale of many of the houses on South Portland Avenue makes the use of the name "Portland" most appropriate.

SOUTH PORTLAND AVENUE, west side between DeKalb and Lafayette Avenues.

No. 2 is a vacant lot now used as a temporary park. The house that stood on this lot was a part of the row that now includes Nos. 4-6.

Nos. 4-6. These two brownstone dwellings were erected c. 1872 by Brooklyn builder Lawrence Kane (see 29-31½ South Elliott Place). No. 4 is three-and-one-half stories high with basement and has a mansard roof, while No. 6 is a full four stories and basement. No. 6 retains much of its original Italianate detailing. At this house a wide stoop with heavy cast-iron balustrades leads to a pair of double doors. The doors are recessed into an enframingent that has lost most of its original ornament, but still retains its arcuated lintel and keystone in the form of a face. Rising above the rusticated basement with two segmental-arched windows is a smooth-faced four-story brownstone facade. All of the windows have full enframingents with unusual segmental-arched lintels that are topped with flat and inversely-arched moldings. This interesting form is frequently used by Kane. The brackets of the window lintels have been stripped. All of the windows except those on the top floor are segmental arched. The garlanded cornice is a later addition. At No. 4 the stoop and cornice have been removed and all of the moldings shaved, although their shadows are still evident. The slate mansard of this house is pierced by a pair of pedimented dormers. In 1872 Kane sold both houses—No. 4 to Edward P. Hatch and No. 6 to George Crary, a grocer.

Nos. 8 and 10 are similar in detail to Nos. 4-6 and were also erected by Lawrence Kane (see 29-31½ South Elliott Place), No. 8, c. 1869, and No. 10, c. 1873. Both of these boldly-detailed Italianate houses remain substantially intact. No. 8 is a four-story structure, with basement while No. 10 is only three-stories high with a basement. The high stoops with cast-iron balustrades and octagonal newel-posts topped by balls (newel-posts missing on all railings except for one at No. 10) have basement entrances on their south faces and a round-arched panel on their north sides. The door arrangement at No. 10 with its recessed round-arched paneled double doors is original. The ornate doorway enframingents exhibit inset oblong panels and arcuated lintels that rest on florid foliate brackets and keystones, each with small banded cartouches. Both of these houses have tall rusticated basements with paired segmental-arched windows. Below the basement windows is an unusual course of deeply-cut rectangular panels with raised oblongs (stuccoed at No. 8). The

floor-length segmental-arched parlor floor windows have enframements that are quite similar to those of the doorway except that they make use of an unusual lintel form peculiar to Kane's buildings. This lintel has a flat top flanked by curving concave elements. The continuous table sills of these parlor floor windows are extremely deep and rest on foliate brackets, each of which also exhibits a cartouche. The upper story enframements are similar in form to those below. The lintels on the upper floors are raised above recessed elements with keystones on the second floor and inset panels on both floors. The brackets on the second and third floors are much simpler than those below. These brackets are ornamented with incised neo-Grec detailing, the second story brackets also being ornamented with stylized leaf forms. The molded sill of the upper floors rest on corbel blocks. The houses are surmounted by bold bracketed cornices with oblong panels that echo the oblong forms of the enframements and basement. All of the original areaway railings are missing.

In 1869 Kane sold No. 8 to James Howell, Jr., Brooklyn's nineteenth mayor. Howell was born in 1829 in Wiltshire, England, and emigrated to the United States at the age of six. He grew up in Ohio, moving to Brooklyn in 1845. Howell became an apprentice at an iron foundry and in 1855 opened his own foundry, Howell & Saxton, which became quite successful. In 1864 Howell was elected Supervisor of the Eleventh Ward and in 1878 became the Democratic mayor of Brooklyn, a post that he held for two, two-year terms.

In 1873 No. 10 was sold to Peter Cummings, a New York City actuary.

Nos. 12 and 14 are Italianate residences built by Lawrence Kane (see 29-31½ South Elliott Place), c. 1868. This pair of buildings is simpler than many of the other Kane structures on the street. The houses are three stories resting on sunken rusticated basements that are pierced by segmental-arched windows with iron guards. The areaway of No. 12 had been raised almost to the window level. The round-arched doorway enframements with their paneled piers and foliate brackets (stripped at No. 14) and foliate keystones supporting segmental-arched pediments are typical of the Italianate style. The narrow, full-length, segmental-arched parlor floor windows are ornamented by eyebrow lintels and deep table sills all of which rest on foliate brackets (the lintel brackets of No. 12 have been stripped). All of the upper windows have eyebrow lintels supported by simple brackets and molded sills on small corbel blocks. A wooden cornice with segmental-arched fascia and foliate brackets surmounts No. 14. The cornice at No. 12 is of later date. Heavy cast-iron balustrades and octagonal newel-posts topped by iron balls once ornamented all of the stoops and areaways. Only No. 12 retains the original stoop railing.

Nos. 16-20. Erected c. 1861, Nos. 16-20 are typical Italianate row houses, designed by Thomas B. Jackson, the most prolific builder/architect in the district. Although all of the buildings retain their Italianate character, none is totally intact. High stoops, originally ornamented with cast-iron railings, lead to recessed double doors with rectangular transoms. No. 18 has a particularly fine carved leaf molding surrounding the doors. At No. 16 the doorway enframement has paneled piers and foliate brackets that support a slab lintel surmount by an unusual projecting element. The enframements at Nos. 18-20 have been partly stripped. Above the rusticated basements with their segmental-arched windows (with original iron guards at No. 20) are full-length, segmental-arched parlor floor windows with table sills and slab lintel, all originally on brackets. The second floor windows have segmental arches

and exhibit shallow raised eyebrow lintels and molded sills. The third floor windows are also segmental-arched and have molded sills, but no lintels. A wooden cornice with a very large arched fascia, modillions and foliate brackets supporting blocks surmounts each house, although that at No. 18 has been altered. All of the stoop walls, areaway parapets, and ironwork are later additions. All three houses were sold in 1861-62. No. 20 was purchased by Luther Chapin a New York City straw goods merchant.

Nos. 22 and 24 are very similar to Nos. 16-20 South Portland Avenue and were also built by Thomas B. Jackson, c. 1864. No. 24 retains most of its original details. The houses are three stories resting on tall, rusticated base-ments with crisply cut round-arched windows with keystones and iron guards (original at No. 22). The high stoops originally led to paneled double doors beneath round-arched transoms. The doors are surrounded by a finely carved lotus-leaf molding. The paneled doorway enframements are surmounted by low segmental-arched pediments that rest on foliate brackets (enframement stripped at No. 22). The full length parlor floor windows are adorned with table sills and eyebrow lintels, all resting on foliate brackets (stripped at No. 22). The second floor windows have segmental arches and exhibit shallow raised eyebrow lintels and molded sills. The third floor windows are also segmental-arched and have molded sills, but no lintels. Bracketed cornices with bead and reel rims surmount each house.

Nos. 26-32 were erected c. 1867 by Lawrence Kane (see 29-31½ South Elliott Place) and are very similar to Nos. 4-10 South Portland Avenue. With the exception of the door lintel and keystone at No. 32, all four houses are identical and all use the baroque forms favored by Kane. Typical high stoops, all originally ornamented with cast-iron balustrades and octagonal newel-posts topped by iron balls, as at No. 30, lead to double doors beneath transoms. Although badly spalled, No. 26 best retains its facade details. The paneled piers of the doorway enframement of this house are accented by extremely bold foliate brackets and keystone, each bracket being ornamented by two banded cartouches. The brackets support an ornate lintel, identical to those found on other Kane houses on this block. Here the door lintel is raised above an incised panel. The lintel at No. 32 is the arcuated form, also favored by Kane (see 8 and 10 South Portland Avenue) and the keystone of this door enframement is ornamented by a banded cartouche. At No. 26 the typical tall rusticated basement has segmental-arched openings that are raised above inset panels. The basement windows are protected by iron guards and are ornamented by keystones. A deep table sill, resting on foliate brackets, separates the basement and parlor floors. The narrow, full length parlor floor windows and smaller upper story openings are all topped by lintels that are reduced copies of the door lintel. The upper story windows are further ornamented by shallow molded sills resting on small corbel blocks. A wooden cornice with segmental-arched fascia, modillions and ornate foliate brackets tops this house. The door enframement panels have been at least partially stripped or stuccoed at all of the other houses and No. 30 has also lost its table sill. All four buildings were sold in 1867-68: No. 26 to New York City lawyer Nathaniel B. Hoxie, No. 28 to New York City shiphandler Jonas Smith and No. 32 to John H. Hebert, an oil broker.

No. 34 is a four-story neo-Grec style house with basement designed by architect C.B. Sheldon in 1880 for Brooklyn builder George W. Brown. Brown, who was "in the foremost rank of builders,"¹ was born in Columbia, Pennsylvania, in 1825 and came to Brooklyn in 1842. He erected a large number of houses along Fulton Street and Lafayette Avenue, but was ruined in the panic of 1857. His business revived in the 1860s, and Stiles reported that "his name is attached to more conveyances of real estate than that of any other man in Kings County."² Brown erected many Italianate and neo-Grec style houses in the Fort Greene district.

The original stoop of No. 34 has been removed and replaced by a neo-Classical basement entrance with a segmental-arched pediment. The neo-Grec doorway enframingent, however, still survives with its incised brackets supporting an eared lintel with central pediment form and decorative incised ornamental forms. The most notable feature of the house is its full-height, two-sided, chamfered bay. All of the window openings of the house, with the exception of the unornamented segmental-arched basement windows with their iron guards have full entablatures with stylized forms that include eared lintels with central pediment forms, carried on brackets, corbel blocks beneath the sills, and incised foliate decoration. The cornice of the house has been removed.

Nos. 36 and 38 were erected c. 1866 by Thomas B. Jackson and are identical to the houses described at Nos. 22-24 South Portland Avenue. As at those houses, the stoop walls, areaway parapets and ironwork of Nos. 36-38 are later additions as is the door at No. 36. The brackets of the door at No. 36 and of the door and window at No. 38 have been stripped. The cornice brackets at No. 36 have also been stripped and No. 38 has been provided with a later cornice.

Nos. 40-50 were built by Lawrence Kane (see 29-31½ South Elliott Place) c. 1864, and in their use of unusual and ornate decorative forms they are typical of Kane's work. Although certain details have been changed, most of the row remains as built. The high stoops, segmental-arched door openings with recessed round-arched double doors (removed at No. 40), rusticated basements with segmental-arched windows with iron guards (replaced at Nos. 46-48), full-length first floor windows, table sills resting on foliate brackets (stripped at No. 42), and the shallow molded sills of the upper story windows are all typical of Italianate motifs. More unusual are Kane's lintels and extraordinarily ornate lintel and cornice brackets (altered at No. 50). These forms are almost identical to those found at Nos. 26-30 South Portland Avenues. Nos. 48 and 50 are the only houses of the row to retain their original stoop ironwork, and only No. 48 has the extremely heavy, bulbous newel-posts that once stood in front of each house of the row. No. 46 has an added slate mansard roof with a pair of pedimented dormers and ornate cast-iron cresting. The outer pairs of double doors beneath round-arched transoms at Nos. 42, 44 and 46 are later additions. The transom at No. 42 was removed from another house, and the address "270" is still engraved on it. The doors at Nos. 44 and 46 date from c. 1890.

In 1865 Kane sold No. 40 to Richard C. Gurney (1846-1903), a member of the wholesale lumber firm of C.S. Langdon & Co. of No. 68 Broad Street, Manhattan; No. 42 was sold in 1865 to Parley A. Dailey a New York City clothing merchant; No. 46 was sold in 1866 to Edward L. Kalbfleisch (1837-1905), a

dealer in chemicals and a Brooklyn Park Commissioner: No. 48 was sold in 1865 to Chester Billings, a jeweler.

Nos. 52 and 54 are a pair of houses built by Lawrence Kane (see 29-31½ South Elliott Place) c. 1864. The row is very similar in its decorative details to Kane's buildings at Nos. 16-20 South Portland Avenue. The major difference between this row and the one discussed earlier is that Nos. 52-54 have eyebrow door lintels and shallow segmental-arched second floor window lintels rather than the slab door lintels and shallow eyebrow window lintels of Nos. 16-20. The door lintels of Nos. 52-54 are raised above elements with central rondels flanked by panels. Other typical Italianate details include the rusticated basements, floor-length parlor floor windows with slab lintels carried on foliate brackets, molded sills, and bracketed wooden cornices, with arched fascias. No. 52 has an early 20th-century glass and iron basement entrance that replaces one of the basement windows and No. 54 has late 19th-century stained-glass transom lights in the parlor floor windows. As with many of the houses on this street, the stoop walls, areaway parapets and ironwork are later additions replacing the original cast-iron elements. The earliest occupants of these houses were both Manhattan merchants—William Chrisfield at No. 52 and Walter Alexander Bass at No. 54. Chrisfield only lived here for a short time before moving to 43. South Portland Avenue.

Nos. 56 and 58 are a pair of neo-Grec style houses designed in 1883. They are typical of the buildings designed by Charles Werner for the builders Litchfield & Dickinson. No. 58 retains most of its original form. This three-bay wide house is three stories high and is raised on a tall basement. The areaway and stoop of the building are ornamented by heavy cast-iron railings with bold newel-posts and gateposts that were all originally topped by anthemion forms (one newel-post is missing). The stoop leads to a pair of recessed double doors beneath a segmental-arched transom. The top third of the doorway enframingent piers are incised with parallel lines that are topped by square rosettes. Simple incised brackets and a cove ornamented by rosettes support a table lintel that serves as a deep sill for the floor-length second story window above the door. This lintel was originally ornamented by a cast-iron cresting, a small part of which is still extant. To the left of the door is a full-height, two-sided chamfered bay. At the basement level flat-arched windows in grooved enframingents are topped by stylized incised lyre forms.

The parlor floor level of the bay is treated as a single unit with tall one-over-one plate glass windows, each flanked by a pilaster ornamented with parallel incised lines on its top third. These pilasters support an architrave that is ornamented with incised rosettes and stylized lyre forms that, as on the basement level, serve as pseudo-keystones to the grooved flat-arched windows. The frieze is ornamented with short vertical incised lines and is topped by a molded cornice. The chamfered facade of the parlor floor level also serves as a pilaster and supports an unornamented entablature. The windows of the upper floors have full enframingents ornamented by incising and rosettes. The raised and projecting lintels have eared ends and a centrally located carved and incised shield form flanked by ornate incising.

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The wooden cornice of the house, although deteriorating, is notable for its dwarf columns that support projecting pendants. No. 56 has had a fourth story added, its ironwork replaced, and its stoop removed and replaced by a basement entrance. This house was sold in 1884 to Salvatore Cantoni, a Wall Street banker.

No. 60 is the only frame building on South Portland Avenue. Now covered by stucco, the house is one of the earliest on the street, erected c. 1852 by William B. Nichols. The house is a simple three-story Italianate style structure, its most notable feature being its bracketed wooden cornice and the lovely areaway ironwork. The building had severely deteriorated, but has recently been restored.

Nos. 62-68 are a lovely row of simple brick early-Italianate houses built c. 1852 by Brooklyn builder William B. Nichols. Although it has lost its original stoop and areaway railings, No. 68 has best retained its original flavor. The stoop leads to a pair of beautiful paneled double doors topped by a simple stone lintel. The sunken basement is separated from the upper stories by a stone beltcourse that also serves as the lintel for the rectangular basement windows and the sills for the full-length parlor floor windows. The basement windows have typical iron guards. All of the upper story windows have flush stone lintels and simple rectangular projecting sills. A simple bracketed wooden cornice surmounts the house. All of the ironwork on the row is of later date, as are all of the doors except for that at No. 68. The pressed-metal window and door lintels at Nos. 62 and 64 are also later additions.

Nos. 70 and 72 South Portland Avenue are a pair of early-Italianate houses erected c. 1853 by George B. Brown, a local builder (see No. 34 South Portland Avenue). These brick houses are three stories high and rest on sunken basements. A low stoop, paired with that at No. 72 leads, at No. 70, to very fine, recessed, paneled, double doors. There is virtually no ornament on the house. All of the openings have simple flush lintels and the windows are articulated by narrow rectangular sills. A wide stone beltcourse separates the basement and parlor floors. Both houses are topped by wooden bracketed cornices. No. 70 retains most of its original Italianate cast-iron railings. The window sash at No. 70 and the stoop walls, ironwork and pressed-metal door enframingent and window lintels at No. 72 are all later additions.

The remainder of the block is not included in the district.

SOUTH PORTLAND AVENUE, east side between DeKalb and Lafayette Avenues.

No. 1 South Portland Avenue is the only free-standing mansion in the district. This impressive house, designed by the New York City architect Edward Kendall in 1878 in the style of a Roman palazzo, is rather late in date for a pure Italianate-style structure. Edward Kendall (1842-1901) was a prominent member of the New York City architectural profession in the late 19th century. Born in Boston, Kendall was educated in a Boston Latin school. After graduation he entered the office of Boston architects Gridley J.F. Bryant (1816-1899) and Arthur Gilman (1821-1882), remaining with them until c. 1865. In 1868 Kendall and Gilman formed a partnership in New York. This partnership lasted for only a year, after which Kendall set up his own practise. Among his more notable works were the Robert and Ogden Goelet mansions, both on Fifth Avenue, the Methodist Book Concern on Fifth Avenue and the Washington Building on Battery Park. He also designed many houses and commercial buildings in New York and elsewhere, including 57-63 Greene Street (1876-77) and 64-68 Wooster Street (1898-99), both in the SoHo-Cast Iron Historic District. Kendall was president of the New York City chapter of the American Institute of Architects from 1884-89 and president of the national A.I.A. from 1891-92.

The brownstone dwelling at 1 South Portland Avenue is a three-story, three-bay structure. The detailing is quite restrained giving the building a simple, rich elegance. A beautifully proportioned stoop leads to a pair of double doors set beneath a glass transom, and the iron frame of a glass canopy. The paired doors are turn-of-the-century iron and glass and the inside double doors are of stained glass and have magnificent hardware. The doorway enframingent is restrained in its use of ornament, with stylized Composite pilasters resting on plinths and supporting a full entablature. The house sits on a rusticated basement that is separated from the upper floors by a beltcourse. The crisply cut window openings of the house are all surrounded by simple enframingents with raised cornices. Narrow beltcourses at each level also serve as window sills; those of the upper floors are supported by small corbel brackets. The parlor floor sills are supported on simple projecting panels. All of the windows of the central tier are French windows; the other windows being more typical one-over-one plate-glass units. Quoins articulate the ends of the facade and a simple wooden cornice tops the house. The stoop and areaway are adorned by tall, elegant wrought-iron railings and open-work newel-posts (the ironwork is probably of a later date). The stucco and brick south facade is ornamented by stained-glass windows and a curving one-story wooden conservatory with round-arched windows and a slate roof. The DeKalb Avenue facade is built of brick with brownstone detailing and is most notable for its three-sided, full-height bay with ornamental inset brick panels.

The house was built by Horace J. Moody, a Brooklyn builder and real estate dealer with offices in Manhattan. The first resident of the house was Col. Nathan Turner Sprague (1828-1903), "one of the best known citizens of Brooklyn." ³ Sprague was born in Mt. Holly, Rutland County, Vermont. In Vermont he worked in a general store before becoming a prominent local farmer.

He was president of the Branden Farmers and Mechanics Club, the Vermont Marion Sheep Breeders Association, and the American Agricultural Society, as well as being a Vermont state legislator. Although Sprague bought the South Portland Street house in 1879, it did not become his permanent residence until 1883 when he moved to Brooklyn and established the Sprague National Bank which was located on Atlantic and Fourth Avenues. He later helped to find the City Savings Bank of Brooklyn located on the corner of Fourth and Flatbush Avenues.

Nos. 3 and 5 have been omitted from the street numbering.

No. 7 is a large and impressive transitional Second Empire/neo-Grec mansion erected in 1876 by Brooklyn builder Horace Moody. The quoined, five-bayed brownstone structure rises three-and-one-half stories above a rusticated basement that is pierced by segmental-arched windows with paneled keystones. A high stoop leads to a centrally-placed, round-arched doorway enframing with stylized neo-Grec brackets and keystone supporting a segmental-arched pediment. The doorway enframing is flanked by pairs of full-length parlor floor windows that rest on shallow projecting sills. The window enframing piers are paneled and are surmounted by brackets and pediments similar to those ornamenting the doorway. The upper story windows in the central bay have bracketed enframings supporting triangular pediments. All of the other windows are crowned by slab lintels. All of the windows on the second and third floors have molded sills resting on small neo-Grec corbel blocks. The house is topped by a slate mansard roof pierced by three pedimented dormers (this floor is abandoned and one dormer has disintegrated). Cast-iron balustrades and octagonal newel-posts enclose the areaways and line the stoop. On the brick northern facade of the house is a full height quoined extension. The original resident of the house was Abram Quereau, a commercial merchant with offices at 51 Stone Street, New York.

Nos. 9 and 11 have been omitted from the street numbering.

Nos. 13-19 comprise a row of four Italianate brownstones erected c. 1866 by Brooklyn builder Lawrence Kane (see 29-31 $\frac{1}{2}$ South Elliott Place). With the exception of the stoop that has been removed at No. 13 the row retains most of its original details. As with other Italianate residences, high stoops lead to recessed double doors set into round-arched enframings with segmental-arched pediments that rest on foliate brackets. The rusticated basements are pierced by segmental-arched windows that are protected by iron guards (missing at Nos. 17 and 19). The floor-length parlor windows have table sills and eyebrow lintels, all resting on foliate brackets (sills missing at Nos. 13 and 15 and the lintel brackets stripped at No. 19). The upper windows have shallow raised eyebrow lintels and molded sills on corbel blocks. Wooden cornices with modillions and foliate brackets crown each house. All of the houses were sold by Kane in 1866; No. 17 to George H. Taylor, a New York City dry goods merchant.

South Portland Avenue

Nos. 21 and 23 are a pair of transitional Second Empire/neo-Grec houses erected c. 1875 by Lawrence Kane (see 29-31½ South Elliott Place). The three-story houses are raised on tall rusticated basements pierced by segmental-arched windows and are surmounted by slate mansards. Wide stoops with heavy cast-iron balustrades and extremely tall, octagonal newel-posts lead to double doors recessed into ornately-carved door enframements with segmental-arched pediments. The full-length parlor floor windows also have segmental-arched pediments and these rest on unusual attenuated brackets (identical to those at No. 7). These window enframements have continuous table sills supported by foliate brackets. The upper story windows are topped by slab lintels. Bracketed wooden cornices with paneled fascias surmount the third floor. The mansards rise above these cornices. Each mansard was originally pierced by two pedimented dormers, all but one of which has been altered. Both areaways retain their original cast-iron balustrades and No. 21 has one original gatepost. In 1876 the houses were sold to two New York City merchants, Julius Freudenthal at No. 21 and Henry Lesinsky at No. 23, both of whom had offices at 45 Walker Street.

Nos. 25-27 are a pair of transitional Italianate/neo-Grec brownstone houses that, like their neighbors at Nos. 21-23, were erected c. 1875 by Lawrence Kane (see 29-31½ South Elliott Place). Typical of the houses on South Portland Avenue, this pair is three stories resting on a tall rusticated basement pierced by segmental-arched windows with iron guards and keystones. The massing and ornament of the houses is basically Italianate with full window enframements, simple molded lintels and sills on corbels. The pedimented door enframement exhibits inset paneled piers and stylized neo-Grec keystones and brackets. Double doors beneath arched transoms are recessed into the enframements. At No. 27 cast-iron balustrades line the stoops and areaway, and a single newel-post and a single gatepost are still extant. Both houses were sold in 1876; No. 25 to Samuel E. Belcher and No. 27 to William French, a real estate broker who purchased the house on speculation and did not live there.

Nos. 29-29A are a pair of neo-Grec brownstones designed in 1878 by Brooklyn architect Charles Mushlet for Bernard Fowler. Both of these houses remain basically intact. The high stoops of the houses are ornamented with stylized cast-iron balustrades and heavy bulbous newel-posts (missing at No. 29A). The stoops lead to lovely paneled double doors recessed into round-arched enframements that exhibit incised piers, paneled spandrels, and stylized keystones and brackets that support segmental-arched pediments. Behind the cast-iron areaway railings (missing at No. 29) rise tall basements with arched windows with iron guards. Stylized pilaster forms, each articulated by an ornamental beltcourse and ornamental capital, further enhance the basement facades. The parlor floor windows have full enframements with projecting sills and molded lintels, all of which rest on stylized corbel blocks that flank recessed panels. The upper story enframements are similar, but lack these panels. Extremely fine wooden cornices with brackets and paneled fascias complete these two houses. In 1878 No. 29 was purchased by Frances Page, a widow and No. 29A by William E. Goodridge, an insurance agent.

South Portland Avenue

No. 31 is a small neo-Renaissance style tenement that dates from the early 20th century. The basement and first story of this building are built of brownstone while the upper stories are brick ornamented with brownstone belt-courses and terra-cotta window enframements. A garland, terra-cotta cornice tops the building. A low stoop leads to a round-arched entrance that is flanked by attached Corinthian columns that are raised on plinths and support a full entablature. The most notable feature of this building is its full-height swell-bay which rises to the right of the doorway. All of the second and third floor windows openings are ornamented by terra-cotta enframements with garlanded friezes. The upper story enframements are of unornamented terra cotta. Stone beltcourses run across the upper stories and serve as window sills. Very fine wrought-iron fences and cast-iron newel-posts and fence-posts ornament the stoop and areaway.

Nos. 33-37 are three brownstone houses erected c. 1867 by Brooklyn builder Thomas Skelly. These houses are typical Italianate structures using such details as rusticated basements, foliate brackets, table sills, segmental-arched door enframements, eyebrow lintels, round-arched doorways and bracketed wooden cornices. No. 33 retains its original cast-iron railings but its newel-posts are missing. All of the houses have iron basement window guards. No. 35 has had its stoop removed, and all of its moldings stripped. In 1867 No. 33 was sold to Emerson M. Knowles, a New York City stockbroker who lived here briefly before moving to 1 South Oxford Street.

No. 39 was erected c. 1866 by builder Thomas Skelly and is practically identical to Nos. 33-37 with the exceptions of its segmental-arched basement windows and its doorway enframement piers that lack rondels. The fourth story was added to the house in 1881 by architect Marshall J. Morrill. The stoop walls and areaway parapets are later additions. In 1866 the house was sold to Nelson H. Benson, Jr., a New York City grocer.

Nos. 41-43. Like Nos. 33-37 and 39, Nos. 41-43 were erected by Brooklyn builder Thomas Skelly c. 1866. The houses are virtually identical to Nos. 33-35, except that their basement windows are segmental arched and the corbel blocks of their table sills are smaller. Both houses retain their original cast-iron railings, and their original octagonal newel-posts and gateposts. In 1868 No. 41 was sold to Theodore Chichester, a clerk, and No. 43 was sold to William Chrisfield who moved here from 52 South Portland Avenue where he had lived for two years. Chrisfield (1815-1880) was a prominent dealer in drugs and pharmaceuticals.

No. 45 is an Italianate brownstone house erected c. 1866 for Thomas Connolly and sold to a New York City flour merchant, Richard S. Homan. The house is a typical Italianate structure with high stoop, paneled door enframement with foliate brackets and eyebrow lintel, rusticated basement, extremely fine paneled double doors, projecting eyebrow window lintels on the parlor floor, molded lintels and projecting sills above and a wooden bracketed cornice. The stoop railings are original, but the areaway railings and newel-posts are later additions.

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No. 47 is an Italianate row house that has had its stoop and ironwork removed and a basement entrance added. As with most of the Italianate row houses on South Portland Avenue, this house is three stories raised on a tall rusticated basement. Other Italianate motifs include a segmental-pedimented door enframingent and eyebrow window lintels, all resting on foliate brackets and a bracketed wooden cornice.

Nos. 49-57 are a row of five typical Italianate houses erected c. 1866. Although built as a uniform row, it is difficult to determine who the builder was since the building lots were frequently exchanged between three builders who were active in the area--Richard Claffy, John Magilligan and William Flanagan. These houses use fairly traditional Italianate forms including round-arched door enframingents with segmental-arched pediments resting on foliate brackets, rusticated basements, table sills, eyebrow lintels and wooden bracketed cornices. No. 55 retains its original Italianate cast-iron railings. The neo-Grec style ironwork at Nos. 51 and 53 was probably added in the 1870s. The stoop walls, areaway parapets, and ironwork at Nos. 49 and 57 are of a later period. The table sills have been removed at No. 55. These houses were sold in 1866-67--No. 49 to New York City lawyer Charles C. Converse, No. 51 to D.M. Bacon, an umbrella merchant, and No. 55 to Valentine Snedeker, a clothing merchant.

Nos. 59 and 61 are a pair of unusually tall Italianate brownstone residences. Both houses are four stories raised on tall rusticated basements, and both were erected c. 1867. Like the houses at Nos. 49-57, the builders of these houses remain obscure since the lots were transferred between William Flanagan and Michael Murray, two Brooklyn builders. Both houses have suffered alterations. At No. 61 the original stoop with its cast-iron balustrades and newel-posts leads to double doors with a rectangular transom. The doors are recessed into an enframingent ornamented with foliate brackets and keystone that support a segmental-arched pediment. No. 59 has a round-arched enframingent that is missing its bracketed pediment. The ironwork of No. 59 has been replaced by masonry walls. No. 59 retains all of its original eyebrow lintels supported on console brackets. The moldings have all been removed at No. 61. Both houses have table sills on their parlor floors (brackets stripped) and bracketed wooden cornices. In 1867 No. 59 was sold to John Wood, a machinist, and No. 61 to Colman Benedict, a New York City stockbroker.

No. 63, built c. 1868 by builder John Seely is very similar to the Italianate brownstones at Nos. 59-61. Like those houses No. 63 is four stories resting on a tall rusticated basement. The building retains its original cast-iron railings, pedimented door enframingent, and wooden cornice. All of the window enframingents have been shaved. In 1968 the house was sold to Joseph A. Burr.

No. 65 is a transitional Second Empire/neo-Grec style house erected c. 1875 by Brooklyn builder George W. Brown (see 34 South Portland Avenue). A wide stoop leads to new double doors that are set into an enframingent with oblong-paneled piers and stylized brackets and keystone supporting a projecting angled lintel. The lintel supports a second story angled bay. The three-and-one-half-story house is raised on a tall rusticated basement with

FG-HD

South Portland Avenue

vermiculated stone blocks and round-arched windows with iron guards. All of the facade windows have full enframements with raised lintels and paneled friezes. The full-length parlor floor windows share a large table sill that rests on brackets. The third story is topped by a wooden bracketed cornice that supports a slate mansard roof. This mansard has ~~two~~ pedimented dormers with round-arched windows. All of the bold cast-iron remains intact.

No. 67-75 is the side elevation of the house described at 91 Lafayette Avenue.

FOOTNOTES.

1. Henry R. Stiles, The History of the County of Kings and the City of Brooklyn, New-York (New York: W.W. Mundell & Co., 1884), p. 859.
2. Ibid, p. 840.
3. New York Times, May 24, 1903, p. 3.

VANDERBILT AVENUE



286A-290; William Tubby, architect, 1889.



292-298; Thomas B. Jackson, architect/builder, c.1877-1878.

VANDERBILT AVENUE

Vanderbilt Avenue was named for local landowner and politician John Vanderbilt.

VANDERBILT AVENUE, west side between DeKalb and Lafayette Avenues.

No. 264-270 is the side facade of the house described at No. 248 DeKalb Avenue.

Nos. 272-276 are a group of modest French Second Empire style houses erected c. 1871 by builder William O. Purdy. The ornament on these houses is very simple with rather awkward doorway enframements composed of pilasters supporting shallow triangular pediments, plus rusticated basements, segmental-arched window lintels, bracketed wooden cornices and slate mansards with pairs of dormer windows with segmental-arched roofs. No. 276 is the only house to have a section of its original areaway ironwork and all of the stoops have new iron railings. The dormer windows of Nos. 274 and 276 have been enlarged. At No. 274 they cut into the original cornice, but at No. 276 the cornice has been removed.

No. 278 is a simple three story Italianate house erected by either William or Abram Purdy c. 1865. The brick building is raised on a high rusticated basement and ornamented with simple decorative forms including a slab doorway lintel resting on brackets (stripped), molded lintels, projecting sills and a wooden bracketed cornice.

Nos. 280-284 are a row of three neo-Grec brownstone houses designed in 1879 by Brooklyn architect L.W. Seaman, Jr. for Abram Purdy. The narrow houses have typical neo-Grec decorative forms including a doorway enframement with grooved, incised piers (altered at No. 284) and stylized brackets, full window enframements with incised decoration, and wooden cornices with stylized brackets. No. 282 retains its original cast-iron railings and heavy newel-posts topped by urn motifs. In 1880 Purdy sold No. 280 to James Foster, Jr., No. 282 to Charles H. Hooper, a bookkeeper, and No. 284 to Edward L. Harriott, a clerk.

No. 286 is a small two-story French Second Empire style brownstone residence with Mansard erected c. 1868 for William O. Purdy. The house has a low stoop leading to an entranceway surmounted by an eyebrow lintel supported on foliate brackets. A three-sided, full-height bay rises to the right of the doorway. The parlor floor windows rest on sills supported by paneled brackets that flank a paneled plaque. All of the windows have molded eyebrow lintels, and the second story windows have molded sills. A wooden bracketed cornice supports the slate mansard that is pierced by three round-arched dormer windows. A lovely iron cresting runs along the ridge of the mansard. The areaway ironwork is original. The windows of the front facade of the bay have been closed up.

Vanderbilt Avenue

Nos. 286A, 288, 288A, 290. These four narrow Romanesque Revival-Queen Anne style houses were designed in 1889 by William Tubby and built by the Morris Building Company for Charles Pratt. William Tubby (1858-1944) was born in Des Moines, Iowa, and studied at the Brooklyn Polytechnic Institute and in the office of Brooklyn architect Ebenezer L. Roberts. He was the architect for Charles Pratt's Morris Building Co. and in 1890 opened his own office and designed many buildings in Brooklyn including the Charles Millard Pratt residence on Clinton Avenue (1893) and the 83rd Precinct Police Station (originally the 20th Precinct) in Bushwick, a designated New York City Landmark. Oil magnate Charles Pratt lived around the corner on Clinton Avenue and owned a great deal of land in Brooklyn. His firm, the Morris Building Co., erected many row houses in Brooklyn, most designed by Tubby.

These extremely narrow (13'3") houses are built of deep-red brick with rock-faced sandstone basements and doorway lintels. The paired stoops lead to paneled doors beneath clear-glass transom lights surmounted by the rock-faced lintels, each ornamented by foliate end forms. Smooth-faced stone bands continue the line of the doorway lintels and serve as lintels for the large rectangular parlor floor windows. The round- and flat-arched upper story windows are arranged symmetrically across the facade of the row. The rectangular windows have splayed voussoirs of terra-cotta molded to resemble pressed brick and the voussoirs of the round-arched windows are of a similar terra cotta form. These arches spring from bands of terra-cotta egg-and-dart moldings. The upper sash of the rectangular windows of the third floor are composed with a border of small square panes of glass. Terra-cotta panels, most with sun burst motifs, are placed on the facade where the two pairs meet and between the pairs of round-arched windows at the third floor. A corbelled brick, terra-cotta and galvanized-iron cornice surmounts the row of houses. All of the stoop and areaway wrought- and cast-iron railings are still in place.

No. 292 is a three story Italianate brownstone residence erected in the 1860s. The house has a rusticated basement, table sills and an ornate wooden cornice, but is most notable for its segmental-arched window and doorway openings with simple fill enframements topped by segmental-arched lintels. The stoop walls and areaway parapets are later additions.

No. 294 has been omitted from the street numbering.

Nos. 296-316 are the rectory, church and school of Queen of All Saints, described at 201-209 Lafayette Avenue.

VANDERBILT AVENUE, west side between Lafayette and Greene Avenues.

Nos. 318-364 are the playground and side arcade of Bishop Loughlin High School, described at 91-99 Greene Avenue.

VANDERBILT AVENUE, west side between Greene and Gates Avenues.

Nos. 366-372 is the side elevation of the building described at 90-92 Greene Avenue.

No. 374 is a transitional French Second Empire/neo-Grec style brownstone residence. The main feature of the facade of this quoined, two story structure with mansard is a two story, three-sided bay with rusticated basement that projects to the left of the entryway. The doors are set into a typical enframingent with paneled piers, foliate brackets and keystone, and segmental-arched pediment. The long, parlor floor windows have sills supported on paneled blocks that flank a recessed plaque. The segmental-arched lintels of these windows are supported on foliate brackets. The second story windows have projecting sills and segmental-arched lintels. The slate mansard has two dormer windows. The dormer over the projecting bay is an unusual tripartite form. A large pedimented central section is flanked by smaller recessed windows. A single, pedimented dormer is located above the doorway bay. These dormers are ornamented with angled neo-Grec brackets.

Nos. 376-408 (378 has been omitted from the street numbering) are sixteen transitional Italianate/neo-Grec brownstone residences designed and built by Brooklyn builder/architect Thomas B. Jackson. These houses can be divided into four groups of four houses each. The massing of all of these houses is identical. There are subtle differences in the detailing of each group. The houses are basically Italianate in form, but the details have a neo-Grec feeling. The three-story houses are raised above smooth-faced basements ornamented by raised beltcourses with parallel incised grooves. The beltcourses at Nos. 376-384 are slightly different from those on the other houses. The doorway enframingents have oblong paneled piers and stylized foliate brackets and keystones that support triangular pediments. The foliate brackets at Nos. 402-410 are of a different form than those on the other houses. All of the windows have full enframingents, those of the first and second floors having lintels raised above friezes ornamented with incised carving of two designs. The parlor floor sills rest on simple foliate brackets that flank recessed panels. No. 376 differs from the rest of the row in that the doorway bay projects out to meet the facade of the house at No. 374. All of the houses are crowned by wooden modillioned cornices with paneled fascias. Bold cast-iron railings with octagonal newel-posts topped by acorns, a symbol of hospitality, line the stoops. The areaways are enclosed by cast-iron fences with small gateposts and the basement windows have iron guards.

The detailing of the row remains in an incredibly fine state of repair. The stoop ironwork remains at all of the houses except Nos. 386, 390, 400, 406 and 408, although Nos. 376, 384, 392 and 402 are also missing newel-posts. All of the areaway ironwork and all of the facade ornament remains in pristine condition. Only Nos. 382, 396, 400 and 408 have had their double doors removed.

Nos. 376-384 were erected c. 1879. In 1879 Jackson sold No. 382 to David M. DeWitt, assistant corporation counsel of Brooklyn. Nos. 386-392 were erected c. 1878. In 1879 No. 386 was sold to Helen A Davis, a widow. In 1878 No. 388 was sold to Charles E. Tuthill, (d.1903) principal of P.S. 25 at Sumner and Lafayette Avenues, No. 390 to George W. Ketchum, a tailor, and No. 392 to Daniel Van Nostrand, a poultry merchant. Nos. 394-400 were erected c. 1877. In 1878 No. 396 was sold to Robert W. Derby and in 1877 No. 398 was sold to William H. Walton, a machinery merchant, and No. 400 to James H. Sturgen, a broker. Nos. 402-408 were erected c. 1874. In 1874 No. 404 was sold on speculation to Sylvester Groesbeeck who lived at No. 424. In 1876 No. 406 was sold to Henry F. Williams, a butcher.

Nos. 410-416 and 418-432 are two rows of twelve almost identical Italianate brownstone houses built by Brooklyn builder/architect Thomas B. Jackson c. 1872. The buildings are fairly simple three-story structures raised above rusticated basements. The houses have paneled, segmental-arched doorway enframements supported on foliate brackets raised above spandrel panels that vary slightly at the two rows. All of the windows have smooth, shallow projecting drip lintels topped by projecting molded cornices. Molded sills resting on corbel blocks project below the second and third floor windows. Each residence is crowned by a wooden modillioned cornice with a paneled fascia.

With the exception of No. 432 which has had its cornice removed, parlor floor windows shortened, doors replaced, and a fire escape added, the row remains virtually intact. The heavy cast-iron stoop railings and octagonal newel-posts are missing at Nos. 410 and 412 and the newel-posts alone are missing at No. 422. All of the houses retain their areaway fences and iron basement window guards. The iron and glass double doors at No. 414 are an early 20th century replacement and the window sash at No. 208 is an alteration.

In 1872 Jackson sold No. 420 to Charles B. Hogg (d. 1911) of Standard Oil, No. 422 to Edward Kimpton, a stationer, No. 424 to Sylvester Groesbeeck a manager who also owned No. 404, Nos. 426-432 to William E. Bolles, a paper merchant who lived at No. 430 and sold No. 426 to Ann A. Phelan, a widow, and No. 428 to Michael Nevin, a book dealer, both in 1872. In 1873 Jackson sold No. 418 to Erastus New, a lawyer. Jackson retained title to Nos. 410 and 412 for many years, selling No. 410 to T. William Slocum, an agent, in 1889, and No. 412 to John Haupt, a barber, in 1890.

No. 434 is a modest French Second Empire style brick structure that is not as impressive as the rest of the houses on the street. The building was erected c. 1866 by builder Nicholas Duryea and the first known resident of the house was William A. Ellis, a surveyor who purchased the property in 1875. The details of the structure are quite simple with a pedimented stone doorway lintel, flat stone window lintels, simple projecting sills, and a mansard roof with two domers. The cornice of the house has been removed. The Queen Anne style multi-paned double doors are a lovely, but later addition. The stoop and areaway are lined with very fine cast-iron railings.

The vacant lot at Nos. 436-442 is not included in the district.

WASHINGTON PARK



192, portico; Marshall J. Morrill, architect, 1881.

185; Joseph Townsend, builder, c.1866.

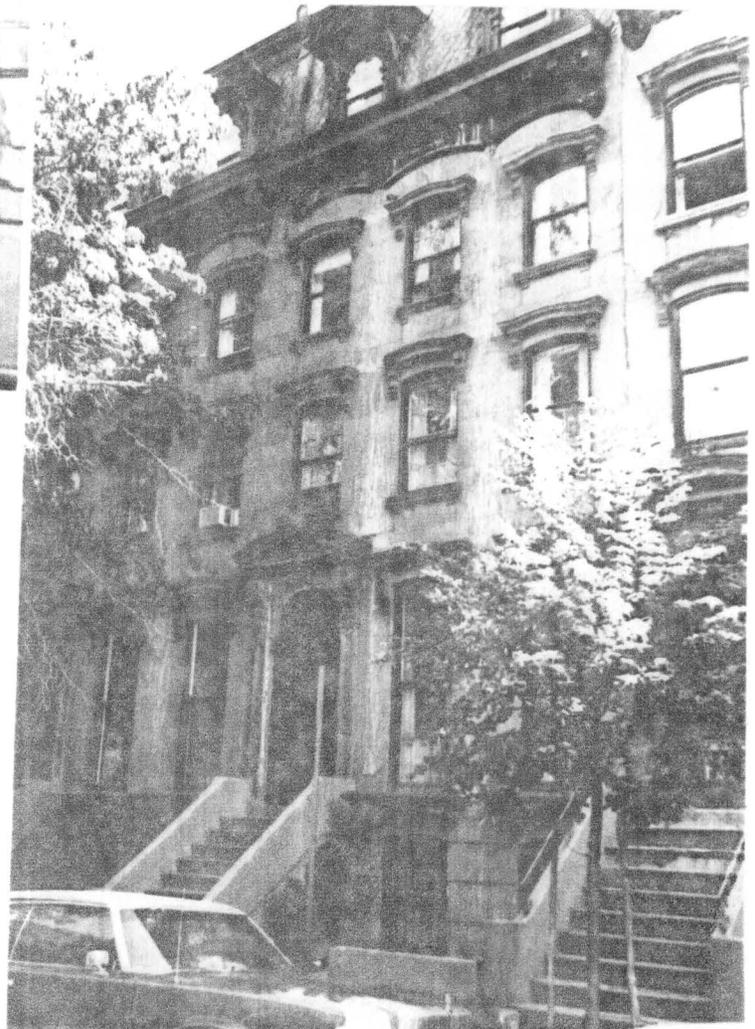


Photo credit: Andrew S. Dolkart,
Landmarks Preservation
Commission

WASHINGTON PARK

Washington Park is the name of that part of Cumberland Street that fronts onto Fort Greene Park (originally called Washington Park).

WASHINGTON PARK, east side between Myrtle and Willoughby Avenues.

The street numbering is continuous with even and odd numbers on the same side.

No. 147-157 is the side elevation of 320 Myrtle Avenue and is outside of the historic district.

No. 158 is a neo-Grec row house designed in 1878 by architect R. Van Brunt. The house was built for Andrew Nelson who sold it in 1879 to George Wilson (1836-1908), secretary of the New York Chamber of Commerce. The house has sustained a number of alterations including the removal of window lintels, but it still retains a rusticated basement, the stylized doorway-enframing brackets and keystone that support a segmental-arched pediment, full window enframements with sills resting on small angular brackets, and a wooden bracketed cornice.

Nos. 159-163 are the only unified row of multiple dwellings within the district. The five buildings, each built to house four families, were designed by Brooklyn architect W.H. Hall in 1877 and built by Henry and Isadora Mangels who lived at 185 Washington Park. These neo-Grec houses retain most of their original decorative detail including doorway enframements with stylized brackets, eared lintels, central rosettes and incised carving, full window enframements with eared lintels, rosettes and incised decoration, two-sided full height bays and wooden bracketed cornices with ornate panels.

Nos. 164-168 are a row of five transitional French Second Empire/neo-Grec row houses erected c. 1869-70 by Brooklyn builder/architect Thomas B. Jackson. The houses all originally had three full stories, high rusticated basements and slate mansard roofs. The most notable features of the row are the doorway and window enframements. The doorways are enframed by paneled piers with simple incised console brackets that support triangular pediments. The windows all have full enframements with brackets similar to those of the doorway, but supporting slab lintels. At the full length parlor floor windows, the brackets flank plaques with recessed panels and centrally placed decorative medallions. A single table sill extends under these windows at each house with a deep, modillioned wooden cornice with a paneled fascia tops the third story of each house. Mansard roofs, each with two dormer windows, rise above the cornices. Much of the original balustraded cast-iron work is still extant. At Nos. 165 and 168 the window enframements have been stripped and the triangular doorway pediments removed. The stoop has been removed at No. 167 and No. 168 has had its mansard removed and a full fourth story added. In 1870 Jackson sold No.

No. 165 to Thomas Murphy, an auctioneer. In 1871 No. 165 was sold to Wall Street lawyer Oliver H. Holden. No. 167 was sold to Horace M. Warren in 1869. Warren was the proprietor of H.M. Warren & Son, a morocco leather factory located in Williamsburg. The factory was organized to "tan and dress entire sheep skins for shop makers' and book-binders' use."¹

Nos. 169-172 was originally a row of four identical Italianate houses all of which have been considerably altered with the exception of No. 172 which still retains a doorway enframingent that is composed of paneled piers, bold foliate brackets and keystone, and segmental-arched pediment. All of the bracketed eyebrow window lintels and projecting sills on corbel blocks, as well as the wooden bracketed cornice are in place. The original cast-iron stoop and areaway railings, octagonal newel-posts and square gateposts remain. Only the parlor floor windows have been altered on this house. Nos. 169 and 170 have been stripped of most of their original details and No. 169 has had a slate mansard with three dormer windows added.

No. 171 shows the most radical alteration. In 1884 owner William N. Dykman commissioned Brooklyn architect Mercein Thomas to design a new facade for the house. Thomas, who designed many Romanesque Revival and Queen Anne houses and institutional buildings in Brooklyn, placed a brick, Queen Anne style facade on the building. The once flat facade now has a two-story three-sided projecting bay above a basement and is ornamented by toothed and molded brick bands, a large number of ornate terra-cotta panels with decorative masks, foliage, sun bursts, goblets and rosettes, and a wrought-iron balcony. Typical of the Queen Anne style are the small-paned windows of the third floor. Thomas' stoop and cornice have been removed and a brick fourth story added.

Nos. 173-176 are a row of four Italianate houses erected by T.B. Jackson c. 1868. No. 174 retains most of its original Italianate details. These include a doorway pediment resting on boldly carved foliate brackets and keystone, full window enframingents with projecting lintels raised above paneled friezes, table sills, rusticated basements with segmental-arched windows with full enframingents (unusual for basement windows), a deep modillioned cornice with paneled fascia and heavy cast-iron railings and octagonal newel-posts. No. 173 has lost its cornice, stoop and ironwork and has had many of its moldings stripped. The lintels have been stuccoed and parts of the cornice and the table sills have been removed at No. 175 and a mansard roof with arcuated dormer lintels has been added. No. 176 has been stripped of almost all of its ornament and is now topped by a rather unsightly mansard roof with asphalt siding on its front face. The mansard over the brick side and rear facades of No. 176 still retains its slate shingles and the rear of the mansard retains its original arcuated dormer lintels. In 1868 No. 173 was sold to Joseph Lee, a tailor, No. 174 to George W. McKee, a wool merchant, and No. 175 to Abner Keeney, a contractor.

No. 177 has been omitted from the street numbering.

WASHINGTON PARK, east side between Willoughby and DeKalb Avenues.

The street numbering is continuous with even and odd numbers on the same side.

No. 178 has been omitted from the street numbering.

Nos. 179-185 are a row of seven grand French Second Empire style brownstone residences. All of the houses are three stories high above high rusticated basements and are surmounted by steep slate mansards with boldly ornamented dormers. The houses were erected c. 1866 by Brooklyn builder Joseph H. Townsend. Most of the houses of the row retain their original detailing. High stoops (paired at Nos. 179-180) lead to ornate doorway enframements with paneled piers and spandrels, foliate keystones and large foliate brackets supporting segmental-arched pediments. The rest of the detailing, including parlor floor table sills and eyebrow lintels supported on foliate brackets, eyebrow lintels resting on console brackets, molded sills supported by corbel blocks on the upper floors and bracketed wooden cornices are typical of the ornamental forms popular during the 1860s. Each dormer window has a triangular pediment that rests on four ornate brackets. Original cast-iron railings and octagonal newel-posts and gateposts all originally topped by balls are extant at Nos. 179 and 180. All of the other houses have later ironwork or masonry stoop walls and areaway parapets. The side facade of No. 179 is faced in brick and ornamented with molded stone lintels and projecting sills. The mansard roof carries around to the side facade of No. 179 and the rear facades of Nos. 179 and 180.

In 1867 Townsend sold No. 179 to Curran Dinsmore, a dealer in railroad springs, and No. 180 to Henry A. Richardson, a furnace dealer. In 1866 No. 181 was sold to John Clark Morton (1856-1914), vice-president of John C. Morton Son, Co., a dealer in building materials located on Carroll Street at the Gowanus Canal. In 1866 No. 182 was purchased by Alfred C. Barnes who worked in the educational book publishing business founded by his father Alfred S. Barnes. Also in 1866 No. 183 was sold to Thomas G. Bell, of the United States Navy, No. 184 to merchant Charles F. Elwell and No. 185 to real estate broker Henry Mangels, who lived at this house and built the row of multiple dwellings at Nos. 159-163 Washington Park.

No. 186 is a three-and-one-half story Italianate residence erected c. 1866 by builder/architect Thomas B. Jackson and sold in that year to Joseph Mayer, a dealer in skirts. Although most of the ornament, including the rusticated basement, door enframement with segmental-arched pediment, table sills and eyebrow window lintels are typical of the Italianate style, the attic story is unusual. A large wooden cornice with paired brackets spans the attic, and the fascia of this cornice is pierced by three small rec-

Washington Park

tangular windows. This attic form is more typical of Greek Revival style dwellings than it is of Italianate residences. The stoop walls and areaway parapets are later additions and most of the moldings have severely deteriorated.

Nos. 187-191. The five Italianate row houses at Nos. 187-191 Washington Park have all been altered from their original appearance, although No. 191 retains most of its original forms including its ornate doorway enframingent surmounted by an eyebrow lintel raised on foliate brackets that flank an ornamental panel with a central foliate rondel, rusticated basement, narrow full-length parlor floor windows with eyebrow lintels and foliate brackets, second floor eyebrow window lintels and molded sills resting on corbel blocks, third floor molded lintels and sills, and a wooden cornice with single and paired brackets. The glass and iron doors of No. 191 date from early in the 20th century, and the stoop walls, areaway parapet and ironwork are not original. The house is missing its parlor floor table sills and brackets, still extant at No. 187. Nos. 187 and 188 have late 19th-century stoop walls and areaway parapets and have had much of their ornamental detail shaved off. No. 189 is the only house in the row to retain its cast-iron railings, but its newel-posts are replacements and a two-sided oriel now projects above the doorway at the second floor. No. 190 was radically altered later in the 19th century with a box stoop, one-story bay above a basement, wrought ironwork, and new double doors and multi-paned transom light added. Much of the detailing was subsequently shaved off. The land on which this row was built was owned by Brooklyn builder John Doherty who sold the entire row to Peter Donolon in 1863. Donlon sold off the land in 1863 and 1864.

No. 192 is a transitional neo-Grec/Queen Anne style house designed in 1881 by Marshall J. Morrill (see 2-4 South Oxford Street). The asymmetrical three-story house is quite complex in its massing. The stoop with its masonry newel-posts and new ironwork leads to a columnar portico with stylized capitals that support a full entablature and parapet. To the right of the entrance rises a full-height bay. On the basement, first and second floor levels the central rectangular face of the bay is flanked by curved elements. On the parlor level the windows of these curved sections have stylized anthemion enframements. The parlor floor level is ornamented by stylized pilasters and a panel carved with a cartouche flanked by foliage. On the second floor level are unornamented pilasters and a neo-Grec panel, while a carved ornamental panel with shell motif separates this level from the third floor with its fluted pilasters. The attic level has paneled dwarf pilasters that support a tall triangular pediment over by a tiny square window and ornamented with sunburst panels and a centrally-placed sunflower panel. The attic level of the bay also serves as a large dormer projecting from the slate mansard roof. To the left of this dormer is a smaller pilastered dormer with a sunflower panel in its triangular pediment. The stone coping at the ends of the roof is capped by grotesque masks. Above the entranceway are two rectangular windows with simple enframements, supported at the third floor, by stylized brackets.

Nos. 193 and 194. The two lots on which Nos. 193 and 194 were built were owned by builder/architect Thomas B. Jackson and sold in 1870 to Samuel Burling, a grocer who lived at No. 193. It is probable that No. 193, an Italianate style residence, was built by Jackson before the land was sold, but that the neo-Grec house at No. 194, although similar in certain features, was built soon after. Both houses have particularly impressive doorway enframements with rusticated round-arched entryways and Roman Doric columns that support triangular pediments. The Italianate detailing on No. 193 includes a rusticated basement pierced by segmental-arched windows with rusticated voussoirs. The large parlor floor windows have full enframements that rest on a continuous sill. The sill is supported by projecting paneled blocks that flank larger panels. The upper story windows have paneled enframements with molded sills resting on paired corbel blocks. All of the windows have slab lintels resting on ornate brackets. A large wooden bracketed cornice surmounts the house. The stone walls of the stoop with their foliate detail are probably original.

No. 194 is articulated by a three-sided full height bay ornamented with fluted pilasters and piers, panels of naturalistic foliate carving on the first floor, and incised stylized foliate carving on the upper floors. The windows of the flat facade over the doorway have full enframements with rope moldings, stylized brackets and slab lintels. A bracketed wooden cornice crowns the house.

Nos. 195, 195A and 196 are a group of three neo-Grec houses designed in 1879 by Brooklyn architect George L. Morse (architect of the Romanesque Revival Franklin Savings Bank of 1888 located on the southwest corner of Montague and Clinton Streets in the Brooklyn Heights Historic District) for Dwight S. Richardson who lived within the district at 222 Cumberland Street. The facades are severely deteriorated. Although much of the detailing has spalled, No. 196 retains most of its original features. The simple doorway and the chamfered one-story angled bay above a basement are surmounted by a continuous wooden cornice. This use of a wooden cornice for the parlor floor level is quite unusual. The upper story windows have cross-topped enframements that flank large stone panels. Other ornamental forms are cut by parallel incised grooves. A wooden cornice with triple bracket groupings supports a slate mansard pierced by two triangular dormers. It is crowned by an ornate cresting, only a small remnant of which still exists. No. 195 has lost both of its cornices and has later stoop walls. No. 195A has had its stoop and first floor cornice removed. In 1879 No. 195 was purchased by manufacturer Albert Newell.

Nos. 197 and 198 are a pair of related neo-Grec style houses--No. 198 designed in 1880 and No. 197 in 1881, both by architect John Antrim (or Antrum). No. 197 is a narrow, four-story house with basement that has had its stoop removed. The former doorway enframement and the window enframement of the parlor floor are both round-arched and ornamented with stylized

Washington Park

decorative forms. These arches flank a projecting panel with a decorative, stylized anemone and bellflower motif. A three-sided oriel window with a wooden bracketed cornice projects from the second floor. The windows of the oriel and of the upper two floors have simple grooved enframements. On the third and fourth floors are slab lintels resting on square blocks supported by stylized anemone leaves. These windows flank incised foliate designs. A bracketed cornice crowns the house.

No. 198 is a wide house with two flat window bays and a three-sided full height bay. The stoop, with its stone walls and square newel-posts, leads to a doorway enframement located in the second bay. This enframement has stylized pilasters supporting stylized brackets that flank a grooved, coved architrave. The brackets support a slab lintel. The pilasters rest on plinths that are connected to the stoop walls by curving forms and large stylized anemone. All of the windows have full enframements with stylized foliate ornament. Ornamental foliate plaques are located below the parlor floor windows, and a stone bracketed cornice surmounts the parlor floor of the three-sided bay. A cornice, identical to that at No. 197, crowns the house.

Nos. 199 and 200 are a pair of typical Italianate houses built c. 1865 by builder Thomas Skelly. No. 200 retains most of its ornamental forms including a rusticated basement, doorway enframement with a segmental-arched pediment, eyebrow window lintels and table sills, all resting on foliate brackets on the parlor floor, eyebrow lintels and molded sills on the upper floors, and a bracketed wooden cornice. The stoop walls and areaway parapet are later additions on both houses. No. 199 has had its parlor floor windows altered and table sills removed.

Nos. 201-203 are a group of three, four-story Italianate houses with basements built c. 1865 by builder Thomas Skelly. All of these houses have been radically altered. All have been stripped of their decorative details. No. 201 retains its paneled doorway enframement piers and rusticated basement, No. 203 retains its stoop, and all of the houses still have their round-arched basement windows ornamented with iron guards and their bracketed wooden cornices. In 1865 Skelly sold No. 201 to John W. Harman, a New York City dry goods merchant, and No. 203 to machinery dealer Jonathan C. Brown. No. 202 was sold to Francis W. Goodrich (1833-1906). Goodrich was born in Havana, New York and graduated from Amherst College before attending Albany Law School and being admitted to the bar in 1854. In 1865 he was elected to the New York State Assembly representing Brooklyn and in 1866 was the unsuccessful Republican candidate for State Senator. Goodrich was also defeated in three attempts to become a United States Congressman. In 1890 he became chairman of the Republican County Committee and was also Chairman of the International Maritime Conference. In 1896 Goodrich was appointed to the Supreme Court of New York and later was appointed to the Appellate Division where he served until his retirement in 1903.

Nos. 204-209 are a row of six grand Italianate row houses built c. 1870 by builder William Brush. The houses are four-story structures with basements, and each house is surmounted by a large bracketed wooden cornice. Nos. 204, 205 and 207 retain most of their original decorative forms. At these houses wide stoops, originally lined with iron railings and octagonal newel-posts as at Nos. 204 and 205 (partly stuccoed) lead to round-arched doorways with unusual enframements composed of slender Roman Doric columns supporting triangular pediments. The sunken, smooth-faced basements have round-arched openings with full enframements. All of the windows have bold, full enframements. The first, second and third floor windows have bracketed slab lintels raised above paneled friezes. The sills of the parlor floor windows rest on paneled brackets that flank blind balustrades. All of the areaways are enclosed by later masonry parapets. No. 206 has had its stoop removed and a basement entrance added. No. 207 has new stoop walls. Nos. 208 and 209 have had their stoops removed and all of their moldings shaved off. No. 209 has also lost its cornice but retains its quoined corner. On DeKalb Avenue this house has a brick facade with a centrally placed three-sided first floor oriel, and it retains its original cast-iron areaway railing. In 1870 No. 205 was sold to Henry Richardson. In 1871 No. 204 was purchased by James C. Godfrey, a merchant and No. 207 by Necian Bliss. No. 208 was the home of William Hunter of the firm of J.J. Little & Co., printers located at 10 Astor Place. Hunter was active in Masonic circles and was one of the first men to use a steam printing press in New York City.

FOOTNOTES

1. Henry R. Stiles, The History of the County of Kings and the City of Brooklyn, New-York (New York: W.W. Munsell & Co., 1884), p.780.

FG-HD

WILLOUGHBY AVENUE

Willoughby Avenue was probably named for Samuel Willoughby, a prominent Brooklyn landowner.

WILLOUGHBY AVENUE, south side between Washington Park and Carlton Avenue.

No. 2-10 is the side facade of the house described at No. 179 Washington Park.

Nos. 12 and 14 are a pair of radically altered Italianate brownstone row-houses. Both houses have had their stoops removed and their facades shaved. The wooden bracketed cornice of No. 14 is intact, but that of No. 12 has been altered.

No. 16 is a simple brick Italianate house erected c. 1865. The house has a projecting slab doorway lintel resting on foliate brackets, flush stone window lintels, projecting window sills, and simple bracketed wooden cornice. The brick areaway wall and iron stoop railing are later additions.

No. 18 is a brick Italianate residence erected c. 1864. The house has a full doorway enframingent with paneled piers and foliate brackets supporting a slab lintel. All of the windows have slab lintels resting on foliate brackets. The lintels of the second and third floors are topped by wooden segmental-arched pediments. A wooden bracketed cornice with segmental-arched fascia tops the house.

No. 20 is the side facade of the house described at No. 206 Carlton Avenue.

FG-HD

Willoughby Avenue

WILLOUGHBY AVENUE, south side between Carlton Avenue and Adelphi Street.

No. 22-30 is the side elevation of the building described at No. 201 Carlton Avenue.

No. 32-40 is the side elevation of the building described at No. 202 Adelphi Street.

WILLOUGHBY AVENUE, south side between Adelphi Street and Clermont Avenue.

No. 42-62 is the side facade of P.S. 20 described at No. 199-255 Adelphi Street.

WILLOUGHBY AVENUE, south side between Clermont and Vanderbilt Avenues.

No. 64-72 is the side facade of the Simpson M.E. Church described at No. 201-209 Clermont Avenue.

No. 74-82 is the extension to the Simpson M.E. Church and is outside of the district.

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FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Fort Greene Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Fort Greene Historic District is one of the best preserved 19th-century residential neighborhoods of New York City; that it was developed over a brief period of time from c. 1855-75, producing a special quality of homogeneity and regularity; that it contains an historic park laid out by Frederick Law Olmsted, this country's leading 19th-century landscape architect; that the area retains much of its original 19th-century ambiance to an extent rarely found in the city with excellent examples of late Greek Revival, Italianate, Anglo-Italianate, French Second Empire and neo-Grec style houses; that being part of the "City of Churches" the District contains three fine 19th-century Protestant churches as well as a beautiful early twentieth century Roman Catholic church and the remnants of the Cathedral of the Immaculate Conception; that the area reflects the architectural aspirations of the 19th-century middle-class urban residents and was the home of many important Brooklynites; and that because of its distinguished architecture and its special character as a carefully planned, homogeneous community, it is an outstanding historic District within the City which continues to attract new residents.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservations Commission designates as an Historic District the Fort Greene Historic District, Borough of Brooklyn, containing the property bounded by the eastern curb line of St. Edwards Street, part of the southern curb line of Willoughby Street, part of the western and part of the southern property lines of Fort Greene Park, the remaining part of the western property line of Fort Greene Park, a line extending southerly to the northern curb line of DeKalb Avenue, a line extending southerly to the eastern curb line of S. Elliott Place, part of the northern curb line of S. Elliott Place, part of the eastern curb line of S. Elliott Place, a line extending easterly to the southern property line of 71 S. Elliott Place, the southern property line of 71 S. Elliott Place, the western property line of 70 S. Portland Avenue, the western and southern property lines of 72 S. Portland Avenue, a line extending easterly to the eastern curb line of S. Portland Avenue, part of the eastern curb line of S. Portland Avenue, part of the northern curb line of Lafayette Avenue, a line extending northerly to the eastern property line of 67-75 S. Portland Avenue/91 Lafayette Avenue, the eastern property line of 67-75 S. Portland Avenue/91 Lafayette Avenue, part of the southern property line of 65 S. Portland Avenue, the southerly property line of 64 S. Oxford Street, a line extending easterly to the eastern curb line of S. Oxford Street, part of the curb line of S. Oxford Street, a line extending southerly across Lafayette Avenue, part of the eastern curb line of S. Oxford Street, a line extending easterly to the southern property line of

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77-93 S. Oxford Street/102-108 Lafayette Avenue, the southern property line of 77-93 S. Oxford Street/102-108 Lafayette Avenue, the southern property line of 77-93 S. Oxford Street/102-108 Lafayette Avenue, the western property lines of 302 through 320 Cumberland Street, part of the northern and the western property lines of 11 Greene Avenue, a line extending southerly to the northern curb line of Greene Avenue, part of the northerly curb line of Greene Avenue, part of the western curb line of Cumberland Street, a line extending easterly to the southern property line of 311 Cumberland Street, the southern property lines of 311 Cumberland Street and 370 Carlton Avenue, a line extending easterly to the eastern curb line of Carlton Avenue, part of the eastern curb line of Carlton Avenue, a line extending easterly to the southern property line of 375 Carlton Avenue, part of the southern and part of the eastern property lines of 375 Carlton Avenue, the remaining part of the southern property line of 375 Carlton Avenue, part of the southern and part of the western property lines of 374 Adelphi Street, the western property lines of 376 and 378 Adelphi Street, the western and the southern property lines of 380 Adelphi Street, a line extending easterly to the eastern curb line of Adelphi Street, part of the eastern curb line of Adelphi Street, a line extending southerly across Greene Avenue to part of the eastern curb line of Adelphi Street, a line extending easterly to the southern property line of 375-383 Adelphi Street/54 Greene Avenue, the southern property lines of 375-383 Adelphi Street/54 Greene Avenue through 62 Greene Avenue, the western property line of 396 through 402 Clermont Avenue, part of the western and part of the southern property lines of 404 Clermont Avenue, the remaining part of the western property line of 404 Clermont Avenue, the western property line of 406 Clermont Avenue, part of the western and part of the northern property lines of 408 Clermont Avenue, the remaining part of the western property line of 408 Clermont Avenue, the western property lines of 410 through 432 Clermont Avenue, the western and the southern property lines of 434 Clermont Avenue, a line extending easterly to the eastern curb line of Clermont Avenue, part of the eastern curb line of Clermont Avenue, a line extending easterly to the southern property line of 441 Clermont Avenue, the southern property lines of 441 Clermont Avenue and 434 Vanderbilt Avenue, a line extending easterly to the western curb line of Vanderbilt Avenue, a line extending northerly across Greene Avenue, the western curb line of Vanderbilt Avenue, a line extending northerly across Lafayette Avenue, the western curb line of Vanderbilt Avenue, a line extending northerly across De Kalb Avenue, part of the western curb line of Vanderbilt Avenue, a line extending westerly to the northern property line of 247 De Kalb Avenue, the northern property lines of 247 through 241 De Kalb Avenue, part of the eastern property line of 239 De Kalb Avenue, the eastern and part of the northern property lines of 259 Clermont Avenue, the eastern property lines of 257 through 215 Clermont Avenue, the eastern and part of the northern property lines of 213 Clermont Avenue, the eastern property line of 211 Clermont Avenue, then continuing along the eastern building line of 64-72 Willoughby Avenue/201-209 Clermont Avenue, a line extending northerly to the southern curb line of Willoughby Avenue, part of the southern curb line of Willoughby Avenue, a line extending westerly across Clermont Avenue, the

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southern curb line of Willoughby Avenue, a line extending westerly across Adelphi Street, the southern curb line of Willoughby Avenue, a line extending westerly across Carlton Avenue, part of the southern curb line of Willoughby Avenue, a line extending northeasterly across Willoughby Avenue to the eastern property line of 1-10 Willoughby Avenue/176-177 Washington Park through 174 Washington Park, part of the eastern and part of the northern property lines of 173 Washington Park, the remaining eastern property line of 173 Washington Park, the eastern property lines of 172 through 160 Washington Park, part of the eastern and part of the southern property lines of 159 Washington Park, the remaining eastern property line of 159 Washington Park, part of the eastern and part of the northern property lines of 158 Washington Park, part of the eastern and part of the northern property lines of 158 Washington Park, the remaining eastern and the remaining northern property lines of 158 Washington Park, a line extending westerly to the western curb line of Washington Park, part of the western curb line of Washington Park, the southern curb line of Myrtle Avenue, Brooklyn.