P A R K S L O P E

H I S T O R I C D I S T R I C T

D E S I G N A T I O N R E P O R T

1973

City of New York
John V. Lindsay, Mayor

Parks, Recreation and
Cultural Affairs Administration
Richard M. Clurman, Administrator

Landmarks Preservation Commission
Harmon H. Goldstone, Chairman

ACKNOWLEDGMENTS

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Without the invaluable assistance and enthusiastic encouragement of the many residents of the Park Slope Historic District, notably Evelyn and Everett H. Ortner and William Lee Younger, all of whom coordinated this neighborhood enterprise, this report could not have been completed in its present form. The original, smaller district, along Prospect Park West, as first heard in 1966, was photographed in part by John B. Bayley, at that time a member of the Commission's staff. Some research was initiated in 1967 by Nancy Steinke, formerly on the staff. However, the major part of the research was begun in 1970 by volunteers from the District. In addition, some 1800 buildings were photographed and a preliminary draft of the architectural block by block description was largely completed in 1972. The following Park Slope and Brooklyn residents contributed their time and expertise in various areas. Research was done largely by Charles Brown, Evelyn Ortner and William Lee Younger. The major part of the writing, editing and typing was done by Evelyn Ortner and William Lee Younger, aided by Elizabeth and Sidney Delson, Samuel Gallo, Bruce Graham, David Hirsh, Robert Valdheim M.D., Elliot Willensky, Marjorie Winkler and John Dixon, who was of special assistance. The photography was largely done by Everett H. Ortner. All of this work was carried out under the aegis of the Historic and Cultural Resources Committee of The Park Slope Civic Council. Thanks are also due to the invaluable reminiscences of William Wallace Jr., a long-time resident of The Slope.

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Staff members who were directly concerned in the preparation of the report, from 1972 on, include: Alan Burnham, Director of Research, and Ellen W. Kramer, Deputy Director of Research, who were responsible for the final form and writing of the report, and Daniel Brunetto, who checked and did additional research for the final report, as well as work on the research map. Successive drafts were typed by Mitzi Gevatoff, Anne Gewirtz, Irene Mahnken and Rene Pizzimenti. Margaret Tuft, Deputy Director of Preservation, supervised the preparation of the map for the report. The final production of the report was carried out under the expert direction of John W. Benson, Office Administrator.

Though many individuals have been associated with different phases of this report, final responsibility for the facts and opinions expressed rests with the Commission as a whole.

LANDMARKS PRESERVATION COMMISSION
July 17, 1973

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PARK SLOPE HISTORIC DISTRICT
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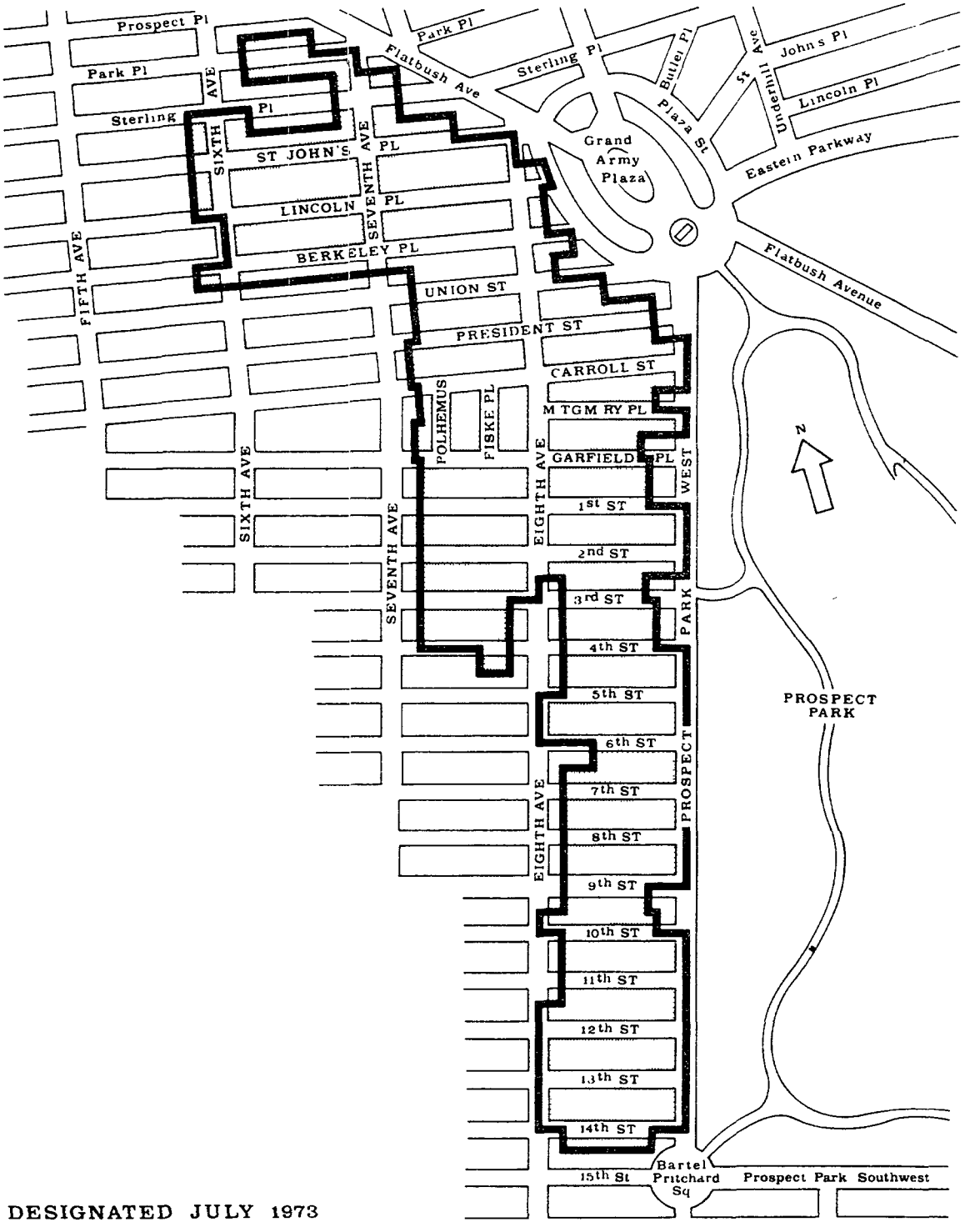

DESIGNATED JULY 1973

P A R K S L O P E

H I S T O R I C D I S T R I C T

D E S I G N A T I O N R E P O R T

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Landmarks Preservation Commission
July 17, 1973, Calendar No. 1
LP-0709

PARK SLOPE HISTORIC DISTRICT, Borough of Brooklyn

INTRODUCTION

The Park Slope Historic-District is a roughly L-shaped area bounded approximately by Prospect Park West on the east side, by Flatbush Avenue on the northeast, Park Place on the north, Sixth Avenue on the west, and by Berkeley Place, Seventh Avenue, Fourth Street, Eighth Avenue, and by Fourteenth Street at its southern end.

BOUNDARIES

The property bounded by the southern property line of 446 through 494 14th Street, the eastern property line of 494 14th Street, 14th Street, Prospect Park West, 10th Street, the eastern and northern property lines of 693 10th Street, part of the northern property line of 691 10th Street, the eastern property line of 572 9th Street, 9th Street, Prospect Park West, 4th Street, the eastern property lines of 597 4th Street, the eastern property line of 634 3rd Street, 3rd Street, the eastern property line of 631 3rd Street, the southern property lines of 646 and 648 2nd Street and of 65 Prospect Park West, Prospect Park West, 1st Street, the eastern property line of 567 1st Street, part of the southern and the eastern property lines of 316 Garfield Place, Garfield Place, the eastern property line of 323 Garfield Place, part of the southern property line of 54 Montgomery Place, the southern property lines of 56 through 60 Montgomery Place and of 32 Prospect Park West, Prospect Park West, Montgomery Place, part of the eastern property line of 59 Montgomery Place, the southern property line of 25 Prospect Park West, Prospect Park West, part of the northern property line of 13 Prospect Park West, the eastern property line of 946 President Street, President Street, the eastern property line of 953 President Street, the northern property lines of 953 through 947 President Street, the northern and part of the western property lines of 945 President Street, the northern property line of 943 President Street, part of the eastern and the northern property lines of 941 President Street, the northern property lines of 939 through 933 President Street, the eastern property line of 902 Union Street, Union Street, the eastern property lines of 71 through 63 8th Avenue, the southern property lines of 264 through 276 Berkeley Place, the eastern property line of 276 Berkeley Place, Berkeley Place, the eastern property lines of 49 through 27 8th Avenue, Lincoln Place, Plaza Street, the northern property line of 5 Plaza Street, 8th Avenue, St. Johns Place, the eastern property line of 217 St. Johns Place, the northern property lines of 217 through 179 St. Johns Place, part of the northern property line of 31-35 7th Avenue, the eastern property line of 29 7th Avenue, the eastern property line of 146 Sterling Place, Sterling Place, the eastern property lines of 19 through 13 7th Avenue, the northern property line of 13 7th Avenue, 7th Avenue, Park Place, the eastern property line of 133 Park Place, the northern property lines of 133 through 95 Park Place, the western property line of 95 Park Place, Park Place, the western and part of the northern property lines of the stable (90 Park Place), the southern property line of the stable (90 Park Place), part of the western property line of 92 Park Place, the southern property lines of 92 through 144 Park Place, the western property lines of 18 through 24 7th Avenue, Sterling Place, the western property line of 130 Sterling Place, the western property line of 34 7th Avenue, part of the northern property line of 139 St. Johns Place, the northern property lines of 137 through 93 St. Johns Place, the eastern property lines of 143 through 135 6th Avenue, Sterling Place, the western property lines of 128 through 146 6th Avenue, St. Johns Place, the western property lines of 143 through 168 6th Avenue, Lincoln Place, 6th Avenue, Berkeley Place, the western property lines of 188 through 192-A 6th Avenue, the southern property line of 192-A 6th Avenue, 6th Avenue, the southern property line of 199 6th Avenue, part of the western and the southern property lines of 100 Berkeley Place, the southern property lines of 102 through 156 Berkeley Place, part of the southern property line of 158 Berkeley Place, the southern property line of 86 7th Avenue, 7th Avenue, the southern property line of 87 7th Avenue, the western property line of 865 Union Street, Union Street, the western and part of the southern property lines of 820 Union Street, the western property line of 833 President Street, President Street, the western property line of 828 President Street, the western property line of 749 Carroll Street, Carroll Street, the western property line of

776 Carroll Street, the western property lines of 8 through 22 Polhemus Place, part of the northern and the western property lines of 24 Polhemus Place, the western property line of 219 Garfield Place, Garfield Place, the western and part of the southern property lines of 214 Garfield Place, the western property line of 465 1st Street, 1st Street, the western property line of 460 1st Street, part of the northern and the western property lines of 507 2nd Street, 2nd Street, the western property line of 516A-516 2nd Street, the western property line of 509 3rd Street, 3rd Street, the western property line of 516 3rd Street, the western property line of 465 4th Street, 4th Street, the western property line of 486 4th Street, the southern property lines of 486 through 504 4th Street, the eastern property line of 504 4th Street, 4th Street, the eastern and part of the northern property lines of 513 4th Street, the eastern property line of 562 3rd Street, 3rd Street, 8th Avenue, the southern property line of 225-227 8th Avenue, the western property line of 581 3rd Street, 3rd Street, the western property line of 592 3rd Street, the northern and western property lines of 539 4th Street, 4th Street, the western property line of 528 4th Street, the western property line of 557 5th Street, 5th Street, 8th Avenue, 6th Street, the western property line of 590 6th Street, part of the northern property line of 571 7th Street, the northern property lines of 569 through 553 Seventh Street, the western property line of 553 7th Street, 7th Street, the western property line of 550 7th Street, the western property line of 511 8th Street, 8th Street, the western property line of 502 8th Street, the western property line of 519 9th Street, 9th Street, the western property line of 526 9th Street, part of the western property line of 643 10th Street, the northern property lines of 641 through 631-633 10th Street, 8th Avenue, 10th Street, the western and part of the southern property lines of 642 10th Street, the western property line of 583 11th Street, 11th Street, the western property line of 584 11th Street, part of the northern property line of 479 12th Street, the northern property line of 1113 8th Avenue, 8th Avenue, 14th Street, the western property line of 446 14th Street.

TESTIMONY AT THE PUBLIC HEARINGS

On June 23, 1970 the Landmarks Preservation Commission held a public hearing on this area which is now proposed as an Historic District (Item No. 56). The hearing had been duly advertised in accordance with the provisions of law. Seven persons spoke in favor of the proposed designation and two individuals opposed it. The witnesses favoring designation clearly indicated that there is great support for this Historic District from the property owners and residents of the Historic District.

On May 26, 1970 (Item No. 29) eleven persons had testified in favor of a slightly smaller Park Slope Historic District: the District was reheard in June to permit the addition of the buildings on Park Place between Sixth and Seventh Avenues.

On Nov. 22, 1966 (Item No. 6), the Landmarks Preservation Commission had held a public hearing on a proposed Historic District in the Park Slope neighborhood. The Commission was not able to act upon all the proposed Historic Districts heard during its first series of public hearings in 1965 and 1966, and so several neighborhoods including the subject of this report, were heard in 1970, involving areas where there continues to be great interest in preserving the fine buildings of the community.

HISTORICAL INTRODUCTION

The history and development of the Park Slope Historic District as a residential area is closely related to that of Prospect Park, which defines its eastern boundary and gives the District its name and special character.

The area now encompassed by Prospect Park and the Historic District was the scene of a major part of the action during the Revolutionary War, fought in August 1776. At that time, and indeed until well after the middle of the 19th century, the entire area consisted of farmland with rolling hills to the east. Mount Prospect -- for which the park was named -- was part of a chain of wooded hills which stretched to Jamaica, identified on Revolutionary War maps as the "Woody Heights of Guana" or simply as the "Woody Heights." These hills, cited by an English newspaper on August 17, 1776 as "already by Nature very advantageous & defensible," had been selected by General Washington and his staff in early spring of that year for the construction of earth-works and lookout posts for the defense of Brooklyn and, ultimately, of New York against the expected British assault.

The British, under General William Howe and his brother, Admiral Richard Howe, had over 20,000 troops under their command, supported by hundreds of ships in New York Bay. On August 22, 1776, the British and the Hessians, under General de Heister, landed at Gravesend Bay and set up temporary headquarters at New Utrecht with their encampments stretching in an arc, roughly described by the present-day Kings Highway, to Flatlands. The American forces under General John Sullivan, abandoned Flatbush to General de Heister on the same day and took up positions in the hills overlooking the Flatbush Pass which led through the Guana Heights to Brooklyn. To impede the expected assault, they felled trees here -- including the venerable Dongan Oak, which marked the division between the villages of Brooklyn and Flatbush -- while fighting off intermittent attacks.

A devasting assault came in mid-morning on August 27, 1776. Five thousand Hessians under General de Heister stormed the American positions above the Flatbush Pass -- known thereafter as "Battle Pass" -- and in bloody hand to hand combat were driven from the hills. Sullivan and his men were forced to beat a hasty retreat westward along the Port (Porte) Road, which ran approximately parallel to the north side of the present First Street within the Historic District, towards the Gowanus Road. In this area, the Gowanus Road roughly followed the line of the present Fifth Avenue. Farther to the south, between Eighth Street and the present site of Greenwood Cemetery, General William Alexander Stirling, also known as Lord Stirling, and Colonel Smallwood's Maryland Regiment were attacked before dawn by British forces led by General M. G. Grant, who had been sent by General Howe along the coast road from the Narrows. Stirling and his men valiantly held their positions near the Vechte-Cortelyou house, also known as the "Old Stone House." Greatly outnumbered, they were eventually forced to retreat through the marches and across the Gowanus Creek, to the American inner lines in Brooklyn Heights. But by their stand, they prevented the British pincer from closing and trapping all the American troops fleeing down the Port Road from the Flatbush Pass.

In the meantime, the major part of the British Army, led by Generals Howe, Clinton and Cornwallis, had made a wide, sweeping flanking maneuver along Jamaica Road and was advancing rapidly from the northwest to meet General Grant and de Heister. Stirling was captured by the Hessians near the Old Stone House, which is located near present-day Fifth Avenue and Third Street, just west of the Historic District. General Sullivan was also captured by Hessians, but both men were later exchanged for British prisoners and continued to play prominent roles in the war. Sterling Place, within the Historic District and northeast of Prospect Park, and Sullivan Place, east of the park, were named in honor of these two generals.

Thus, the site of Prospect Park and the Park Slope Historic District was the scene of a part of the first major battle between the Continental Army under Washington and the British Army in North America, after the Declaration of Independence. As a result of this massive amphibious assault upon the American forces, Long Island, Staten Island and New York were occupied by the British for the duration of the war.

Until the 1860s, the site of Prospect Park and the area to the west, now the Park Slope Historic District, remained essentially rural in character, as is clearly shown by the large farm holdings on the M. Dripps Topographical Map of the City of Brooklyn of 1855 and by a bucolic photograph of Battle Pass taken as late as 1865. The Dripps Map, made from actual surveys and original maps, shows the boundaries of those farms which originally comprised the Park Slope Historic District; they are also clearly indicated on later atlases, such as the Robinson Atlas of the City of Brooklyn of 1886. The Cortelyous. of Huguenot extraction -- from whom Edwin Clark Litchfield bought his property in 1852 -- were only one of several early families which had holdings in the area. Charles Hoyt, a prominent Brooklyn businessman after whom Hoyt Street is named, owned property within the District, extending from a point midway between Lincoln Place and St. John's Place to Grand Army Plaza. Thomas Poole's farm, just south of the Hoyt land, fanned out from its western end, just north of Lincoln Place and South of Berkeley, to reach Flatbush Avenue at Grand Army Plaza and President Street at Prospect Park West. Within the District, the south side of Union Street Marked the beginning of the property owned originally by the Polhemus family. Johannes Theodorus Polhemus, for whom Polhemus Place is named, was the minister of the first church in Kings County: the Dutch Reformed Church of Flatbush, built in 1654 under the auspices of Governor Stuyvesant, on the site of the present church. The north side of First Street, the location of the old Port Road -- along which the American troops retreated during the Battle of Long Island -- was the southern boundary of the Polhemus land. Adrian and Jacques Cortelyou owned the land which lies between the south side of First Street and the north side of Fifth Street. South of this, the land within the confines of the District was divided into six smaller parcels of land owned by Theodorus Polhemus; Thomas G. Talmage; Rem Adriance; Adriance van Brunt; Henry L. Clark; and Richard Berry, whose property comprised the southern boundary of the District.

Beginning in the late 1850s, the success of Central Park, in New York, planned by Olmsted & Vaux, spurred interest among prominent citizens of Brooklyn for a similar facility for their city, which until 1898 remained a separate entity from New York. By 1855, Brooklyn, with over 200,000 inhabitants, was the third largest city in the United States. On April 18, 1859, a commission was established by the New York State Legislature to study the feasibility of creating more public parks, the largest and most important one being "Mount Prospect Park." An Act of the Legislature on April 17, 1860 included, among its provisions, funds for laying out the proposed park which was to encompass 350 acres. Egbert L. Viele, the engineer charged originally with the development of Central Park, was appointed Chief Engineer by the Commissioners. He envisaged the park as a "rural resort, where people of all classes, escaping from the turmoil of the city, might find relief for the mind, and physical recreation." The outbreak of the Civil War paralyzed implementation of Viele's 1861 "Plan for the Improvement of Prospect Park." Successive Acts of the Legislature from 1865 on provided funds for the acquisition of additional land, a revision of the original boundaries and its enlargement to 562 acres -- the result of the replacement of Viele by the firm of Olmsted Vaux & Company, Landscape Architects.

On May 29, 1866, Frederick Law Olmsted (1822-1903) and Calvert Vaux (1824-1895) were officially appointed Landscape Architects of Prospect Park by an Act of the State Legislature. Their "Design for Prospect Park" of 1866-67 differed not only in size but in conception from Viele's plan of 1861. In the Viele plan, the park was to be carried north and east of Flatbush Avenue and only as far south as Ninth Street, with a jog, from Ninth Avenue (the present Prospect Park West) to Tenth Avenue, between Third and Ninth Streets, into what is now parkland. It was not only smaller but -- far more important -- was bisected by Flatbush Avenue. James S. T. Stranahan, President of the Park Commission, and some of the Commissioners were dissatisfied with the Viele plan and, as a consequence, Vaux had been called upon to survey the park grounds, early in January 1865 in the company of Stranahan. He recommended that the eastern section of the land, included in the Viele plan, be sold and the proceeds used to acquire more land to the west, between Ninth and Tenth Avenues. As a result of his recommendations, later concurred in by Olmsted who at the time was in California, the boundaries of Prospect Park were radically altered and redfined. Prospect Hill, near the intersection of Flatbush Avenue and the present Eastern Parkway, which had given its name to the park, was now outside its boundaries. The Olmsted-Vaux design of the following year made possible the grandiose sweep of parkland we

know today, with long, uninterrupted vistas along both sides of the park from the main entrance at Grand Army Plaza: along Prospect Park west to Fifteenth Street and Bartel Pritchard Plaza; thence southeast and south along Prospect Park Southwest; continuing eastward along Parkside Avenue to the easternmost boundaries, Ocean Avenue and Flatbush Avenue. Olmsted recommended that the areas to the east of the old reservoir be utilized for a museum and other educational buildings, a plan later realized after Eastern Parkway was laid out, when the library and museum were built there. Residents of Park Slope, Brooklyn and, indeed, the entire city owe a great debt to Olmsted for his anticipation of the need for cultural as well as recreational facilities for the area.

It is now quite clear that the Vaux-Olmsted Report on Prospect Park (1868) was concerned with much more than the creation of a sylvan retreat, with its artful juxtapostion of three contiguous regions of different character -- a grand, rolling meadow, a rugged wooded section and a charming lake area. With its provisions for a complete parkway system uninterrupted by the park, it provided the framework for the futrue development of Brooklyn. The work Olmsted undertook after the Civil War, including the development of Prospect Park, marked his transformation from landscape architect to city planner. Olmsted, whose birth 150 years ago, in 1822, was celebrated last year by a spate of books and exhibitions, is now recognized as the first and foremost American exponent of ecological planning and regional design. Steeped in the 18th century tradition of Jeffersonian democracy, based upon an agrarian economy, and profoundly influenced by the Transcendentalists' worship of nature, Olmsted was deeply concerned -- and challenged -- by the increasing industrialization and urbanization of life, particularly after the Civil War. He recognized the need of providing the working people of the city, with an escape from their day-to-day working environment. In the report which Olmsted and Vaux submitted, the point was emphasized that there was, increasingly, a functional and physical separation between a mán's place of work and his residence. When the worker was not engaged in business and thus had no reason to be near his place of work, he "demands arrangements of wholly different character . . . air, space, abundant vegetation . . . without the loss of town-privileges" -- a clear anticipation of the rationale for the development of the suburb. A tranquil environment and opportunities for recreation were absolutely essential, in his view. Olmsted and his friend Henry W. Bellows, the influential Unitarian clergyman, both believed that it was the obligation of a democratic society to provide such public facilities.

A rough sketch made by Vaux, at the time of his original survey, clearly indicates that the main entrance to the park was to be at the intersection of Flatbush Avenue and the present Prospect Park West. This entrance appears on the Olmsted-Vaux "Design for Prospect Park" of 1866-67 as a large elliptical plaza. The idea of a large plaza at the main entrance, with smaller ones at other points of entry, was introduced in this design and was quite different from the Viele plan. This new idea was enhanced by the provision of private funds in 1867 for the erection of large statue of Lincoln at the northern end of the proposed plaza. The statue was dedicated in 1869, and later moved to Concert Grove, in the park. The "Plaza," with central fountain installed in 1871, became even more imposing in the 1890s, with the erection of the monumental Memorial Arch crowned by a quadriga and the addition of other decorative architectural elements, including a pair of great Doric columns. These were designed by the foremost architects and sculptors of the day in the neo-Classical spirit of the 1893 Chicago World's Fair -- so much in evidence in the town houses in the Park Slope Historic District. This type of formal, turn-of-the-century design -- reflecting the influence of the French Beaux Arts tradition and the "City Beautiful" movement -- stands in sharp contrast to the design of Prospect Park itself, based upon the romantic naturalism of the English garden, first popularized in this country by A. J. Downing, under whose auspices Vaux had come to the United States from England in 1852. The "Plaza" was renamed "Grand Army Plaza" in 1926.

In their creation of Prospect Park, Vaux and Olmsted were greatly encouraged by Brooklyn millionaire James S. T. Stranahan (1808-1898), whose statue stands at the east side of Main Entrance Drive. He served for twenty-two years, from 1860 to 1882, without remuneration as president of the Park Commission. Known as "the Father of Prospect Park, " it was he, more than anyone else, who was credited by his contemporaries with being the real "architect" of Brooklyn.

For his espousal of a grand system of boulevards, he was referred to as "the Baron Haussmann of Brooklyn." In addition, the great Atlantic Docks were developed under his direction and he was a member of the Board of Directors of the New York (later Brooklyn) Bridge Company, which was responsible for the construction of the Brooklyn Bridge, begun in 1869 and completed in 1883, just ninety years ago.

In sum, the development of Prospect Park and the construction of the Brooklyn Bridge were the two most important factors in the development of the Park Slope Historic District before the introduction of rapid transit facilities. The promimity of the park and the opening of the bridge in 1883 encouraged an influx to The Slope of prosperous merchants, lawyers, physicians, brokers and other professionals, many of whom commuted to and from their offices in lower Manhattan. They began to build great mansions and impressive town houses in the upper tier of the District in the mid-1880s. The desirability of Brooklyn as a residential area had been clearly foreseen by George Templeton Strong, a well-known New York attorney and son-in-law of Samuel B. Ruggles, the developer of Gramercy Park. An abridged version of his diary, published in three volumes in 1952, provides a fascinating picture of the development of the city from 1835 to 1875, when he died. He provides us with a fine account of the progress of the Brooklyn Bridge and, especially, of the development of Prospect Park. Strong had served with Olmsted on the Sanitary Commission during the Civil War and was quite naturally interested in seeing the site of the park. In October 1867, he wrote: "Had my first glimpse of the unfinished "Prospect Park" of Brooklyn, which will soon become a formidable rival of our "Central Park" -- an unequivoval expression of the rivalry between the two cities. In 1871, he was one of 250,000 visitors to the park and his entry of July 18, which followed by two weeks his wife's visit to the park in the company of Stranahan, provides the following description:

> Crossed at Fulton Ferry. Inspected the Brooklyn pier of the future bridge. It is about thirty feet high and looks like business. Then a long horse railroad car ride up Fulton Street and Flatbush Avenue, and reached the "Plaza," a large open place with a most lovely fountain and a tolerable statue of Lincoln. Reservoir on left, with a kind of observatory. The outlook is panoramic and most striking. It takes in New York, Brooklyn and its numerous suburbs, the Jersey hills, the Bay, Staten Island, the Navesink Highlands, an expanse of ocean, Canarsie or Jamaica Bay, and the great belt of level land that extends eastward from the Narrows to a latitude south of Jamaica. Then explored the Park, even to "Lookout Hill," from which one gets a fine view to the south and west. We almost saw the crest of the surf breaking on Coney Island beach . . .
>
> This Park beats Central Park ten to one in trees. Its wealth of forest is most enviable. I think we cannot match its undulating lawns . . . But we beat it in rocks (and) also in water and bridges . . . But it beats us in views and is a most lovely pleasance.

On his trip back to New York, he expressed dismay at the discomforts of commuting:

> The ferry boats coming in as we left our car were a phenomenon. Each (six-fifteen) carried just as many men as could stand on her deck. If I wanted to buy a house in Brooklyn . . . the necessity of using such an overcrowded conveyance morning and evening would reduce the value of any piece of Brooklyn real estate . . . at least thirty per cent. The bridge, if ever completed, will remove this drawback.

As a direct result of the planning of Prospect Park and the proposal for the bridge, land values in the Park Slope Historic District rose precipitously after the Civil War. The old farm holdings, which had been surveyed in 1854, began to be sold off for development. One of the most far-sighted of these early investors in Park Slope real estate was Edwin Clark Litchfield who, in association with his brother Electus Backus Litchfield, had made a fortune in railroads. In 1852, he had purchased his first Brooklyn property from the Cortelyou estate: a large tract of land which, within the Histoirc District, lay between the south side of First Street and the north side of Fifth Street. Four years later, his picturesque Italianate villa designed by A. J. Davis, one of the foremost architects of the day, was ready for occupancy. This impressive

mansion, located just within the western confines of Prospect Park between Fourth and Fifth Streets, is a reminder of the semi-rural atmosphere of the area in the mid-1850s, before the park was laid out. Since 1882, the Litchfield villa has served as the offices of the Park Administration and today it continues to serve as the Brooklyn headquarters of the Parks, Recreational and Cultural Affairs Administration of the City of New York.

The actual development of the Historic District began just before the outbreak of the Civil War. Building operations came to a standstill until the end of hostilities and then resumed in the late 1860s and early 70s, only to be severely curtailed once again by the panic of 1873. The New York Stock Exchange closed on September 20 for ten days. The panic left the country's financial and commercial structure in ruins. The disastrous effect on the building industry is vividly illustrated by the effect on Philip I. Cootey, one of the enterprising early builders associated with the development of a handsome blockfront on Seventh Avenue: unable to meet his obligations, he was forced into bankruptcy. Recovery from the panic was slow and it was not until the late 1870s and early eighties that development on a wide scale was resumed. Then, block after block of dignified rowhouses sprang up along the side streets, with large mansions set in spacious grounds appearing for the most part in the upper tier of the District, along Eighth Avenue and Ninth Avenue (Prospect Park West). The major development of the District proceeded generally from west to east and from north to south and covers the period from the Civil War to World War I. The large apartment houses of later decades replaced earlier houses on the site.

Demographically, the District provides a sociological and economic cross-section. The upper tier, and particularly the areas near the park -- Plaza Street, Eighth Avenue, Prospect Park West and the "park blocks" -- developed for the well-to-do middle class, was known as "The Gold Coast." The long blockfronts of rowhouses and low, walk-up apartment houses, particularly below Eleventh Street, were built for people of more modest means. The entire District continues to attract those who appreciate its prime location adjoining Prospect Park, its substantial, well-built houses and its relative tranquility. A great many people who are prominent in the political, judicial and cultural life of the city still reside in the District.

ARCHITECTURAL INTRODUCTION

An Historic District should be possessed of such a distinctive quality that, on entering it from any side, one should at once become aware of a distinct, separate neighborhood. Park Slope is just such an area. The overall character and development of the District was determined by its prime location adjacent to Prospect Park. The Slope is almost exclusively residential, with minimal inroads by commerce. Its pleasant tree-lined streets and wide avenues, with houses of relatively uniform height, punctuated by church spires, provide a living illustration of the 19th century characterization of Brooklyn as "a city of homes and churches." Park Slope retains an aura of the past to an extent which is remarkable in New York. While there are an unusual number of fine townhouses and other buildings of extraordinary interest, as well as a few imposing free-standing mansions--survivors of a greater number which once stood on Eighth Avenue and along Prospect Park West--it is the long blockfronts of two-and three-story row houses, set behind deep front yards, which gives the District its unusually harmonious character. It is the architectural coherence of these rows and the exceptional quality of the individual townhouses and other structures, which makes such an extraordinary impact upon the passerby.

Some of the basic features which contribute to the interest of the blockfronts are the variations in the depths of the front yards, the variety of stone or cast iron railings which enclose them, and- most especially-- the general physiognomy of the buildings, whether sedately flush-fronted or given animation by bays, oriels, turrets, towers, gables or dormer windows.

The row house, as promulgated by the Park Slope developers, is most interesting as an instance of unconscious town planning, particularly where it fills an entire block with high end houses, as often on the avenues, or, on the longer blocks of the east-west streets, where rows of from four to twenty-six houses lend interest and variety through their individual architectural characteristics. Even within the rows, variety is often intentionally achieved through the alternation of curved with three-sided bays, or through the use of houses of different materials or combinations thereof. The wealth of architectural detail found in this Historic District also plays an important part in enhancing the overall picture and was used effectively to achieve a distinctive character or variety within a row.

In considering the individual townhouse the question of quality is of foremost importance as it relates to form, materials and architectural details, as each house must stand on its own merits. Although quality is hard to define, it is much in evidence within the Historic District due to the thought and care expended on the design of so many of these houses by their builders and architects. In some, the designers have created striking or unusual effects, but what is most notable here is the remarkable coherence and distinction of the blockfronts where individual houses, rows and low apartment houses have been so freely combined.

The architectural styles which found expression in the Historic District are generally representative of those which swept the country between the Civil War and World War I. These styles included a late version of the Italianate, the French Second Empire, the neo-Grec, the Romanesque Revival and the picturesque Queen Anne, or "Free Classic" style which co-existed with the late Romanesque Revival. After the World's Columbian Exposition of 1893 at Chicago, a new eclecticism swept the country opening up to the architect the classical styles, ranging from the most academically correct Greek and Roman precedents to the widest range of Renaissance styles and their very free interpretation propounded contemporaneously by the French Ecole des Beaux Arts. Among the architects, indications of this new Classicism were evident even before 1893, usually used in conjunction with the more romantic styles creating houses which, in their designs, may be considered transitional.

In style the early houses at the north end of the Historic District were late Italianate or French Second Empire. The neo-Grec style generally superceded the Second Empire due to the greater ease with which its ornament could be cut by machine, with resultant decrease in cost. It was extremely popular with the builder-developers of row houses. It is interesting to note that there was a time lag of as much as a decade, during which this style continued to be used by the

conservative builders in Park Slope long after the architects and Manhattan builders had ceased to employ it.

The materials used in the construction of the houses were closely related to the various architectural styles. The basic construction of these masonry houses was brick, with a representative variety of masonry veneers. The earliest Italianate houses had face brick veneers, the French Second Empire, neo-Grec and Romanesque Revival generally favored brownstone, the Queen Anne face brick with narrow joints and colored mortars, decorative terra cotta and an array of slate shingles, while the Romanesque Revival, in its late phase, introduced the warm-colored elongated, Roman brick combined with a wealth of carved and rough-faced stonework. The neo-Renaissance and neo-Classical styles generally favored the use of limestone or light shades of brick with limestone trim. The later neo-Georgian and neo-Federal returned to the use of red brick as a veneer material, with pre-cast limestone trim. Roof cornices with brackets were generally of wood in the Italianate and French Second Empire houses and in the later styles were constructed of sheetmetal. The use of cast iron for handrailings and newel posts at stoops, and for yard railings, was general throughout the area until wrought iron was reintroduced with the Queen Anne and Romanesque Revival, a material which was also espoused by the architects of the new Classicism which followed them.

ARCHITECTURAL STYLES REPRESENTED IN THE DISTRICT

Italianate

This was the style of the earliest Park Slope row houses which persisted into the mid-1870s, or about a decade beyond the time when it had generally ceased to be an influence. It was characterized by flush-fronted houses of brick in the earliest houses, later superceded by brownstone. Round-arched doorways entered through double doors, generally had low-arched pediments or full entablatures above them, carried on foliate console brackets. Segmental arches were often used over windows and round or segmental arches over basement windows. Windowsills were usually supported on small corbel blocks, one at each end. The brownstone basements and stoop sidewalls were usually rusticated and the cast iron stoop handrailings and yard railings were generally balustered. Roof cornices were carried on foliate brackets, widely spaced, and often arched to relate to the windows below them, with panels in the fascias between them. The earliest houses in the District, Nos. 8-16 Seventh Avenue, erected in 1860 by the builder-developer Charles S. Scribner, were Italianate in style, as were row houses by his brother James H. Scribner, Robert S. Bussing, John Magilligan and George White.

French Second Empire

This style came into prominence here in the north with the post Civil War prosperity. Although it appeared only briefly in Park Slope, its typical feature was the slate mansard roof with iron crestings. Other distinguishing characteristics were the formality evidenced by the enframement of windows by moldings, often crowned by imposing cornices, and in the enrichment of the double front doors by the addition of horizontal panels at knob height and kickplates at the bottom. The arched doorway, however, was often almost indistinguishable from its Italianate predecessor and was crowned by a low arched or triangular pediment. The windows, by this time, were generally of plate glass for both the upper and lower sash, while the only difference in the balustered handrailings of the stoop were the more massive newel posts. The most notable example of the French Second Empire style on The Slope is the blockfront on the east side of Seventh Avenue, between St. John's Place and Lincoln Place, developed by the speculative builders Philip I. Cootey and Robert S. Bussing in 1871-72. Like Scribner, Magilligan and White, mentioned above, Cootey and Bussing were neighborhood builders.

Neo-Grec

This style also came to us via France and was first used here by some of the architects who studied at the Ecole des Beaux Arts in Paris. Introduced to the District by the Parfitt Brothers in the 1870s, it became extremely popular with the speculative builders of brownstone row houses who found the stylized incised ornament cheaper to reproduce than the rich foliate forms of the Italianate and French Second Empire. As a result, the style lingered on into the late 1880s and even into the nineties in the Park Slope area. The Greek influence is seen in the curvilinear incised ornament -- a far cry from the original forms· however, the pedimented door and window lintels with "ears", or acroteria, were greatly simplified versions of the originals, as were the three parallel grooves used on brackets (reminiscent of triglyphs) and on pilasters. In design this style was typified by a bold angularity, whether in the use of three-sided, full-height bays, echoed in the animated roof cornices that crowned them, or in the striking, massive newel posts at the high straight stoops. It was a case where a foreign style found such favor with us that it was actually duplicated on the side streets of New York in far greater proportion than on the boulevards of Paris. Among the Park Slope and neighborhood builder-developers and architects whose work best exemplifies the style are John Gordon, working with architects Robert Dixon and W.J. Morrill· John Monas and Thomas Fagan, also associated with Dixon· William Gubbins, who worked with architect Charles Werner· the prolific John Magilligan· J. Doherty & Sons; and William Flanagan, whose long career on The Slope, from 1867 to 1906, illustrates the rise of a humble Irish immigrant from carpenter's apprentice to the vice-presidency of the Speculative Builders Association of Brooklyn.

Victorian Gothic

The most representative examples of this picturesque, generally polychromatic style, which was very much influenced by British prototypes, are four churches in the District. St. John's (P.E.) Church, begun in 1869, and its rectory are charming examples. Built of rough-faced, random ashlar sandstone, they have pointed-arch windows and doors. The arches are, quite characteristically, composed of varicolored stones. The Sixth Avenue Baptist Church (1880), designed by the New York architect Lawrence B. Valk is another example of the style. Grace (M.E.) Church (1882) on Seventh Avenue, designed by the English-born Brooklyn architects, Parfitt Bros., best illustrates the mature Victorian Gothic style. With its tall corner tower and picturesque profile, it is a landmark on The Slope (together with St. Augustine's Church which is outside the Historic District), also by the same architectural firm. A late phase of Victorian Gothic is represented by Pugin & Walter's Memorial Presbyterian Church, on Seventh Avenue, begun in 1882.

Romanesque Revival

The Romanesque Revival house was primarily a masonry structure. Its fortress-like character was largely the result of the use of rough-faced stone and its picturesque composition. It was introduced to this country in the 1870s by Henry Hobson Richardson, who had studied at the Ecole des Beaux Arts where the regenerated medievalism of Viollet-le-Duc was just as important as classicism. For wide spans, such as main entrances, a low broad arch was characteristic, as were round-arched window heads. Dwarf columns, used singly or in clusters, usually supported the great arches. Occasionally bands of windows, separated by stone piers, had continuous lintels above, and transom bars were used in the upper section of the windows. Horizontal bandcourses of smooth stone often relieved the expanse of rough-faced walls of random stonework. Elaborate foliate carvings were used expressively as capitals and impost blocks, to terminate and otherwise define gables and to ornament the wing-walls of the characteristic, massive, L-shaped or curved stoops. Although the neo-classicism of the Chicago Fair generally superceded all the romantic styles, including the Queen Anne, the Romanesque Revival was a hardy survivor which lasted to the turn-of-the-century on The Slope. In its later phase, it became more refined and sophisticated, with smooth walls of Roman brick, set off by limestone or terra cotta bandcourses, window enframements and ornamental trim. Colors changed from sombre earth tones to light hues, such as

ochre, buff, orange and gray. There are a remarkable number of architect-designed residences in this style on The Slope -- so outstanding in quality that they may be considered a significant contribution to our national architectural heritage.

The most distinguished example in the District of this rugged and highly expressive style is the Hulbert mansion (now the Ethical Culture School), designed by the young Montrose J. Morris at the outset of his career. The essence of the later phase of the Romanesque Revival is exemplified by C.P.H. Gilbert's Adams residence, at the corner of Eighth Avenue and Carroll Street, and in the extraordinary array of houses he designed on Montgomery Place, developed entirely by Harvey Murdock. Other architects who used the Romanesque Revival style with great success in the District were: Henry O. Avery; the Parfitt Bros. Laurence B. Valk, Charles Werner Frederick B. Langston, George P. Chappell and Magnus Dahlander, all of whom also worked in the Stuyvesant Heights Historic District at about the same time. Among the builder-developers who worked in the Romanesque Revival style were William Gubbins, John Magilligan, Peter Collins, Martin & Lee and Fred Griswald -- to name only a few. It is interesting to note that these builders often retained elements of a preceding style -- the neo-Grec in this case-- and combined them with the currently popular style. Indeed, for every recognizable style, there are transitional buildings which bridged the gaps between styles, borrowing a little from both the preceding and the new. This remained true of the architectural development of the District through World War I.

Queen Anne or Free Classic

This picturesque style, which relied on asymmetry and the combination of a variety of materials, textures and colors to achieve its effect was a great novelty when it first appeared in this country. It was derived from slightly earlier British examples typified by architects such as R. Norman Shaw, who wished to return to an honest, expressive use of materials based on an earlier phase of brick architecture from the 18th century Queen Anne period. The end product was quite different from the architecture of the good Queen, combining elements of the Flemish Renaissance, classic traditions and, in America, Colonial Revival features. Although it was not as widely used in the Park Slope area as the contemporaneous late Romanesque Revival, some of the finest examples in the five boroughs exist in the District. It was a predominantly brick architecture embellished with stone and terra cotta. Although the ornament was strongly influenced by classical traditions, swags, urns, etc., its favorite motif was the sunflower. Green copper bays, and oriels, shingled red roofs with gables, dormers and chimneys lend a whimsical cozy quality to the houses in this style. Since it co-existed with the Romanesque Revival, the arched entranceway was often a prominent and inviting feature. The windows had, typically, double-hung sash with many small square panes in the upper half and clear plate glass in the lower. The Colonial tradition of wrought iron reappeared for the first time since early in the century, although it was twisted and latticed in ways unknown to the early period. Painted or natural wood doors, varnished or oiled, often with small panels, displayed a wealth of wrought iron hardware including strap hinges. Although this style was occasionally used for public buildings, it was in the residential field that it achieved its greatest popularity, as is well illustrated by a number of charming individual and row houses on The Slope, notably by William B. Tubby, R. L. Daus, Laurence B. Valk and Charles Werner. In common with the other styles in the District, the Queen Anne or Free Classic was often used in combination with the Romanesque Revival.

ECLECTICISM Neo-Renaissance, Neo-Classicism, French Beaux Arts, etc.

The 1880s had been the heyday of romanticism and the picturesque, with the Romanesque Revival and Queen Anne styles predominating. The Montauk Club, designed in 1889 by Francis H. Kimball, a prominent New York architect, is the culmination of the evocative romanticism of the decade. Combining Venetian Gothic architectural traditions with American Indian decorative themes, it is the architectural treasure of The Slope.

Among the knowledgeable architects a new ferment was in the air--a gradual reawakening interest in a correct classicism. This was already evident

in certain details which began to appear in late Romanesque Revival work, as, for example, in two distinguished residences on Lincoln Place and Berkeley Place by the New York firm of Lamb & Rich, which heralded the new Classicism. The World's Columbian Exposition of 1893 in Chicago awakened Americans, notably architects, to the grandeur of the architecture and planning of the ancient world and of the Renaissance; which resulted in a return to classicism and in the 'City Beautiful' movement. The Age of Eclectism was born. The whole spirit of the times, the Eclectic approach to architecture, was one of borrowing from any and all styles. This was achieved by the wide distribution of architectural books and periodicals, study at architectural schools in the United States and at the Beaux Arts in Paris and, still later, at the American Academy in Rome. Banks, railroad stations and commercial buildings suddenly appeared, adorned with all the typical classical features.

This influence made itself felt in the nineties in Park Slope and gathered momentum in the first decade of the 20th century. In the great houses which began to line the upper part of Eighth Avenue and Prospect Park West, the pervading neo-Renaissance and neo-Classical spirit achieved a splendor worthy of Manhattan's Fifth Avenue. Among the most notable are several by Montrose W. Morris on Eighth Avenue and on Prospect Park West and the Tracy residence by Frank J. Helmle. Temple Beth Elohim on Eighth Avenue is a monumental example of the neo-Classicism. In the individual and row houses of the east-west streets, the Renaissance and classical influences are evident in the predominance of limestone or light-colored brick and in the replacement of high stoops by the English basement type entrance, at or near street level. In row houses, the popularity of the masonry bay, now gently curved or three-sided and echoed at the roof cornice line, gave an undulating rhythm to the streetscape. Most of the ornament was concentrated at the doorways, window enframements and in carved panels. Sheetmetal roof cornices, carried on console brackets, were embellished with friezes displaying floral swags and wreaths. Porches were given distinction by Ionic, Composite or Corinthian columns, pilasters and other classical or Renaissance details. Some of the important architects who availed themselves of the neo-Renaissance and neo-Classical traditions were: Eisenla & Carlson; William Debus; Magnus Dahlander; Peter Delaney; Axel S. Hedman; Arthur Koch; the Parfitt Bros.; Henry Pohlman; Thomas Bennett; and William Flanagan, who was still hard at work...

The architects and builders of the numbered streets toward the southern end of the Historic District adapted the classical formula with avidity and long rows of small two-and three-story, neo-Classical and neo-Renaissance houses appeared there, usually retaining the full-height bays which had originated with the much earlier neo-Grec style. The low, four-story apartment houses of the turn-of-the-century and its first decade were conceived on a scale which was completely in harmony with the general building heights in the District. Among the prominent architects/developers in the lower tier were Thomas Brown, Thomas Bennett, Alexander G. Calder and his son, William Musgrave Calder. The younger Calder started his career as a carpenter's apprentice and eventually became Commissioner of Buildings for the Borough of Brooklyn (1902-03), New York State Representative to Congress (1905-15) and U. S. Senator (1917-23). He lived in the District on First Street.

A number of residences, row houses and apartment houses in the entire District show the influence of the Ecole de Beaux Arts, particularly in the free interpretation of early French Renaissance and the later classic traditions; a handsome town house by J. Garfield Kennedy on Second Street near the park; two houses on Eighth Avenue by architect Peter Collins which have a truly Parisian elegance; and some fine apartment houses of the early 20th century, notably one by Montrose W. Morris on Eighth Avenue, corner of Montgomery Place. Mention should be made of the Childs mansion on Prospect Park West (now the Meeting House of The Ethical Culture Society), designed by William B. Tubby, an early and extremely fine example of neo-Jacobean style--yet another manifestation of the Eclectic approach.

Neo-Georgian and Neo-Federal

Another expression of this return to classicism was the renewed interest in our own architectural heritage, already manifested in the Colonial Revival of the late 1880s and nineties. After the turn-of-the-century, a brick architecture recalling neo-Georgian and neo-Federal precedents was introduced. This was evident in both residences and apartment houses in the District. A particularly fine neo-Federal town house on Montgomery Place, with brickwork laid up in Flemish bond, was designed by the New York firm of Mowbray & Uffinger; the introduction of

certain neo-Georgian decorative motifs here is typical of the architectural freedom of the architects of the period. A notable example of neo-Georgian, designed by Daus & Otto, is the building now occupied by the Unity Club on Eighth Avenue. Both row houses and apartment houses designed in these styles, are scattered throughout the District. In the effort to conform to the prevailing traditions on The Slope, a number of early 20th century apartment houses were designed to give the appearance of individually owned town houses, such as a row by William Debus on Fifth Street. The neo-Federal style was popular with architects and their clients for decades, as illustrated by a handsome residence on Carroll Street, designed in 1922 by the noted Manhattan architect Mott B. Schmidt, and as late as 1937, in an apartment house on Lincoln Place.

Modern

One of the most interesting buildings of a later period in the District is the Temple House, reflecting the influence of the Art Deco style of the late 1920s -- a foil for the austere neo-Classical grandeur of Temple Beth Elohim, erected two decades earlier. They are both on opposite corners of Garfield Place and Eighth Avenue. A seven-story apartment house, built in 1923 and designed by Slee & Bryson, which occupies part of the site of the magnificent Maxwell mansion, is neo-Tudor in style and built of red brick with precast stone trim. Slee & Bryson followed the example set in 1910 by Mann & MacNeille in their handsome long row of apartment houses on the south side of Third Street, near the park. This style was also used for smaller residences, notably a pair at the northernmost boundary of the District on Prospect Park West, with an arched entranceway leading to garages at the rear -- testimony to the growing importance and popularity of the automibile in the early 1920s. The taller apartment houses of later decades, designed in a variety of styles, reflected the changing taste and modes of living.

It is obvious from this stylistic development that the Park Slope Historic District was developed largely by local and neighborhood builders and architects, with a fair representation of well-known Manhattan architects.

LATER DEVELOPMENTS

World War I was the high point in the development of Park Slope over five decades or more. It also marked the beginning of the Automobile Age, which spawned huge suburbs that could compete successfully with the city for residential populations. It marked a time of special vulnerability for brownstones--middle-aged, but not old enough to have acquired an aura of the past. The era brought an end to the abundant supply of servants necessary to staff them. But, above all, brownstones were becoming unfashionable and, after World War II, a major exodus to the suburbs began.

In the 1920s builders appeared on the scene and began to raze some of the great, freestanding mansions, replacing them with apartment houses. Among the first to go, in 1923, was the Maxwell mansion on the southwest corner of Union Street and Eighth Avenue although its carriage house still stands on Union Street. Other mansions along the west side of Eighth Avenue that have given way to apartment houses were those of the Luckenbach, Hanan and the Feltman families. This stretch of tall apartment houses along Eighth Avenue represents the only major incursion along this avenue in recent decades. Prospect Park West, once known as the the "Gold Coast," has also lost several notable mansions to apartment houses. Although the large houses have disappeared along Plaza Street, an extension of the Gold Coast, the magnificent Venetian Gothic Montauk Club and a short row of limestone-fronted houses, between Lincoln Place and Flatbush Avenue, remain to give some idea of the former magnificence of this street.

Fortunately, the basic quality of Park Slope has been largely undisturbed. Street after street presents vistas unchanged since the turn-of-the-century. Despite social and technological changes, the Historic District has thus far largely avoided the rapid pace of rebuilding and alteration so typical of much of the City. Many of the fine old houses have been preserved with little change. The fact that the present tall apartment houses have, by and large, not destroyed the character of the District is responsible for the charming, low-lying quality and human scale of this neighborhood.

Events within the last ten years give hope that these houses will be preserved far into the future as a major urban asset. But the real cause for alarm today is the 'modernization' of houses by the application of spurious veneers. The occasional addition of a roof parapet has almost invariably resulted in the loss of a fine cornice. Stoops have sometimes been removed to provide basement entrances. All these changes and 'improvements create jarring notes in otherwise harmonious rows of houses. These renovations, intended to increase property values have an exactly opposite effect in Historic Districts. The thing that attracts many buyers to these neighborhoods is the homogeneous integrity of their original architecture. Ill-conceived improvements almost always result in an erosion of its quality.

Designation of the Park Slope Historic District will strengthen the community by preventing this needless loss through the review of future alterations and construction. Designation is a major step towards insuring protection and enhancement of the quality and character of an entire neighborhood.

Like a number of other 19th century communities in the City, Park Slope has attracted a wave of renovators who have not only restored hundreds of old houses to their former splendor but, by their presence, create a stable family community that should insure both the physical and social character of the neighborhood.

* * *

DOCUMENTATION AND ARRANGEMENT

This report has been written to describe an area of the City that deserves to be better known and has been compiled with great care. It should prove educational and informative to architectural historians and property owners. The following notes cover the sources used to obtain the information for the report.

Historical Documentation. The documentation of the buildings has been based on primary sources, mainly official records of the City of New York and of Kings County. These have been supplemented by maps, directories, biographical sources, newspapers, and published histories of Brooklyn and Kings County, of certain buildings and of the planning and development of Prospect Park. For these we have drawn on the collections of such institutions as the Long Island Historical Society and the New York Public Library. Of primary assistance in establishing the historical documentation of buildings were:

A. Tax Assessment Records for this ward, recorded under No. 22 (Real Property Assessment Department, Brooklyn Municipal Building, sub-basement).

B. New Building and Alteration Plans, starting in 1873 (Department of Buildings, Borough of Brooklyn, Brooklyn Municipal Building, 7th floor).

C. Conveyances (City Register, Kings County Clerk's office, 2nd floor), Block Abstracts and old maps (Long Island Historical Society).

D. Commercial maps such as M. Dripps Map of 1855 and 1869, J.B. Beers Farm Line Maps of the City of Brooklyn, 1874, Robinson's Atlas of the City of Brooklyn, 1886; E. Belcher Hyde Atlas of the Borough of Brooklyn, 1912; Sanborn Maps of 1926, updated.

E. Directories of Brooklyn and New York City (available at the New York Public Libary and the Long Island Historical Society).

F. Recent publications:

Elizabeth Barlow and William Alex, Frederick Law Olmsted's New York (New York: Braziller, 1972)

Albert Fein, Frederick Law Olmsted and the American Environmental Tradition (New York: Braziller, 1972)

Clay Lancaster, Prospect Park Handbook (New York: Rawls, 1967)

David McCullough, The Great Bridge (New York: Simon & Schuster, 1972)

William Lee Younger, 6 articles in The Gaslight Gazette, 1971-72.

Intensive staff work on the Park Slope Historic District began in 1972 and was completed in 1973. The documentation is now recorded in ten volumes with photographs and a file containing research notes.

Arrangement. The main text of this report consists of a block-by-block description. For ease of reference, avenues are arranged in numerical order, named streets in alphabetical sequence and numbered streets in numerical order. Each street and avenue is considered one block at a time— running from the lowest to the highest house numbers. Within each block, each side of a street or avenue is discussed separately: first south, then north, or east and west, as the case may be. Houses which are known by a single number but which occupy more than one lot may show the full range of numbers within parentheses or brackets. Corner buildings which are known by composite numbers are generally indicated by the number closest to the corner. Corner houses are cross-referenced under both the street and the avenue on which they face.

PARK SLOPE

HISTORIC DISTRICT

BLOCK BY BLOCK DESCRIPTION

THE AVENUES

SIXTH AVENUE TO PROSPECT PARK WEST

SIXTH AVENUE

Coming east along Flatbush Avenue and turning south into Sixth Avenue, one is immediately struck by the homogeneous quality of this street. It still embodies, today, the distinction that Brooklyn had, in the 19th century, as a city of homes and churches. The vista along the avenue between Sterling Place and Union Street has an understated regularity dramatically accented by the spires of two churches, St. Augustine's at Sterling Place and St. Francis Xavier At Carroll Street, both of which are just outside the Historic District. There is virtually no change in elevation in the part of the avenue included in the district: block after block displays a handsome uniform roof line, which unites the relatively short blockfronts into a single composition with occasional special treatments, such as mansard roofs for the corner houses. Although Sixth Avenue is only now beginning to recover from a long period of decline, during which houses were converted into multiple dwellings, most of the exterior detail, including the mansard roofs and cornices, remains remarkably intact.

SIXTH AVENUE Between Sterling Place & St. John's Place

EAST SIDE (Nos. 135-153)

This blockfront of ten three-story brownstone houses between Sterling Place and St. John's Place is among Park Slope's earliest, erected between 1869 and 1871 in the late Italianate style. Development began at the northern end in 1869-70, when Daniel M. Wells, a builder and real estate investor, erected Nos. 135-143, and was completed by builder James H. Scribner with Nos. 145-153 in 1870-71. Scribner was a brother of Charles S. Scribner, who had built Nos. 8-16 Seventh Avenue a decade earlier. Many of these flush-fronted houses have retained their original details, stoops and rusticated basements. The original wooden roof cornice has been preserved intact along the entire blockfront. No. 147 is practically untouched, and shows what the others were like originally. Above the windows are prominent stone cornice slabs supported on brackets. The consoles supporting the triangular doorway pediment have carved acanthus decoration. Expressive of the substantial quality of these houses are the balustered handrailings and newels at the stoop. The brick sides of the end houses have the broad low, end gables with central arched windows, so typical of this area.

WEST SIDE (Nos. 128-146)

Nos. 128-146 is a complete blockfront of houses built in 1876 for the neighborhood owner-builder, John Gordon. They were designed by Brooklyn architect M. J. Morrill. Mansard roofed houses at the ends of the block emphasize the Victorian verticality of these brownstone rowhouses. Three stories in height, set above high basements, the entrance doorways are approached by steep stoops, many of which retain their original cast iron balustered handrailings. Yard railings and gates enclose most of the front yards. These houses present excellent examples of the neo Grec style, best seen at No. 132 which has a mansard roof above its roof cornice. Full height two-sided bays contrast with the flush-fronted houses across the street. A bracketed roof cornice, which reflects the profiles of the bays, enlivens the skyline. The brick side walls of the end houses of this row have two-story bay windows, constructed of wood.

SIXTH AVENUE Between St. John's Place & Lincoln Place

EAST SIDE (Nos. 155-175)

Nos. 155-163. The corner house at St. John's Place No. 155, is higher than the rest of the row due to its mansard roof. It is part of a row of five similar three-story brownstones with high basements. Erected in 1884 by builder John Monas, they are of a type characteristic of the north portion of Park Slope, with brownstone fronts and two-sided bays running the full three-story height above high basements. On all five houses, the incised neo-Grec decoration and the bracketed roof cornice dramatically accent their angularity. Framing the doorway are balustraded balconies resting on deep brackets and embellished with urns. The corner house, with mansard roof and pedimented dormer windows, repeats the angular profile of the main cornice line at higher level providing an effective emphasis at the corner. The end wall, on St. John's Place, is almost entirely of red brick, virtually uninterrupted except for a three-sided bay window at the center which is topped with a prominent cornice above the third floor, identical to the roof cornice.

Nos. 165 and 167, the remaining two houses on the block, were completed in 1874 by Henry Samuel, builder, and are related to the adjoining later houses by a uniform roof cornice line. The houses are enclosed by handsome iron yard railings with gates. High stoops, with balustered hand railings and heavy newel posts, lead up to the front doors. These three-story brownstones have flush fronts rusticated basements and typically late Italianate detail: prominent cornices over segmental-arched window heads and strongly modeled arched pediments over deeply recessed round-arched doorways. The fine detail of the doorway of No. 165 has been retained including the high original doors, now partially glazed.

The Sixth Avenue Baptist Church at the corner of Lincoln Place is Victorian Gothic in inspiration and is executed in red face brick with horizontal stone band courses. It was designed by Laurence B. Valk a New York architect in 1880. The massing of the main tower -- the steeple was lost in the hurricane of 1938 -- the small polygonal turret engaged to the tower on the Sixth Avenue front, and the cupola over the crossing are picturesque features which contrast with the flatness and austerity of the similar gabled walls facing the Avenue and the Street. Horizontal bands of sandstone, perfectly flush with the brickwork, serve as sills or impost blocks for the arches of the windows. The window jambs abut the brickwork. Buttresses with stepped shoulders of sandstone are interesting components of the construction. Ornament embellishes the stone arches over the doors and the corbels of the main gables.

WEST SIDE (Nos. 148-168)

This blockfront, unlike most others in the area, was developed from south to north and shows an interesting contrast between late Italianate and neo-Grec styles.

Nos. 148-160. Neighborhood builder John Gordon and his wife Isabella, developed this row of seven in two stages: Nos. 148-154 were built in 1875 and Nos. 158 and 160 in 1880. The houses are very similar to his row of about the same period at Nos. 128-146, in the block to the north between Sterling Place and St. John's Place designed by M. J. Morrill. Both Morrill and John Dixon, the architect associated with Nos. 148-160, made use of the "French roof" or mansard to give emphasis to corner buildings. Both architects worked in the neo-Grec style, which continued to dominate builder-constructed houses in Park Slope well into the 1880s. No. 152 retains most of the original decorative elements and at No. 156 the handsome original doors can still be seen. A notable feature is the round-arched, two-story bay on the brick end wall on St. John's Place, similar to the two-story bay on the end wall across the street, at No. 146. Nos. 158 and 160 although built five years later than the other houses of the row, are essentially similar to them differing only in minor respects. The rectilinear detail displayed here is typical of Dixon's (cont'd next page)

SIXTH AVENUE Between St. John's Place & Lincoln Place

work in the neo-Greek style elsewhere in the District, as are the billet moldings which appear at the heads of all the windows.

Nos. 162-166 were the first houses to go up on this blockfront. No. 166, the residence of Abraham Knox, a cooper, was erected first, in 1869. Nos. 162-166 were built for him in 1862. They are in the late Italianate style so popular on Sixth Avenue at that time. These flush-fronted brownstones provide a contrast to their more animated neighbors to the north, with their full-height, two-sided masonry bays and jagged rooflines. No. 162 most nearly retains all its original features: the bolldly pedimented doorway and window lintels on carved corbel brackets are noteworthy. The corner house, No. 166, where Abraham Knox lived, still displays its cast iron balustered handrailings, complete with newels, and yard railings which continue around to the Lincoln Place side. Here, its brick end wall has the typical low gable with central arched window and wood bay windows at the parlor floor with carved cornice brackets.

SIXTH AVENUE Between Lincoln Place & Berkeley Place

EAST SIDE (Nos. 175-191)

Nos. 175-183 provide the only examples of the Romanesque Revival style on Sixth Avenue within the District. They were built for James A. Bills in 1889 and were designed by Brooklyn architect F. F. Langston. Langston also worked in the Stuyvesant Heights area. Stylistically they are similar to Nos. 96-110 Lincoln Place around the corner, designed by Langston at the same time. Like the houses on Lincoln Place, these rise from rough-faced random ashlar basements to the sills of the second floor windows. L-shaped stoops, with risers and treads defined on rough-faced wing-walls lead up to the double doors with carved lintels. Carved ornament also appears in the front face of the solid wing walls of the stoops at Nos. 177, 181 and 183. No. 175 has a straight stoop with pipe railings terminating in fanciful griffins. Though the same height and style as its neighbors, the corner building, No. 175, is treated differently from the others. It has square-headed openings at the first floor, whereas they have round-arched parlor floor windows and doorways. Contrasts in color of the brick corner house with the other stone houses give character to the row. The rough-faced window lintels contrast with the smooth brickwork of the second and third stories. Crowning these five houses are sheetmetal roof cornices with vertical shafts on corbels separating them. Quoins, in stones of contrasting colors, separate and define the houses.

Nos. 185-187-187 1/2-189 and 191. In contrast to the adjacent Romanesque Revival houses are these five late Italianate style brownstones which complete this blockfront from Lincoln to Berkeley Place. Built in 1874-75 for William Maguire, of 343 DeKalb Avenue, they were designed by a Brooklyn architect-builder, George White. They are quite similar to the other late Italianate houses of the same period on the Slope. Of these five dignified rowhouses, No. 187 best retains its original features including most of its ironwork. The stoop, above a rusticated basement, leads to a pedimented doorway with elaborately carved console brackets. Unifying the five houses are the roof cornices with Classical mouldings, dentils and console brackets. The corner house, No. 191, has two oriels supported on carved brackets on the Berkeley Place side.

WEST SIDE

(The entire blockfront between Lincoln Place and Berkeley Place on Sixth Avenue is outside the Historic District. It is the site of P.S. No. 282, the Park Slope School).

SIXTH AVENUE Between Berkeley Place and Union Street

EAST SIDE (Nos. 193-199)

Nos 193-195-195A-197. These four brownstone houses, built between 1872 and 1873 for Abel F. Goodnow were the first houses built on this blockfront, and are typically late Italianate in design. Nos. 195A and 197 preserve characteristic decorative features rusticated basements, pedimented doorways, parlor floor window lintels supported on carved console brackets and windowsills at the upper stories resting on small corbel blocks. The ironwork which once graced all these houses remains intact at the stoop and yard railings of No. 195. The houses are crowned by dentilled roof cornices with console brackets. No. 195 was the home of Thomas Green, a prolific builder associatied with the early development of Park Slope, who may also have erected this row.

No. 199. This mid-block brownstone of 1886-87, is one of a row of three neo-Grec houses, of which Nos. 201 and 201A are outside the Historic District, and reflects the change in architectural fashion of the following decade. The angularity of the full-height, tw -sided bay is echoed in the roof cornice, which contrasts in height and profile with those of the earlier, flush-fronted houses of the rest of the blockfront. Nos. 199-201A were built by the heirs of Th mas Skelly, a builder. A notable feature of No. 199, which is very similar to the row at Nos. 155-163 Sixth Avenue nearby, is the low balustrade above the entrance doorway.

WEST SIDE (188-192A)

The five houses from the corner of Berkeley Place to the middle of the block were built as part of a row of six (including No. 194) by owner-builder Thomas Fagen of 262 Grand Avenue, Brooklyn. The designs were furnished by Brooklyn architect Robert Dixon in 1877. These dignified flush-fronted brownstones have two wide openings per story in their narrow sixteen foot widths. Although the overall feeling of the row is late Italianate, neo-Grec details are evident in the consoles supporting the triangular pediments over the doorways and in the triangular corbel stones under the windowsills. The basement walls are decorated by horizontal banding with vertical fluting. The corner house has a charming wood bay window carried on carved brackets at the parlor floor on the Berkeley Place side. This brick end wall has two tiers of blind windows symmetrically placed at the ends.

(The houses on the south half of the blockfront toward Union Street, on both the east and west sides of Sixth Avenue, are outside the Historic District.)

* * *

SEVENTH AVENUE

The four blocks within the Historic District, at the north end of Seventh Avenue between Park Place and Union Street, provide a dignified appearance and an interesting cross-section of architectural styles of the second half of the 19th century. Beginning with row houses built in 1861 in the popular Italianate style, residences built in the decades which followed present fine examples of the neo-Grec, Victorian Gothic, French Second Empire, Queen Anne and Romanesque Revival styles.

This section of Seventh Avenue still retains its original residential

character with only minor commercial incursions, in contrast to the aspect of the avenue at its north end and below Berkeley Place to the south. The transition from residential to commercial architecture, which followed the economic upturn of the late 1870s, begins just above Berkeley Place and extends southward. Prior to that time, the process of residential development had been quite similar to that of Sixth Avenue. During the 1880s, while handsome residential and religious structures were still being built at the northern end of the avenue, the tendency was to more modest apartment houses and commercial construction at the south end.

SEVENTH AVENUE Between Park Place & Sterling Place

EAST SIDE (Nos. 13-19)

(The northern half of this blockfront is outside the Historic District.)

Nos. 13-19, a row of three-story neo-Grec houses, was built in 1882 by owner-builder William Gubbins, according to the designs of Brooklyn architect Thomas F. Houghton, who also worked in Stuyvesant Heights. Full height, two-sided bays produce an undulant rhythm at the line of the bracketed cornices. These houses are all approached by high stoops which lead up to segmental-arched doorways. The cornice slabs at three of these houses retain their handsome original iron crestings above the doorways. The border of palm leaves in the cornice above the parlor floor windows is especially attractive and is distantly related to the Egyptian cavetto molding.

WEST SIDE (Nos. 8-22)

Nos. 8-16 Seventh Avenue, a row of five houses erected in 1860, are the earliest in the District. The five lots were bought from the Edmund K. Bussing estate in January 1860 by the builder-developer Charles S. Scribner, of 300 Dean Street in the Boerum Hill section. These modest houses are three stories in height over a high basement and are constructed of brick over rusticated stone basements. They are basically Italianate, as may be seen in the bracketed roof cornices and the arched stoop and yard railings at Nos. 10 and 12. No. 12 also retains the bracket-supported stone slabs beneath the long, well-proportioned parlor floor windows. The house at the corner of Park Place (No. 8) had a greenhouse added in 1898, at the rear of the lot, when it became the residence and store of florist, William H. Foddy. The greenhouse was demolished in 1928 to make way for the present addition. The addition is clearly seen in the difference between the windows at the rear of the building and those at the front. The brick lintels echo the Italianate style of the brownstone originals, which are typically Italianate with shouldered segmental arches and cap moldings. Although all the houses have been altered in varying degrees, the row retains a sense of harmonious unity.

Nos. 18-22. The houses in the southern half of this blockfront were not built until almost twenty years after those to the north, a difference which is immediately apparent in their greater height. This row of 1879 originally consisted of five similar houses. No. 24 was demolished in December 1960 as the result of a plane crash which also destoyed the Pillar of Fire Church to the west of it, later replaced by a one-story funeral home.

The original appearance of the row can best be judged by No. 18 which still retains its stoop, doorway, handsome roof cornice, and neo-Grec details. An unusual round-arched doorway, of crisp and elaborate design, is capped by a central console with cornice slab supported on highly stylized, vertical, neo-Grec consoles. This slab serves as a support for the two-sided oriel window above it that was probably an addition to the house. Similar to the furniture decoration

SEVENTH AVENUE Between Park Place & Sterling Place

of the period are the decorative panels beneath each parlor floor window and the brackets which support the windowsills. These brackets, which end in teardrop forms, recall the pendants often seen on Victorian furniture.

SEVENTH AVENUE Between Sterling Place & St. John's Place

EAST SIDE (Nos. 21-35)

The east side of this block presents a picturesque appearance. At the north end, four brick and brownstone houses with a multiplicity of peaked dormers accord well with the lighter colored brownstone church to the south, with the finials of its tower silhouetted against the sky. On the west side of the avenue more conventional rows of rowhouses and another brownstone church with high corner tower occupy the blockfront.

Nos. 21-27 Seventh Avenue, an exceptionally handsome row of four Romanesque Revival residences, were erected for Charles Pied in 1887 according to designs by architect Laurence B. Valk of New York, who had designed the Sixth Avenue Baptist Church at the corner of Lincoln Place, nearby. The house at the corner of Sterling Place (No. 21 Seventh Avenue) was well known as the Lillian Ward mansion, as it was at one time the home of that famous singer. Dr. Heber H. Ward built a garage in 1925. The Ward mansion and the three houses to the south (Nos. 23, 25, and 27) were all built in the same architectural style, utilizing the same materials. This gives the row a remarkable unity of effect, despite the diversity of its detail. In designing these houses, Valk called into play every resource of the Romanesque Revival style, including contrasts in color, details and materials, making this one of the most effective rows in the District. Brick, brownstone, slate and terra cotta were all employed with their wide range of warm muted colors. Signalizing the corner of the Ward mansion, a turret with curvilinear peaked roof rests on a corbel at the second floor. On the avenue side, set on ornamented brackets above a low basement, there is a wide bow window which serves the parlor floor. The entrance on Sterling Place has a handsome arched porch with dwarf columns sheltering the beautiful original doorway with sidelights and transom embellished with wrought iron work. An offset stoop enters the side of this porch and has a low stone wing-wall surmounted by an iron railing terminated by a rampant mythological animal figure as newel post. Just below the roof, the influence of the Queen Anne style emerges: an ornamental terra cotta bandcourse forms a frieze and dormer windows of various sizes and shapes enhance the picturesque profile of the steeply hipped slate roof. A second floor blind window, between the corner turret and the entrance porch, displays a richly ornamented terra cotta panel in low relief. Except for a part of the first floor of the Ward mansion and the entrance porches of all these houses, which are of rough-faced brownstone, they are constructed of brick. Nos. 23, 25 and 27 have arched porches of different designs and further variety is achieved in the design of their dormer windows which have gables projecting over the windows. Some of the gables of the narrow dormers display the Queen Anne sunburst motif.

No. 29. Making the transition from the Romanesque Revival row to the north, and the church to the south, this rough-faced stone parsonage was built for Grace United (M.E.) Church in 1887 and was designed by the prominent Brooklyn architectural firm of Parfitt Brothers, the architects of the adjoining church. An interesting example of late Romanesque Revival architecture, this parsonage has a curve-ended, two-story bay with stone mullions and transom bars at both floors. The transoms above the first floor windows are of stained glass and the original front door with its small square lights in the upper half is still in place. The third floor has a double window above the bay surmounted by a stone gable flanked by pilasters resting on corbels at either side of the window. Echoing the turret of the Ward mansion, the parsonage has a third floor sheetmetal oriel at its south corner, thus completing the residential blockfront.

SEVENTH AVENUE Between Sterling Place & St. John's Place

Nos. 31-35. The impressive stone Grace United (M. E.) Church and Sunday School dominates the northeast corner of St. John's Place and Sixth Avenue. In style it is Victorian Gothic, with vari-colored stone and picturesque profile. A large window and gable, expressive of the end of the nave, faces the avenue. A corner tower makes the transition to the long side on St. John's Place, with paired side aisle windows separated by buttresses. An exceptionally handsome liaper patterned terra cotta enframes the circular windows of the nave. The windows of the side aisle have banded columns with foliate capitals. The Sunday School building facing the avenue, to the left of the nave, is very picturesque, with its gablet flanked by finials. To the left of the entrance there is an interesting squat, pointed arch window, which has an inscription in the depth of its terra cotta voussoirs. The church, like the rectory, was designed by Parfitt Brothers but was built five years earlier, in 1862.

WEST SIDE (Nos. 26-44)

The corner lot was originally the site of No. 26, demolished in 1960 as a result of the airplane catastrophe. This house was part of a row of five dwellings erected in 1873 for Edmund Kingsland. They show the transition from the French Second Empire to the neo-Grec. It may well be that they represent the introduction of the neo-Grec style in Park Slope. The ornamental detail of the buildings is neo-Grec, whereas the basic lines of the buildings are French Second Empire. Typical neo-Grec elements are the treatment of the doorways, the roof cornices and even such small details as the corbel blocks under the windowsills and faceted keystones of the basement windows. Three of these houses retain their stoops.

Nos. 36-44. In 1881 when these brownstones were constructed by owner-builder Thomas Fagan, the Brooklyn architect, Robert Dixon, made full use of the neo-Grec style which was still in the ascendance in Park Slope at that time. Nos. 42 and 44, at the Sterling Place corner, are taller than their neighbors since they have a full-height fourth story, whereas the others have low attic stories. However, all five houses are basically of the same design. Characteristic of the neo-Grec style are the full-height, two-sided masonry bays, which depart from the typically flat plane of the earlier Italianate period. Each bay is articulated by a flat pilaster element at its apex. The angular cornice line reflects the shape of the bays below in a dramatic fashion. In the attic stories of the three-story houses, the fenestration changes from large single to small double windows, set in the fascia below the roof cornice and divided by mullions, except at No. 36. The interesting original doorways retained at four of the houses have segmental arches flanked by grooved pilasters terminating in bold convex brackets with typical neo-Grec detail. These, in turn, support the cornice slabs crowned by delicate cast iron crestings. The sills of the parlor floor windows provide examples of that curious neo-Grec feature, the sliced-off molding, where the cross-section of the molding rather than the forms of the molding itself become the decorative features. At some of the houses the original handrailings of the stoops and the yard railings are retained. The high corner house, No. 44, was the residence of William Engman, Coney Island developer, and George Engman, realtor.

SEVENTH AVENUE Between St John's Place & Lincoln Place.

EAST SIDE (Nos. 37-57)

The eleven houses between St. John's Place and Lincoln Place present a dignified blockfront of French Second Empire design. This is the only complete blockfront of mansard roofed houses in Park Slope and dates from 1871-72. The houses were built roughly to the same basic design by Robert Spier Bussing, who had purchased the land in 1869, in association with Philip I. Cootey. Both men were speculative builders and Bussing, clearly overextended, went bankrupt in 1874. Philip Cootey and other members of his family lived at

SEVENTH AVENUE Between St. John's Place & Lincoln Place

No. 47. These residences were generally built for a prosperous merchant class, best exemplified by Anthony Holenpyl, a New York diamond merchant who lived at No. 43. This row of brownstone houses is a tall, august one and produces an imposing vista that is highly visible along the avenue.

The houses are unified by the alignment of doorways and windows and, most especially, by mansard roofs with pedimented dormers. The doorways of the five northernmost houses, Nos. 37-45, all originally had arched pediments supported on carved console brackets, now best seen at Nos. 39 and 41. By contrast, Nos. 47-53, four of the row of six to the Lincoln Place corner, still have triangular pedimented doorways flanked by engaged columns. Nos. 39 and 45 retain their original balustered cast iron handrailings at the stoop and their yard railings. The rusticated basements are intact at some of the houses, and two retain their impressive full-height double doors. The original roof crestings which once extended along the entire block front, remain at No. 45. At No. 55, the parlor floor and basement have been remodeled in neo- Gothic style which until recently housed a funeral chapel. The corner house (No. 57) has been remodeled for commercial use at street level, with a second floor additon above it.

WEST SIDE (Nos. 42-60)

The blockfront between St. John's Place and Lincoln Place begins with considerable style with the Memorial Presbyterian Church at Nos. 42-48. Dramatizing its corner site at St. John's Place and Seventh Avenue is the imposing broach spire of stone. The church is a handsome example of late Victorian Gothic ecclesiastical architecture. Designed by the New York architectural firm of Pugin & Walter, it was begun in 1882. The church is constructed of random ashlar Belleville brownstone from its lowliest block to the peak of its tall spire, in contrast to the polychromy usually associated with Victorian Gothic. One of the few touches of color in the composition is a cresting of rust-colored terra cotta tile along the ridges of the slate roof. Brownstone finials embellish the tops of the buttresses and a bold parapet pierced with quatrefoils, which runs along both facades at the level of the eaves, is a pronounced decorative feature. The pointed arch windows have narrow drip moldings which, at the belfry, come to rest on bosses carved with human heads.

In 1886 a chapel and Sunday School was added to the west on the St. John's Place side. It was designed by Marshall & Walter, using the same materials as the church. Over the doorway to the chapel is a charming quatrefoil containing a carving of a winged angel comforting three children. The chapel is well integrated into the design of the earlier church and the two now appear to be one structure. Both the church and the chapel have some very fine stained glass windows by Tiffany Studios.

Nos. 50 and 52 Seventh Avenue were built in 1870 by Robert S. Bussing and were originally twin brownstones designed in the late Italianate style. They, like their neighbors, Nos. 54 and 56, are veterans of a long campaign of renovation and commercial alteration. The original upper floor windows at No. 52 have typically Italianate segmental-arched lintels supported on console brackets and the fascia below the handsome roof cornice is arched between brackets to reflect the arch of the windows. No. 50 retains its stoop and balustered handrailings.

Nos. 54-56 were built later in the 1870s. They are twin houses and were both occupied by ministers, Reverend John S. Lott and Reverend Abraham Quick, respectively. At the upper floors, No. 54 remains close to its original appearance, with handsomely enframed windows which reflect French influence. Both houses retain their roof cornices with dentils and modillions between the carved brackets.

SEVENTH AVENUE Between St. John's Place & Lincoln Place

Nos. 58-60. This imposing corner mansion was built in 1891 for Mr. M. Brasher by the architect S. F. Eveleth, of 213 Montague Street. The Brasher Mansion later served as the Park Slope Masonic Club and is now the Brooklyn Conservatory of Music. The building is Victorian Gothic in spirit with elements of the Queen Anne style. It is constructed of red brick on a low basement of brownstone, with bandcourses and trim of brownstone and terra cotta ornament. The entrance doorway, flanked by paneled pilasters with scrolls supporting a cornice slab with low stone parapet, is set in a projecting bay which, at roof level, is accentuated with a gable crowned by a carved finial. A full-height, diagonal corner bay surmounted by a pyramidal roof makes the transition from the front to the Lincoln Place side Handsome cast iron crestings above the first floor projection of the bay provide an effective decorative feature. A three-sided bay rises mid-way along the Lincoln Place side and extends up two stories where it is terminated by a handsome corbelled brownstone ornament on the blind front. The gable above it, dormer windows, and the chimney all lend interest at the roofline.

SEVENTH AVENUE Between Lincoln Place & Berkeley Place

EAST SIDE (Nos. 59-73)

Nos. 59-71. Of the ten houses, erected in 1880 as a row by owner-arhitect-builder William Flanagan extending to the Berkeley Place corner, Nos. 61 and Nos. 63 to 69 retain their original appearance. The houses are in the neo-Grec style with shallow, two-sided masonry bays. The lintels over windows and doors have delicately incised designs of foliage and rosettes. The charming original roof crestings remain at No. 69. Two buildings at the north end (Nos. 59 and 61A) have new fronts to a height of five stories. Until recently, No. 61 was partially hidden by a one-story storefront, but this has now been removed, revealing the original front of the house. At the south end, Nos. 69A and 71 have also been extended forward for commercial use, but these additions have only been carried up to a height of two stories. The southernmost house (No. 73) has been replaced by a two-story commercial building.

WEST SIDE (Nos. 62-72)

No. 62 was originally built as a large double townhouse in 1881 with a second entrance at No. 168 Lincoln Place. Both houses were occupied successively by Hosmer Buckingham Parsons, general agent and cashier for Wells, Fargo & Co. and a prominent member of the Montauk Club. It is a three-story red brick structure with stone trim. A small square terra cotta decorative panel of foliate design has been set into the center of the setback portion of the second story. This substantial building has brickwork of fine quality and now serves as an apartment house with three commercial enterprises at ground floor level.

Nos. 64, 66 and 70 (No. 68 has been omitted from the numbering sequence) were begun in 1899 for F. M. Faircloth, Jr., and were designed by architect Thomas Stent of New York. These three handsome late Romanesque Revival apartment houses, four stories in height, were all built to the same design: a first story in rough-faced brownstone, still preserved at No. 64, and three upper stories in red brick. Completely symmetrical in plan, each building originally had a round-arched central entrance flanked by two-sided bays emphasized by interlocking brickwork at the angles. These bays, four stories in height, rise to meet a handsome array of brick corbels surmounted by a continuous sheetmetal roof cornice which is effectively terminated by round bosses. The original stoop with iron railings remains at No. 64.

SEVENTH AVENUE Between Lincoln Place & Berkeley Place

No. 74 (Nos. 72-74) is a four-story apartment house of brownstone designed in the neo-Grec style. It was built in 1888 by Cevedra B. Sheldon, a local builder. The original entranceway and ground floor facade have been replaced by a new commercial front. The design of the building is basically symmetrical with two-sided masonry bay at either side of the facade. The left-hand bay has one side advanced to meet the wall plane of the adjoining building, thus making a smooth transition. The enframed windows are surmounted by pedimental lintels with "ears" and incised decoration. A handsome roof cornice with deep stylized brackets completes the elevation.

No. 76 Seventh Avenue, also built in 1888 by Cevedra B. Sheldon, is a four-story apartment house with a brownstone facade on Seventh Avenue and a red brick one on Berkeley Place. At the juncture of these two facades is a rectangular sheet metal bay, supported on large brackets, which rises three stories to the top of the building and is crowned by a triangular pediment. The corner entrance of the ground floor store is under this bay and preserves most of its original appearance. The Berkeley Place side is described under No. 161 Berkeley Place.

SEVENTH AVENUE Between Berkeley Place & Union Street

EAST SIDE (Nos. 75-87)

No. 75-77. This four-story stone and brick apartment house is described under No. 180 Berkeley Place, where the main entrance is located.

Nos. 79-81 are one-story commercial establishments serving the community.

Nos. 83-87. These three brick apartment houses with stone trim and stores at the first floor were built in 1901 for Leo W. Winkelman and were designed as a unit in a modified classical style by architect M. J. Morrill. The entrances to the apartment houses are all set to the left-hand side of wide store fronts enframed in stonework. The brickwork above is unified by horizontal bandcourses and bay windows flanking a flat-arched window providing an interesting off-center symmetry.

WEST SIDE (Nos. 78-86)

Nos. 78-82. No. 78, on the southwest corner of Berkeley Place and Seventh Avenue, is almost a mirror image of the building across from it on the northwest corner, No. 76 Seventh Avenue, but the corner sheet metal bay has no pediment. Colonettes support the roof cornice, whereas across the street it is carried on brackets. No. 78 displays neo-Grec detail in its "eared" window lintels. This building was erected in 1886 as one of a row of three by C. B. Sheldon, and designed by architect George Buser. Both Sheldon and Buser lived just west of the Historic District.

Nos. 84 and 86. These two four-story brownstones were erected as a pair of one-family residences in 1874. They were designed by Lewis & Newton, of 370 Union Street nearby. The window enframements of the upper two stories and the roof cornices suggest French influence. The first and second floors have been altered for commercial use serving the neighborhood.

(The houses on the southern half of the blockfront toward Union Street, on both the east and west sides of Seventh Avenue, are outside the Historic District.)

EIGHTH AVENUE

In the last decade of the 19th century, Eighth Avenue and Prospect Park West vied with each other in the grandeur of their houses and in the prestige of their residents. The importance of Eighth Avenue was reinforced by the building of the Montauk Club in the early 1890s at the corner of Lincoln Place. Eighth Avenue is a lovely tree-lined thoroughfare running from north to south, except for a slight change of direction at Carroll Street. In scale the buildings are larger than those on the side streets. There is considerable variety in the residential rows and, most particularly, in the individual town houses. The northern part of the avenue is still notable for several fine old mansions, in spite of the replacement of several with spacious grounds by 20th century apartment houses. These large modern apartment houses indicate, nonetheless, the continued vitality of Park Slope as a residential area into the 20th century. Among the outstanding architects whose work is represented along Eighth Avenue are C. P. H. Gilbert, Francis H. Kimball, Helmle & Huberty, Montrose W. Morris and the Parfitt Brothers.

While some regrettable alterations have been made along the avenue, it still retains to a remarkable degree its late 19th and early 20th century flavor. Among latter-day changes have been the replacement of stoops by basement entrances, the smooth-stuccoing of facades, requiring the removal of window enframements and decorative ornament, and the replacement of ornamental roof cornices by plain masonry parapets. A most inappropriate garage has been constructed, replacing the garden north of a fine neo-Federal corner house.

EIGHTH AVENUE Between St. John's Place & Lincoln Place

EAST SIDE (Nos. 7-25)

Nos. 7-15. The rear lots of the handsome residences at Nos. 5-11 Plaza Street are included in the Historic District.

No. 17. This is an empty lot adjacent to and lying just north of the Montauk Club.

Nos. 19-25. A truly remarkable expression of the social forces at work at the end of the 19th century is the Montauk Club, incorporated March 11, 1889. Ground was broken for the structure on October 2, 1889 and a gala opening reception was held on May 23, 1891. With its elaborate decoration, it is an architectural treasure on the Slope. It is one of the few surviving Brooklyn private clubs, which once abounded. The affluence of its founders and the importance of its members are manifested in the architectural expression of this Venetian Gothic palazzo.

The Montauk Club was designed by Francis H. Kimball (1845-1919), a prominent architect of churches, theatres and office buildings in Manhattan and Emmanuel Baptist Church in the Clinton Hill section of Brooklyn. As a young man, Kimball had been engaged in 1875 to supervise the construction of Trinity College in Hartford, Connecticut, designed by the English architect William Burges. Kimball had spent several months in London, studying noted examples of Gothic and Victorian Gothic architecture. In those days, Ruskin's Stones of Venice, published in 1851, was still read by young architects and interested laymen. While the Montauk Club was clearly inspired by the late Gothic style of Venetian palaces built in the early Renaissance period -- notably the 15th century Ca d'Oro on the Grand Canal -- it is not a slavish copy of any particular one. The architect has endowed it with its own intrinsically bold character and, in theme and splendor, it is a reflection of the spirit and pride of its owners.

EIGHTH AVENUE Between St. John's Place & Lincoln Place

A wealth of extravagant detail is displayed on three sides of this fine building. The north side is unadorned, leaving the wall free for future additions. The sensitive blending of a variety of building materials -- brownstone, a tawny-colored brick and a reddish-brown brick -- produces a warm golden color. The innovative use of terra cotta during the last part of the 19th century made it both practical and economical to produce the most intricate ornamentation, its virtue being flexibility in color and form. The mason in charge of this superbly constructed edifice was Charles T. Wills of New York City.

One of the most striking aspects of the design of the Montauk Club is the deliberate contrast of solids and voids. The traceried openings are massed to the right of the entrance on the Eighth Avenue side, where the main entrance is located, as part of an asymmetrical composition. These openings are an introduction to the equally elaborate traceried fenestration of the south and east facades, which are more symmetrical. Many windows on the Eighth Avenue side are grouped at the third and fourth stories bringing abundant light into the interior, but they also give an airy effect to the upper portion of this elevation.

The separate ladies' entrance to the left of the entrance to the left of the main entrance is an historical curiosity today. The Montauk Club was one of the first men's clubs to extend the use of its facilities to women. Through this entrance, ladies could ascend to the dining room floor without traversing the main lobby. The square-headed main entrance is ornamented at the top with a carved stone band of American Indian heads. Above this, at the second floor, is a round-arched window set in a panel of terra cotta ornament. In the spandrels classically inspired trophies bear American Indian motifs. Above this arch and resting on it is a terra cotta frieze representing the founders and builders laying the cornerstone. When installed, this frieze became a matter of controversy, discussed in Brooklyn Life of September 20, 1890. The pointed-arch windows are all set in deep reveals with columns between them, adding an interesting dimension. At the second floor Gothic arches, with quatrefoils above them, screen leaded-glass windows. The tile roof and dormers are hipped.

An impressive view of the Montauk Club is from the east side of Plaza Street, opposite the end of Lincoln Place, where the full impact of its Venetian Gothic architecture is most apparent. From this point, one can see two superb facades contrasting in form and arrangement. The projecting rectangular bay at the first floor of the Lincoln Place facade has a series of windows recessed behind Gothic arches supported by slender columns, conveying the impression of a loggia. The shadowy effect of a loggia is created in part by the overhanging second floor balcony above it supported on handsome lion-head brackets. This balcony has a true loggia behind it, enhanced by a screen of ogival Gothic arches supporting quatrefoils and resting on columns decorated with a basketweave pattern. The capitals feature American Indian masks on all four sides, and here and there in the spandrels are charming reliefs of small animals: chickadees, bats, owls and other examples of American flora and fauna. Above the second floor balcony is an historical panel illustrating the inscription: "1659 Wyandance Sachame of Pamanack, his wife and his son Wiankabone giving a deed to Lion Gardiner of Saybrook, Easthampton, Long Island, July 14, 1659". The history of the Montauk Indians is remarkably depicted in the continuous narrative frieze which runs around the three principal facades above the third story.

Also seen from this vantage point is the dramatic curved two-story bay on the Plaza Street side which creates a balcony for the third story dining room. The same general pattern is seen here in the fenestration. One gets the full effect of the soaring chimney stacks, copper dormers, and steep tile roof with American eagles crowning the summit. An important element in the overall design is the magnificent cast iron railing enclosing the property. It is stepped on the Lincoln Place side in keeping with the downward slope of the street. The square posts have American Indian heads in bas-relief and are linked by a series of small arches. At the corners are winged lions rampant holding shields with the cipher of the Montauk Club.

Architecturally the Montauk Club is unique in the City. It is a remarkable amalgam of European tradition combined with ornament based on American Indian themes.

EIGHTH AVENUE Between St. John's Place & Lincoln Place

WEST SIDE (Nos. 8-26)

Nos. 8 and 10 Eighth Avenue at the corner of St. John's Place are a pair of brownstone residences, impressive in their unity and height, which dominates the neighboring rowhouses. The houses were built in 1891-92 and designed in the Romanesque Revival style by Brooklyn architect John Mumford, of 16 Court Street, for Philip J. Dwyer who lived nearby in Prospect Heights. Martin & Lee, the developers of most of Garfield Place between Seventh and Eighth Avenues were the carpenter-contractors. These houses have carved stone gabled dormers crowned with finials set at the ends of the steep slate roof, which has scrolled coping stones at each end. The dormers are flanked by engaged shafts carried on decorative corbels. The colonnaded loggia, at the first floor, connects two story bay windows beneath the end gables. The paired central entrances are just below sidewalk level. Horizontal brownstone bandcourses relate the brick side wall on St. John's Place to the avenue front.

Nos. 12-16 were built in 1890 by owner-builder William Gubbins, one of the earliest developers of this section of the Slope. They were designed by architect J. J. Gilligan, who lived at 92 Park Place in the District. Gubbins later moved into No. 16 himself. These three-and-a-half story houses are dignified Romanesque Revival brownstones, most notable for the unity created by an interesting treatment of the fascia beneath the roof cornices: here, small rectangular windows are set between horizontally-grooved panels. All the houses have three-sided, full-height masonry bays and are approached by L-shaped stoops. The doorways of Nos. 12 and 14 are square-headed with full entablatures, whereas those at Nos. 16 and 18 have Romanesque Revival arches resting on pairs of dwarf columns. At No. 16 the parlor floor windows have stone transom bars beneath stained glass transoms.

The earliest row houses in this blockfront are the four neo-Grec brownstones at Nos. 20-26, built in 1883 by owner-architect William Flanagan, an early developer on the Slope, who lived at 46 Berkeley Place, just west of the District. These wide houses, with three-sided bays rising four full stories above high basements, are fine examples of the neo-Grec style. The prominent roof cornices carried on grooved brackets with a vertically grooved fascia between them, provide a picturesque silhouette against the sky. Wide stoops, with neo-Grec newel posts at No. 24, lead to the elaborate entrances still crowned by balconies with balustrades and urns at two of the houses. Above them, the windows of the upper floors are unified vertically by the panels beneath them. A variety of neo-Grec ornament embellishes these fine residences. William Gaynor was Mayor of New York when he lived at No. 20. He died in office in 1913. No. 22 was the residence of Richard Hyde, a Brooklyn theatre owner and manager, partner of Louis C. Behman of Hyde & Behman. No. 26 has stone quoins signalizing the Lincoln Place corner (see Nos. 241-251 Lincoln Place).

EIGHTH AVENUE Between Lincoln Place & Berkeley Place

EAST SIDE (Nos 27-49)

Nos. 27-37 (No. 35 has been omitted from the street numbering system). These five houses were built in 1888 and designed by the neighborhood architect Charles Werner, who resided at 50 Sterling Place just outside the District. Werner was a versatile architect, much in demand in Park Slope. The owner-builder was William Gubbins, who at that time lived at 20 Seventh Avenue. Stylistically they are Romanesque Revival and massive in scale. On the Lincoln Place (No. 251) side of the corner house, No. 27, the simplicity of red brick provides a pleasant foil for the richly detailed facade of the Montauk Club opposite it. An elaborate gabled top story on the Eighth Avenue side

gives special importance to this corner house. In contrast, the other houses in this row have lower horizontal roof cornices with small attic windows set in the fascia beneath the cornice, except at No. 33, where the attic has been raised to a full story. The materials, Euclid stone, brownstone, and red brick lend considerable variety to the row. Except for the corner and end houses, the other three are basically of the same design. At the head of the L-shaped stoops are doorways with arches supported by pairs of dwarf columns flanking handsome double doors. Stone transom bars divide the parlor floor windows. The arch of the entrance is repeated at the second story window above it. No. 37, although built as part of this group, is quite different. In contrast to the two-story, three-sided bay common to the other four buildings, it has a shallow, flush-fronted masonry bay extending full height and paired arched windows. A broad horizontal bandcourse extends across the building, resting on a pair of console brackets over the arched doorway. Carved detail with cherub heads forms a band of ornament beneath the parlor floor windows.

The next four houses, Nos. 39-49, were planned late in 1892 by owner-architect J. Doherty & Son, the ambitious builders of many houses on the opposite side of the street. Nos. 39 and 43 (No. 41 has been omitted from the street numbering system), built in 1896 are generally French neo-Grec in style, with full-height, three-sided bays which are expressed by the jagged silhouette of the bracketed roof cornices. The wide imposing stoops are flared at the bottom to receive striking neo-Grec newel posts whose angularity contrasts with the rounded balusters of the handrailings. The impressive entrances, best preserved at No. 43, are enhanced by porticoes supported on banded columns with neo-Grec ornament at their bases. The horizontal panels of foliate ornament above the parlor floor windows of No. 39 enrich this facade, as do the handsome entrance doors.

Built between 1892 and 1896, Nos. 45 and 49 (No. 47 has been omitted from the street numbering system) are distinguished by high French Second Empire mansard roofs. Except for the removal of its stoop, No. 45 retains much of its original appearance. The decorative detail, "eared" window lintels, incised carvings and shell ornament,is typically neo-Grec. An interesting touch is the use of faceted panels under the parlor floor windows which Doherty also used on No. 44 across the street. No. 49, the corner house, retains a lacy iron cresting which crowns the mansard roof. Quoins define the corners of both houses, in the French tradition. On the Berkeley Place side (No. 253), the red brick facade features a central two-story, three-sided bay.

WEST SIDE (Nos. 28-50)

This blockfront of 1891-92 was largely developed by owner-architect-builder J. Doherty, of 280 Flatbush Avenue. In contrast to the blockfront to the north, built a few years later, these houses all have flush fronts, except No. 44 which has a charming two-story sheetmental oriel. Quoins define the ends of the blockfront.

Nos. 28-38. The corner house, No. 28, the first house of this fine neo-Grec row of 1881, retains a handsome rusticated basement with arched windows and its height provides an effective termination for the lower adjoining row. Nos. 30-38 (No. 36 has been omitted from the street numbering system) are crowned by a handsome wrought iron roof cresting above the uniform cornice line. The houses are distinguished by a wealth of neo-Grec ornament and a cadence of fenestration striking in its regularity. Horizontal bands of stylized ornament at the basement form a unifying accent. No. 32 retains its original stoop with cast iron balustered handrailings and newel posts.

No. 40, a dignified example of the neo-Grec, is the work of Amzi Hill, an architect who was very active in the development of the Stuyvesant Heights Historic District. It was built in 1881 for James Beveridge of Brooklyn and is higher and wider than its neighbors to the north. The front wall is defined

EIGHTH AVENUE Between Lincoln Place & Berkeley Place

on each side by quoins. The roof cornice of this brownstone residence is exceptionally rich in detail. The wide arched window, retained at the parlor floor, was originally the entrance. It has an elegant, turn-of-the-century wrought iron grille in the transom in character with the glass and iron doors installed in the new basement entrance. The windows above the original entrance are unusually wide for the period of the 1880s.

Nos. 44-50 (No. 48 has been omitted from the street numbering system). No. 44 preserves best the original appearance of a three-house row (44-50) built by owner-architect J. Doherty & Son in 1881-82. All the houses retain their original slate mansard roofs and dormers. No. 44 has typically neo-Grec ornament at the door and window enframements with incised decoration, angular brackets, and extensiv use of the shell motif in the lintels. A two-story oriel of seemingly later date displays classical detail with swags, dentils, and egg and dart moldings. The cast iron handrailing of the stoop, with its square sectioned-balusters and newel posts, is the same that Doherty used at No. 32. Nos. 46 and 50 now comprise the Ardwell Apartments.

EIGHTH AVENUE Between Berkeley Place & Union Street

EAST SIDE (Nos. 51-71)

Seven of the nine houses on this blockfront were built by William Gubbins, with Charles Werner acting as his architect. The five-house row at Nos. 51-61 was built in 1886. These tall brownstones with high stoops are basically neo-Grec with some Romanesque Revival detail. The prominent repetitive feature is the full-height, three-sided bay forming an angular silhouette against the sky. Below the roof cornice, set in the fascia, are small attic windows flanked by pilasters. An unusual feature, similar to the Gubbins-Werner row across the street, is the rather shallow entrance porch consisting of an extended cornice slab resting on vertical console brackets which are supported by columns. These columns and the pilasters of the parlor floor bay windows have crisply carved Romanesque Revival capitals. Under the windowsills of the bay are varied foliate decorations. Originally there were small balconies over the cornice slabs, still retained at No. 61.

Nos. 63 and 65 are a pair of imposing four-story brownstones, built in 1887, which are higher than the adjacent Gubbins-Werner houses. They are stylistically similar to Nos. 51-61, although considerably more ornate. Basement entrances have been provided just below street level.

Nos. 69 and 71 are two very impressive limestone townhouses with brownstone basement walls. They are a full four stories above high basements and were built in 1895-96 by local owner-builder William Flanagan. They are good examples of the neo-Classical style of the 1890s, best seen in the foliate ornament with human masks above the parlor floor windows. The Union Street side of No. 71 presents an interesting, completely symmetrical face in light buff-colored brick. A shallow central bay has triple windows, separated by columns at the parlor floor and grouped under a common enframement at the second. The transition from this frame to the narrower pair of third floor windows is made by a carved stone panel with scrolled shoulders. Strong horizontal accents are provided by bands of molding at each floor.

WEST SIDE (Nos. 52-72)

At the corner of Berkeley Place is an outstanding mansion, Nos. 52-54, built in 1886 for Henry E. Boguelin, a jeweler, with offices at 24 Maiden Lane in New York City. (continued on next page)

EIGHTH AVENUE Between Berkeley Place & Union Street

His New York architect, F. Carles Merry, incorporated elements of the Queen Anne in this mansion which in its massing and form, is basically a Romanesque Revival building. He was also the architect of No. 240 Berkeley Place adjacent to the Bequelin house. This mansion was originally No. 52 Eighth Avenue, but as a result of a Christmas tree fire which caused serious damage, it was divided in 1914 by William Flanagan into two residences (Nos. 52 and 54), with separate entrances of classical design at the basement. Originally it had a central entrance with a stoop sweeping up to the front doorway. It displays an interesting variety of building materials: Euclid stone at the basement and parlor floor, red brick at the upper two stories, terra cotta ornament, and red Spanish tile at the roof. The excellent masonry was the work of James Ashfield & Son, Brooklyn. At the corner a curved bay rises from the basement to the roofs. Each story is defined by a different texture or design: at the basement level the Euclid stone is laid in rough-faced random ashlar; above the parlor floor windows the same stone forms a checkerboard pattern: above the next floor is a wide brick band of diagonal studding. This corner bay is topped with a truncated, cone-shaped tile roof. In contrast to the treatment of the corner, the Eighth Avenue side is dominated by a multi-sided bay rising two stories above the basement. Above the delicately ornamented terra cotta cornice of this bay is a balustrade of Ionic dwarf columns. The Berkeley Place side of the building is a well-executed composition, dominated by the great chimney stack of molded brick and the curved bay surmounted by a semi-circular, triple window. The curvilinear wrought iron work of the window guards at the basement and of the low yard railing is of exceptional interest. The mansion now serves as a small apartment house.

Nos. 56-62 are three neo-Grec brownstone houses built in 1885 by owner-builder William Gubbins and designed by Charles Werner. They are almost identical with their houses across the street (described under Nos. 51-61 Eighth Avenue), except that these houses retain the balustraded balconies above the doorways. No. 56 retains its original cast iron handrailings at the stoop and its yard railings.

Nos. 64 and 66. This magnificent pair of late Romanesque Revival townhouses, built in 1889 for Stephen Underhill, was the work of the Brooklyn architectural firm of the Parfitt Brothers. The architects displayed their usual skill in design and sensitivity in the handling of materials. Although No. 64 is only 19 feet wide and No. 66 is 23 feet wide, one is not aware of this difference due to the masterful handling of the proportions and fenestration of each building. The houses are built of Euclid stone and granite. The facing for the top two stories and gables is rough-faced random sshlar. The bold character of the stonework provides an effective foil for the delicate quality of the beautifully carved ornament. Other unusual features are the polished granite columns with Romanesque Revival capitals between the windows at the top story, the L-shaped stoops with their carved posts and the original street numbers hidden in the ornament above the doorways.

No. 70-72. This large corner mansion at Union Street, built in 1887, complements the mansion at the Berkeley Place corner of this blockfront. It was built for Mrs. M. V. Phillips, who moved to this address from 251 Washington Avenue in Clinton Hill. The architect was L. C. Holden of New York City. An imposing structure, such as this, was often intended to be free-standing, surrounded by spacious grounds. The building is interesting from any angle and furnishes a study in the massing of the Romanesque Revival style modified by some picturesque details of the Queen Anne. Of particular note are the Jacobean gable on the Union Street side, with the brickwork simulating the chimney flues. The picturesque corner turret has a wide band of studded brick, repeated at the front on the large gable above the dormer windows. The tower has terra cotta sunflower panels and a snub-nosed roof. Terra cotta cresting crowns the ridges of the slate roof. The wide-arched stone entrance has now been filled in to receive a single door. In the years of the Depression, houses of this size were often converted to institutional use, and this one became a bridge club and restaurant in the early 1930s.

EIGHTH AVENUE Between Union & President Streets

EAST SIDE (Nos. 73-93)

Nos. 73-83 (No. 79 has been omitted from the street numbering system). The first five houses on this blockfront were designed by the Brooklyn architect Magnus Dahlander for builder W. L. Dowling who erected them in 1892-93. These robust brownstones are deeply set back from the street with wide L-shaped stoops and rough-faced basements.

The corner house, No. 73, is strongly defined with a curved corner bay marking the transition from the front to the Union Street side, which is dominated by a bowed central bay. Contrasting quarry and smooth-faced stone bands give the side elevation considerable vigor. A great deal of care was also given to the design and texture of the corner bay, alternating smooth-faced masonry with the rusticated base, a wide band of foliate carving with masks, simulated balconies formed by engaged balusters, and the richly ornamented cornice. In Nos. 75 and 81, two similar houses, the same contrasts have been worked out in the masonry including the decorated panels at the parlor floor windows. Shallow oriels, three windows wide and extending up through the second and third stories, are supported on elaborately carved corbels. The center house, No. 77, is handsome in its simplicity and has a shallow, three-story curved bay. Refined ornamental moldings enframe the windows and door at the parlor floor. Its role as the center house of the row is emphasized by the use of arched windows at the top story. They are served by the top of the bay as a balcony with a low cast iron railing. No. 83, the end house of the row, makes a successful transition to the earlier row of houses to the south. It is different in design from the row of which it is a part, but is skillfully related to it by means of an identical roof cornice. The doorway has a vertical elegance, with cornice slab resting on elongated brackets supported on slender columns. Here, the doorway was designed to harmonize with the adjoining earlier houses, in contrast to Nos. 73-81, where the doorways are an unobtrusive part of the facades.

Nos. 85-93 (No. 89 has been omitted from the street numbering system). These four houses, slightly taller than the neighboring row, were built by William Gubbins in 1883. They were designed by Brooklyn architect Charles Werner and are French neo-Grec in style with full-height, two-sided bays and stoops. This is the only place two-sided bays appear on Eighth Avenue within the District. An unusual feature is the battered wall panel beneath the second and third story windows of the bays. Above the cornice slab of the doorway, Werner originally used a solid parapet wall with ball finials, preserved at two of the houses. These houses are crowned by unusually handsome wood roof cornices with vertical spindles between the panels, producing a staccato effect in contrast to the smoother classical cornices to the north. (continued on next page)

EIGHTH AVENUE Between Union & President Streets

WEST SIDE (Nos. 78-90)

The blockfront between Union and President Streets is occupied entirely by two large apartment houses, Nos. 78 and 90, both built in the 1920s.

No. 78 occupies the site of the imposing mansion built for John Rogers Maxwell, the senior member of Maxwell & Graves, bankers and brokers, and the president of the Atlas Portland Cement Company. The house, demolished in 1922, had its own stable which still stands at No. 860 Union Street. No. 78, built in 1928, is a six-story apartment house of red tapestry brick with terra cotta ornament. The architects, Sugarman & Berger, were inspired by the Tudor tradition. Typical of this style are the central bay window flanked by knights in armor, set in niches above the Tudor-style arched doorway, and the crenellations and gables with finials at the roof. Most of the detail is concentrated in the central bay over the deeply recessed entrance.

No. 90 was designed in 1927 by the architectural firm of Sugarman & Berger of New York and construction was begun the following year. The ground floor, or base, is of limestone ashlar, with buff-colored brick above and terra cotta ornament. The terra cotta design elements are concentrated at the second and third floors and at the top two stories. These elements consist of terra cotta enframements, tying two floors of windows together vertically at both top and bottom, and the panels and arches which embellish the parapet above the top floor windows.

EIGHTH AVENUE Between President & Carroll Streets

EAST SIDE (Nos. 97-119)

Fortunately this blockfront remains intact, as it contains some of the most notable houses on Eighth Avenue.

No. 101 (97-101) was built in 1909 for John W. Weber, President of the Ulmer Brewing Company, and was designed by the Brooklyn architectural firm of Daus & Otto. It is a wide rectangular corner house, approached by a low stoop, and is an interesting example of the neo-Georgian style. There is an imposing quality in the perfectly symmetrical character of both the avenue and street sides. The low basement of limestone is crowned by a continuous classical wave motif molding with bands of fascia below it. A dignified and handsomely detailed entablature at the roof offers a pleasant contrast to the wide-jointed, Flemish bond brickwork. Above the roof cornice there is a balustrade with panels. The windowsills and keystones are all of limestone and the corbel blocks beneath the first floor windowsills display guttae. The central doorway has fluted Doric columns supporting an entablature and is flanked by windows which have blind arches of limestone with carved swags. The small front and side yards are enclosed by a wrought iron fence with granite posts, and a wrought iron marquee appears above the front entrance. The building is now the home of the Unity Club, which moved here in 1944 from the former Union League Club on Grant Square.

No. 105 (103-107), a marble mansion worthy of Fifth Avenue, was built in 1912 for M. and J. Tracy from plans by Frank J. Helme, a member of the firm which had previously designed the Boathouse on the Lullwater and the Tennis Pavillion in Prospect Park, as well as innumerable banks. The Tracy family was engaged in lighterage in New York harbor. This building is the most notable example of a neo-Classical townhouse in the District. It is a wide, symmetrical house with an imposing, curved central bay resembling a two-story portico. Four fluted, modified Corinthian columns support the entablature,which has a handsome frieze with modillions, metopes and triglyphs. The wall plane behind the central bay is elegantly rusticated at the first two stories, extending up to the intermediate handsome cornice, which forms the sills of the third story windows.

Above this the stonework is smooth-faced, contrasting with the rich frieze of the roof cornice. Completing this elegant composition is a balustrade with panels. Balancing the central arch of the doorway with its console keystone, the flanking parlor floor windows are recessed in shallow arches and are crowned by triangular pediments. The main entrance has a pair of bronze and glass doors, with arched transom above. They are of exceptionally fine quality. A wrought iron fence with gates encloses the front garden.

No. 109. This brownstone was built in 1887 for Henry Irwin. It was designed by Brooklyn architect J. C. Glover and is an imposing house in the Queen Anne manner. A curved two-story bay, terminated at the third floor by a triple window, is crowned by a high sheetmetal pediment carried on brackets. This popular building material was also used for the unusual roof cornice, behind the pediment, which simulates a balustrade. Small lights in the upper sash of the windows, a hallmark of the Queen Anne style, are intact at the upper stories. The doorway and high L-shaped stoop are Romanesque Revival in character. Elongated, sweeping consoles with Queen Anne sunbursts rest on Romanesque Revival dwarf columns at the doorway, an interesting example of the merging of two co-existent styles.

No. 111 was erected in 1892 for F. J. Finch and was designed by Brooklyn architect J. D. Reynolds. Mr. Finch moved here from 896 Union Street in the District. This Romanesque Revival limestone residence, the highest in the block-front, displays a wealth of decorative detail. It is a study in overwindow treatments, varying from floor to floor. In the full-height projecting bay, between blind, stone-paneled transoms, are grouped dwarf columns at the parlor floor. At the second floor, a simple egg-and-dart molding defines the heads, while the two top stories have a carved triangular pediment at the third floor and, at the top floor, a pair of pilasters supporting a simple entablature. At the second floor, above the basement entrance, a checkerboard pattern surrounds a striking arched window. A rich band of carving appears beneath the second-story windows of the bay.

Nos. 115-119 This imposing mansion at the corner of Carroll Street is very possibly the finest example of residential architecture in the Romanesque Revival style within the city. It was built in 1888 and designed as a double house by the prominent architect C. P. H. Gilbert. Gilbert was the architect of most of the houses on Montgomery Place and of many Fifth Avenue mansions in Manhattan. The house was commissioned by Thomas Adams, Jr., the inventor of the Adams Chiclets automatic vending machine, of nationwide fame. After the Adams Family moved to Riverside Drive at the turn of the century, the mansion was occupied for many years by Alvin Edgar Ivie, who married a relative of F. W. Woolworth and served for many years as a buyer and officer of F. W. Woolworth Company. He was also a director of the East Brooklyn Savings Bank.

This truly remarkable mansion has a picturesque massing and bold profile, with its corner tower, dormers and projecting gable-roofed bay. In the dynamic tradition of Richardsonian Romanesque architecture, C. P. H. Gilbert played the elements of one elevation against the other. The two outstanding survivors of this tradition, in the District, are this residence and the Hulbert mansion on Prospect Park West. The Hulbert house, designed by Montrose W. Morris, is built of light grey limestone, whereas the Adams house is dominated by warm earth tones. Gilbert's handling of the masonry -- terra cotta, sandstone and salmon-colored brick -- is masterful. Smooth Roman brick provides an effective textural contrast to the rusticated brownstone base.

The Eighth Avenue facade, dominated by the corner tower, has a two-story curved bay to the left, crowned with an open-work brick parapet. Set in the rusticated first floor, the entrance has an arch with rough-faced voussoirs, perfectly balanced by a window to the right which has the same arch. This Eighth Avenue entrance to the double house served the residence of another member of the Adams family, John Dunbar Adams. A hipped dormer with triple windows above the curved bay offsets and balances the dominance of the corner tower.

EIGHTH AVENUE Between President & Carroll Streets

There is near symmetry in the Carroll Street elevation, with enough difference to make an exciting composition expressed in the subtle difference between the end towers and the pair of dormers. A dominant central bay crowned by a gable stands between the towers. Centered in this bay is the main entrance, above a low stoop with sweeping wing-walls. The deep Syrian entrance arch, with swirling foliate carving, rests on clustered dwarf columns and is a masterpiece in itself. Complementing the dignified entrance is the triple window above it, enframed by a wide band utilizing the same swirling leaf pattern, and supported on unusual columns with basketwork capitals. At the third floor, a pair of broad windows are defined by arches formed by brick headers and profiled in terra cotta. The arches also rest on clusters of dwarf columns. Foliate carving again appears at the peak of the gable, under which a group of four narrow windows lights the attic story. The corner tower, in its prominent position, has an interesting shape -- round at the first floor and polygonal above, with a high octagonal tile roof. The open-work brick balcony, attached to the east side of the tower, creates a dominant horizontal at the third floor. The angularity of the polygonal portion of the tower is accentuated by ornamental string courses. At the first floor, all windows have stone transom bars, and the transoms above them contain stained glass of exceptional quality. East of the house, extending along Carroll Street, is a lovely garden wall with sandstone posts and square, ornamental wrought iron panels between them.

WEST SIDE (Nos. 100-118)

No. 100 is a six-story apartment house in buff-colored brick, built in 1949-50. It replaced the Lewis Luckenbach mansion, designed by Montrose W. Morris, which once stood here in spacious grounds. The Luckenbachs were in the shipping business, with piers in Brooklyn. In contrast to the tall, ornate apartment house across the street, this building is severely simple, relying for its interest on its curved bays with ribbon windows rather than on any applied architectural detail. It was built for the De Breis Estates by architect M. E. Ungarleider.

The elegant pair of limestone townhouses at Nos. 106 and 108 were built in 1900 by owner-builder Louis Bonert, of 487 Fourth Street in the District. His architect was Thomas Bennett of Brooklyn. Like many impressive residences on the Upper East Side of Manhattan at the turn of the century, these houses attest to the strength of the French Renaissance tradition and Beaux Arts influence in this country. A wealth of decoration embellishes the facades of the three-story bowed fronts, crowned by handsome balustrades, contrasting with the simple recessed plane of the fourth story, surmounted by copper cornices with console brackets. Festooned garlands flank the carved entablatures of the central entrances, which rise a few steps above the street and contain handsome glass doors with wrought iron grilles. The ornate quality of these garlands is set off by the elegant simplicity of the François I lozenges in the pilasters of the parlor floor. Panels with richly carved ornament beneath and between the windows draw the eye to the third floor.

No. 118. A red brick apartment house of eleven stories, at the corner of Carroll Street, towers above the surrounding townhouses Begun in 1936 for the Carroll Eighth Holding Corporation, it was designed by M. E. Ungarleider, the same architect as No. 100. It was erected on the site of the large, imposing Romanesque Revival mansion designed by C. P. H. Gilbert for F. W. Hanan, a wealthy shoe manufacturer. The present building has a simple stone doorway with a "broken" pediment and urn in the neo-Georgian tradition. Steel casement windows, so popular with builders in the 1930s, are used throughout.

EIGHTH AVENUE Between Carroll Street & Montgomery Place

EAST SIDE (Nos. 123-135)

This is a short blockfront, little more than half the usual two hundred feet, because it is interrupted on the east side of Eighth Avenue by Montgomery Place, which is only one block long.

No. 123, the handsome neo-Classical residence at the corner, was built in 1894 and designed by Montrose W. Morris for Mrs. L. K. Greenman. At that time there was a burgeoning interest in classical forms and near-monochromatic color schemes for buildings. This residence, constructed of off-white Roman brick with limestone and matching terra cotta trim, has been handled with elegant restraint. Great attention was paid to detail, most effectively concentrated at the dignified entrance, crowned by an arched tympanum displaying Renaissance motifs and carried on composite columns. Beneath it is a frieze with anthemion decoration extending across the Eighth Avenue front and around the corner along the Carroll Street side. At the left of the entrance, a pair of windows at the parlor and second floors are handsomely set off by columns and pilasters, giving the composition the effect of a shallow bay. The enframements of the attic story windows have classical dears at all four corners. The roof cornice has a convex (pulvinated) frieze with a bound garland motif, providing an appropriate crowning member. A handsome, low wrought iron fence encloses the property and terminates at the low limestone stoop.

The two neighboring townhouses, Nos. 123A and 125, were built in 1902 by the local architect-builder Peter Collins. These elegant houses are both of limestone and, stylistically, are French Beaux Arts of the Eclectic period. Buildings similar to these may still be seen in upper Manhattan, but these are among the few of this style in the District. There is great verve in the carved stone ornament, which seems to literally grow out of the material of the walls and gives these houses a lively, three-dimensional quality. The most notable features of No. 123A are its tall mansard roof and its highly ornamented, central stone oriel at the second floor. This and the three windows above it are flanked by two-story rusticated pilasters at the corners. It is the dominant house of the pair and contrasts with the quiet elegance of No. 125. Here, the rusticated walls of the first story provide a foil for the smooth wall surfaces of the two upper stories. There is a Parisian elegance in the pair of arched windows at the second story, embellished with garlands which cascade down from the projecting sills of the windows above. Bold roof cornices, supported on brackets displaying guttae, have parapets of stone above them which are a unifying element for these two handsome buildings.

No. 135. This neo-Federal brick residence with stone trim was built in 1910 and is entered at No. 1 Montgomery Place, where it is described. A two-car garage between Nos. 125 and 135 was recently built in what was once a charming garden enclosed by a high iron fence.

EIGHTH AVENUE Between Montgomery Place & Garfield Place

EAST SIDE (Nos. 143-165)

No. 143 (143-153) is a large four-story apartment house occupying over half the blockfront. It was built in 1910-11 for George E. Lovett and was designed by Montrose W. Morris. It has red and cream-colored brick with terra cotta trim and a rusticated limestone first story, similar to No. 10 Montgomery Place around the corner, also built from plans by the same architect. The first story is very Beaux Arts in feeling with its central arched entrance and wide-arched double windows, which have curved transom bars and circles above them. The windows at the second and third stories, separated by ornamented panels, are unified by common enframements with console keystones and have wrought iron balconies at the second story. Cream-colored brick quoins above the first story define the ends of the building. A continuous roof cornice, with paired console brackets and modillions, lends dignity to this building.

EIGHTH AVENUE Between Montgomery Place & Garfield Place

A simple classical doorway separates the apartment house from the imposing Temple Beth Elohim, erected in 1909-10 from plans of 1908 by Simon Eisendrath in association with B. Horwitz. Because of the diagonal corner entrance of the temple, the building is pentagonal in plan, perhaps symbolizing the Pentateuch. The corner is further emphasized by a large dome with lantern set on a polygonal drum above the entrance. Approached by a three-sided stairway, the entrance is flanked by a pair of colossal Ionic columns in antis, and surmounted by an arched pediment with modillions. Subordinate to this, the triple entrance doors have a central double door with triangular pediment, surmounted by a great stained glass window, similar to the round-arched windows in the side facades. The symmetrical side elevations, radiating from the diagonal corner entrance, are identical with a wide pedimented central bay crowning an arched stained glass window, flanked by subordinate windows with arched pediments. The dentiled roof cornice at the sides is modulated to modillions above the diagonal main entrance to accord with its great scale. A low stone parapet rises above the roof cornice. On both sides of the temple a pipe railing features the Menorah, or seven-branched candelabrum, a symbol of Chanukah.

EIGHTH AVENUE Between Carroll Street & Garfield Place

WEST SIDE (Nos. 130-166)

No. 130, an unadorned brick apartment house, was built in 1950 for the Park Carroll Corporation and was designed by architect Rollin A. Caughey. The first floor has smooth white stone facing with brick above. Each end is chamfered and has corner windows, typical of the period. The palatial Romanesque Revival Feltman mansion, designed by Montrose W. Morris, was originally located on this corner. Charles L. Feltman was the inventor of the American "hot-dog-on-a-bun" of Coney Island fame, and Montrose W. Morris was the most popular architect among the wealthy residents on The Slope.

No. 140, built by the Garfield Construction Corporation, is located on the site of the Feltman garden. It was erected in 1935-36 of brick with an Art Deco entrance in a recessed central section. The architect, Martyn N. Weinstein, has effectively contrasted the orange-colored brick with the limestone trim. The smooth vertical of the walls is further contrasted with horizontal brick band-courses between the steel casements at the corners.

Nos. 152-156 were built in 1889 by owner-architect William Flanagan as three identical brownstone residences. They are four-story brownstones above a full basement story. Polygonal masonry bays, with molded cornices at each floor, extend from the basement to the roof cornices and the first story windows all have transom bars. The differences in the style of their basement entrances are due to later alterations; Nos. 154 and 156 are interesting expressions of the Art Deco style.

No. 162 (Nos. 162-166). "The Belvedere" is a buff-colored, Roman brick apartment house with limestone base and trim. It was built in 1903 for Peter Larsen as part of a complex including Nos. 253-261 Garfield Place, all designed by New York architect Henry Pohlman. The front of the Belevedere shows a well-balanced four-story building with curved corner bays and a central entrance porch, in the neo-Classical tradition, approached by a low stoop. A turn-of-the-century classical roof cornice crowns the entire group of apartment houses.

EIGHTH AVENUE between Garfield Place & First Street

EAST SIDE (Nos. 169-193)

The Temple House, No. 175 (Nos. 169-177), was built in 1928 and designed by architects Mortimer Freehof and David Levy. Constructed of pre-cast stone in a warm range of buffs and grays, this four-story building is an effective foil for the stark grandeur of the synagogue across the street. In its fenestration it is neo-Romanesque. Texture is created through the use of symbolic ornament at the balconies, windows, doors, and roof parapet. The balconies lend added depth to the recessed entrances beneath them. One of the most interesting features, reflecting the Art Deco style of the period, is the figure of Moses and the Tablets of the Law, emphasizing the corner of the roof parapet. The detail of the Garfield Place facade is almost identical to that on Eighth Avenue.

Nos. 181 and 183. Architect Albert E. Parfitt, the youngest partner of the architectural firm, Parfitt Brothers, designed these two residences for the John Assip Company. They are three-story limestone houses, built in 1902. No. 181 has a full-height, three-sided masonry bay offering a contrast to the two-sided bay at No. 183. The entrance doorways are paired and are approached by adjoining low stoops with a common wing-wall between them. The ornament of these houses is generally neo-Classical. Sheetmetal roof cornices display a floral motif at No. 181 and a Greek fret motif at No. 183.

No. 189. "The Astor" is a four-story apartment house built in 1906 for the Lester Realty Company and designed by Brooklyn architect Thomas Bennett. This building is typical of many apartment houses erected in the District after the turn-of-the-century. They are well scaled, with a restrained handling of architectural detail and are harmonious with the adjoining private residences on the side streets. The entrance of this building is recessed between curved end bays. It has a classical porch with polished, gray granite Ionic columns, surmounted by a balustrade. There is a pleasing contrast between the smooth limestone facing of the ground floor and the banded, salmon-colored Roman brickwork of the upper stories. Horizontal emphasis is achieved by the use of limestone bandcourses at windowsill level which unify the long facade on First Street with the Eighth Avenue front. Round-arched windows lend distinction to the fourth story which is crowned by a sheetmetal cornice with swags and console brackets.

WEST SIDE (Nos. 174-190)

Nos. 174 and 176 are neo-Renaissance limestone residences built in 1909. Most of the handsome carved ornament is concentrated above the entrances and the simply enframed windows at the parlor floors. The center parlor floor window of No. 176 has a round medallion with a basketweave pattern set off by laurel branches. Deep cornices, with a series of console brackets over dentils and frieze, unify the two houses. No. 174 has a hedge-enclosed garden on the vacant corner lot at Garfield Place.

Nos. 178-184. The next row of four Romanesque Revival, brownstone houses were built in 1893 by architect-owner Frederick J. Griswold, of 497 First Street in the Historic District. He also built other houses in the District, including Nos. 288-294 Garfield Place and houses on First Street -- all in the same style. Incised scroll designs in wide panels at the top story, between arched windows, are reminiscent of the earlier neo-Grec ornament. At each house, the low wall of the balustrade, above the second story bay window, consists of a series of unusual dwarf columns with block-like plinths and capitals. An interesting feature is the use of carved pilasters at the upper two stories, defining the edges of these facades. Beneath the ornately carved corbels of the bays are deep brackets, supported on three-quarter engaged columns at the parlor floor. The arched entrances are approached by L-shaped stoops.

EIGHTH AVENUE Between Garfield Place & First Street

Nos. 186-190. These three picturesque houses, inspired by the French Renaissance tradition of François I were built in 1897-98 for owner-architect William J. Dilthey, who lived at 315 Jay Street, Brooklyn, and had offices on Union Square, Manhattan. They were designed as a uniform row to which the picturesque gables have definition. The white Roman brick, echoed by the limestone houses at the other end of the blockfront, provide a fine contrast to the brownstone row between them. Tall doorways, crowned by cartouches, are approached by steep stoops above rusticated limestone basements. These doorways and the windows are enframed by ornamental terra cotta. Crowning the facades are steep gables with elaborate finials, containing triple windows with Renaissance figures carved in the panels of the mullions. Above them, a concave oval shell lends dramatic emphasis. The corner house, No. 190, is now entered at basement level and has a yellow brick third story and parapet replacing the slate roof and gable.

EIGHTH AVENUE Between First & Second Streets

EAST SIDE (Nos. 195-215)

This blockfront presents a unified group of apartment buildings designed in the Classical tradition popular at the turn-of-the-century. The unity is achieved through repetition of the curved bays flanking the central classical porches, the arched windows at the fourth stories, and roof cornices of identical design. Full-height, multi-sided bays at the end buildings, and their added height, effectively terminate the blockfront.

No. 195, with its main entrance at 530 First Street, was built in 1906 for Thomas Corrigan and designed by George F. Roesen. Nos. 199-211, erected in 1905-06, were designed by architect Henry Pohlman for Corrigan & Johnson of 456 Seventh Avenue, south of the District. No. 215 , with its main entrance at 573 Second Street, was built in 1905 for Corrigan & Johnson and also designed by Henry Pohlman. This building was abandoned for a long time and, through neighborhood efforts, was rehabilitated in 1969.

WEST SIDE (Nos. 196-216)

The blockfront between First and Second Streets is evenly divided between limestone and brownstone fronts.

Nos. 196 and 198 four stories high above basements, were built in 1899 by owner-architect-builder Peter Collins, who lived at 67 Clermont Avenue in nearby Fort Greene. The dignified limestone fronts with three-story masonry bays, display an interesting juxtaposition of classical and Romanesque Revival ornament. No. 196 is entirely classical in its detail. Approached by an L-shaped stoop with lions' heads, it has a pedimented doorway with central cartouche in the entablature, which is supported on console brackets. The roof cornice above the fourth story windows is unusual in having classical rosettes between the console brackets. At No. 198 the original doorway, now a window, has a prominent Romanesque arch, carved with foliate pattern, springing from paired engaged columns. The parlor floor bay windows have stone transom bars and there are Romanesque Revival arched windows at the fourth floor.

Nos. 200-204 were built in 1899 as a row by owner-architect Jeremiah Gilligan of 545 First Street in the Historic District. It is evident in these houses that Gilligan repeated the designs of Collins' adjoining pair. Nos. 200 and 204 display the classical detail of No. 196, while No. 202 recalls the Romanesque of No. 198. The houses are, however, one full story lower than Collins' pair. Nos. 200 and 202 have a very low attic floor, and No. 204 has a steep slate roof with triple, pedimented dormer window added in 1905. An interesting feature at No. 204, now entered at the basement, is the oval window within a richly decorated enframement at the second story.

EIGHTH AVENUE Between First & Second Streets

Nos. 206-216 (No. 210 has been omitted from the street numbering system). Jeremiah Gilligan built this row of neo-Renaissance brownstones in 1894. It has two-story, curved masonry bays, of which two are constructed of limestone, an unusual feature. Attenuated, engaged colonettes flank the two story bays. At the corner of Second Street, the row terminates in a full-height bay, with a striking window enframement at the second story, crowned by a conical roof creating the effect of a tower. A variety of carved floral and animal themes are interestingly introduced into the ornament from house to house. There is a delightful squirrel carved in the band below the sillcourse of the second story at No. 212. The doorways, approached by L-shaped stoops, are surmounted by panels flanked by colonettes with finials. The double doors at No. 206 have beautifully carved panels with bird motifs. At the second story, above the doorways, are high-silled windows of a type often introduced at this period. The roof cornices have classical swags unifying the row. No. 216 serves as the rectory of the Church of the Virgin Mary across the street.

EIGHTH AVENUE Between Second & Third Streets

EAST SIDE (Nos. 217-227)

The corner four-story apartment house, No. 217 Eighth Avenue, is entered at 582 Second Street, and is one of three similar apartment buildings erected in 1909 for Thomas G. Carlin, Inc., of 297 Garfield Place, and designed by Brooklyn architect Thomas Bennett. Unlike the mass produced character of so many of the multiple dwellings of the period, these three buildings have a distinctly continental flavor. Built in a pleasing co bination of limestone and cream-colored brick, they have elegant rusticated walls at the first floor, crowned by a Greek fret bandcourse. The handsome entrance porches are likewise classical in character. A transition to the more Renaissance character of the upper stories is provided by the console bracket keystones above the first floor windows. The tall double windows at the second story have been emphasized with segmental-arched pediments carried on brackets, with central cartouches, adding dignity to this floor. The wrought iron balconies at the fourth story and the modillioned and dentiled roof cornice, carried on end brackets, are further distinctive features.

(The apartment house at the northeast corner of Third Street is outside the Historic District.)

(The two blockfronts between Third and Fifth Streets are also outside the Historic District.)

WEST SIDE (Nos. 218-234)

No. 218. The Church of the Virgin Mary, of the Byzantine Melkite Rite, stands at the southwest corner of Second Street. It was built in 1903-04 and designed by architects George W. Kramer and C. C. Hamilton, of New York, for the Park Congregational Church. Since 1952 it has served the present congregation. Completely filling its site, the church has a modified cruciform plan with a ridged slate roof running the length of the nave. Its powerful asymmetry relies on volume, massing and the tall corner tower. In its broad treatment, it is neo-Romanesque. The austere simplicity of its design is enriched by the texture and warm color of its granite. Rough-hewn blocks are laid in a random ashlar pattern and represent a masterful use of materials. The east end of the shallow gabled transept is dominated by a large arched window with stained glass. Beneath it is a bank of windows, which together with the larger window above, form a complete unit of deisgn. Complementing the east transept is a smaller gabled bay at the south end which repeats its theme. The corner tower, crowned by a pyramidal roof, has a belfry with large Romanesque arched openings, each with a drip moulding.

EIGHTH AVENUE Between Second & Third Streets

On the Second Street side, the tower has three tall, slender openings, reinforced by horizontal stonework at the third points, which pierce the stone wall. The apsidal gable of this facade shelters a large round-arched window with quatrefoil tracery.

No. 234, the last building in the District on the west side of Eighth Avenue, occupies the south half of the blockfront below the church. It was built in 1913 and designed by the well-known architect Aymar Embury, 132 Madison Ave., New York, as a private residence for Charles F. Neergaard. His grandfather, John W. Neergaard, was a founder of the New York College of Pharmacy. The House is neo-Federal in style and introduces a notably suburban quality which contrasts with the very urban character of the rest of the Historic District. Built of dark red brick, with a slate shingled roof, it has neo-Federal trim, painted white. In keeping with its character, the central entrance porch has delicately proportioned paired columns, and all the windows have shutters. There is a simple fanlight over the entrance door and this motif is repeated in the three peaked dormer windows. A high wrought iron railing separates the house and its grounds from the street.

EIGHTH AVENUE Between Fifth & Sixth Streets

EAST SIDE ONLY (Nos. 501-519)

This entire blockfront is an architectural unit, with its four-story apartment houses arranged with paired doorways and straight stoops. It was built in 1909-10 for Nathan and Leo N. Levy and was designed by Brooklyn architect William Debus, who also worked in Stuyvesant Heights Historic District. With their flush facades of Roman brick, they are unified at first floor level by alternating bands of limestone and buff-colored brick and by modillioned roof cornices. The openings are all square-headed, except at the third floor, where the windows are surmounted by curved blind arches of stone set on diminutive corbel blocks. The entrance porches, carried on columns with low balustrades above the entablatures, give the buildings a neo-Classical flavor. The end house at the south, No. 519, is slightly higher than the rest of the row, with a raised stoop and roof cornice. Its facade on Sixth Street is quite similar to that of No. 501 at the north end of the row facing Fifth Street.

(The blockfronts between the south side of Sixth Street and a point mid-way between Ninth and Tenth Streets are outside the District.)

EIGHTH AVENUE Between Ninth & Tenth Streets

EAST SIDE ONLY (No. 917)

No. 917, a four-story residence at the northeast corner of Tenth Street, has its principal entrance at Nos. 631-633 Tenth Street, where it is described.

(The blockfronts between the south side of Tenth Street and a point mid-way between Eleventh and Twelfth Streets are outside the Historic District.)

EIGHTH AVENUE Between Eleventh & Twelfth Streets

EAST SIDE ONLY (Nos. 1113-1123)

(The north half of the blockfront is outside the Historic District.)

Nos. 1113-1123. This row of four apartment houses was built in 1898 for Thomas Holt, who lived just south of the District, and designed by Brooklyn architect Thomas Bennett. (continued on next page)

EIGHTH AVENUE Between Eleventh & Twelfth Streets

Although the buildings are only four stories high, the full-height curved bays, flanking the central entrances, give an impression of great verticality. They are constructed of buff-colored brick (Nos. 1115 and 1117) and red brick (Nos. 1121 and 1123). Horizontal stone bandcourses serve as impost blocks for the window lintels at the upper floors. The doorways, with their entablatures supported on brackets above columns, and the bold roof cornices, supported on console brackets with ornamental friezes below, give these apartment houses a generally neo-Classical appearance, although the curved bays recall the earlier Romanesque Revival. The entrances are approached by low stoops with masonry wing-walls. The building at the south end of the row, No. 1123 (No. 471 Twelfth Street), is considerably narrower than the others and has a round tower which is located at the corner. These apartment houses are similar to others by Bennett on Eleventh and Twelfth Streets.

EIGHTH AVENUE Between Twelfth & Thirteenth Streets

EAST SIDE ONLY (Nos. 1201-1215)

Nos. 1201 and 1203. These two apartment houses are almost identical with Nos. 1113-1123. They were also built for Thomas Holt, but three years later, in 1901. Brooklyn architect Thomas Bennett also designed them, thus accounting for their similarity. No. 1201 is entered at No. 468 Twelfth Street, where a low columnar entrance porch is approached by steps from both sides which are parallel to the building.

Nos. 1205-1215. With the exception of the south most building (No. 1215), these apartment houses are quite similar to Nos. 1201 and 1203 in the same blockfront. They were built in 1900 by owner-architect William Musgrave Calder, who built so many of the residences on Thirteenth Street and who was Superintendent of the Brooklyn Buildings Department from 1902-03. Although they have full-height, curved bays flanking the central entrances and almost identical classical cornices with swags on the friezes, they differ in that the horizontal stone bandcourses run straight across the windowheads, serving as lintels, and the doorways have 'broken' entablatures with the cornices arched at the centers. These are carried on stone brackets set in the brickwork which frame the doorways. The corner apartment house presents a flush front to Eighth Avenue but has a curved corner bay. It is of interest to note that here Calder partially revived Bennett's scheme from the other end of the blockfront, using bandcourses as impost blocks for the window lintels at the second and fourth floors. The first floor is used commercially, serving the adjacent neighborhood.

EIGHTH AVENUE Between Thirteenth & Fourteenth Streets

EAST SIDE ONLY (Nos. 1301-1323)

Nos. 1301-1323. This entire blockfront is occupied by the John W. Kimball School (P.S. No. 107) and its grounds. This handsome T-shaped brick schoolhouse was built by P.J. Carlin & Company in 1894 for the Board of Education and was designed, in a basically late Romanesque Revival style, by architect J. M. Naughton. The Eighth Avenue elevation is divided into five bays: a central projecting bay, containing the arched entrance and crowned by a high brick gable, flanked by bays in the main wall plane of the building, and terminated at each end by projecting pavillions. The brick is rusticated at the first story and is carried around the north end onto Thirteenth Street. Except for the front gable and the rear wing, the roof is hipped. The top floor windows of the front and ends are arched with continuous drip moldings crowning the tops of the arches. The front gable is enhanced by a Palladian type window, detailed in a Romanesque manner, and is flanked by small pedimented dormer windows. (continued on next page)

EIGHTH AVENUE Between Thirteenth & Fourteenth Streets

The close spacing of the windows at the upper floor gives the necessary light for the school building. The school has yards on three sides with the principal one, a playground at the south side, extending through to Fourteenth Street.

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PROSPECT PARK WEST

The grand sweep of Prospect Park West, magnificently situated opposite the park, extends from Grand Army Plaza to Bartel Pritchard Square--almost a mile--and provides one of the most beautiful vistas in the city. This fine example of urban planning was a result of the vision of Frederick L. Olmsted and Calvert Vaux, who laid out Prospect Park. The substitution of their 1866-67 plan for the earlier plan by Egbert L. Viele led to the creation of a monumental plaza at the northern end, now known as Grand Army Plaza, and the expansion of the boundaries of the park: westward to Ninth Avenue, now Prospect Park West, and southward to Fifteenth Street, the present Bartel Pritchard Square and Prospect Park Southwest. Ninth Avenue was officially renamed Prospect Park West in 1895, when grand residences in the Fifth Avenue tradition were just beginning to spring up along its northern portion. This section of The Slope, including Prospect Park West, Plaza Street and Eighth Avenue, became known as "The Gold Coast".

PROSPECT PARK WEST Between President & Carroll Streets

WEST SIDE (Nos. 13-17)

(The northern part of this blockfront is outside the Historic District.)

Nos. 13 and 15. The first two houses in the District, on Prospect Park West, are examples of the neo-Tudor style which was so popular after World War I. They were built as a pair in 1919 for Walter Kraslow and were designed by Brooklyn architect William T. McCarthy. A central Tudor archway leads to the rear courtyard and garage area. Above the archway, a horizontal mini-balustrade of limestone ties these gabled houses together. Heraldic animals surmount plinths above the stone balustrade. Laid in Flemish bond brickwork with limestone trim, No. 13 is unaltered, with its original doorway and mullioned windows, unified by continuous drip moldings at second and third floors.

Nos. 16 and 17. These two opulent limestone residences, designed by the prominent Brooklyn architect Montrose W. Morris, were built in 1899 for Samuel Goodstein. Grand residences such as these are fine examples of the neo-Classical style that swept the country after the Chicago Exposition of 1893. Although rich and elegant in detail, they are nevertheless subtly disciplined and serene in their design. The prototypes for these houses also inspired more modest versions in limestone, which proliferated along the blocks adjoining Prospect Park West at the turn-of-the-century. No. 16 displays a restrained use of the Ionic order enframing the doorway and second story windows. The windows with stone transom bars at all floors are unusual in a classically inspired building such as this. A graceful, tall wrought iron railing separates the house from the street. The common pitch of the tile roofs unifies these two houses, as do roof cornices and the window alignments at all floors. At the first floor of No. 17 the architect has masterfully solved the problem of maintaining symmetry by the use of equal-sized triple arches, which include two windows and the door. Like No. 16, this house has a low stoop, flanked by wing-walls, here embellished with inverse, carved console brackets. (continued on next page)

PROSPECT PARK WEST Between President & Carroll Streets

At the second floor a shallow swell-front bay with three curved plate glass windows, separated by pilasters, is crowned by a low balustraded balcony which serves a handsome loggia with Ionic columns at the third floor. The Carroll Street elevation echoes many of the same themes, while the bold projection of the roof cornice, which is returned at the side, recalls an Italian palazzo.

PROSPECT PARK WEST Between Carroll Street & Montgomery Place

WEST SIDE (Nos. 18-25)

Nos. 18 and 19. At the southwest corner of Carroll Street and Prospect Park West are a matching pair of neo-Italian Renaissance limestone residences, built in 1898 for Sylvester Ross and also designed by Montrose W. Morris. They complement the pair on the northwest corner--providing an imposing entrance to Carroll Street. The first floors are emphasized by rustication. The arch of a fine Palladian window accords with the arch of the entrance doorway at each house, where the rustication is carried over to form the voussoirs of the arches. Fluted Ionic pilasters, set against quoins, extend up through the two upper stories. The glass and bronze canopy with anthemion cresting over the entrance of No. 18 has a Parisian elegance, with matching handrailing above the flared wing-walls of a gracious low stoop. The wing-walls are repeated at No. 19. Balustraded balconies above the Palladian windows serve the second floor windows. An effective unity is achieved through the use of a single, unbroken tile roof. An extraordinarily handsome, high wrought iron railing, supported by openwork newel-type posts, goes from the front of No. 18 around to the Carroll Street side.

No. 20, a brick and limestone residence, was built in 1900-01 for Jerome Levine. It was designed by Alfred Freeman in basically neo-Federal style with tall French windows at the second floor. McKim, Mead and White played a prominent role in the revival of this style, which they were using in the 1890s. The red brick is set in Flemish bond with glazed headers. Carved panels above the second floor windows have urns and garlands in low relief. The urn motif is repeated in the ironwork of the balconies and the entrance door with its fanlight. Above the dentiled roof cornice is a steep slate roof with arched copper dormers.

No. 22. This handsome neo-Classical house is the work of Montrose W. Morris and was commissioned by E. L. Snyder in 1899. In this residence of pristine limestone with a striking red tile roof, the precision of the absolutely symmetrical design is immediately apparent. The only off-set element is the entrance doorway, where the symmetry has again been maintained by the use of equal-sized triple arches, separated by Ionic pilasters at the first floor level. At the second floor, handsomely pedimented windows with shell motifs flank an unusually wide central plate glass window, enframed by pilasters and an entablature, with balustraded balcony beneath it. Wide quoins extend through the second and third stories. The small "eared" windows of the third story are carefully related to those beneath. The roof cornice is crowned by a steep tile roof with a pedimented dormer window.

Nos. 24 and 25. In striking contrast to the adjoining houses is this pair, with yellow Roman brick, limestone base and trim, and red tile roof. They were built at the turn-of-the-century, and were first occupied in 1901 by William G. Gilmore at No. 24 and by Desmond Dunne, an advertising executive, at No. 25. In their color, textural contrasts and picturesque massing, they are reminiscent of the Romanesque Revival. Classical influence may be seen in a Greek fret molding, which ties the two buildings together above the first floor windows, repeated in larger scale as the enframement for the second floor windows at No. 24; a beautiful anthemion and palmette frieze appears at the second floor cornice just beneath the pitched tile roof. Contributing to the picturesque effect of the pair is the polygonal tower at the left side of No. 25, crowned by a steep tile roof. A balustraded balcony crowns the curved one-story bay window and there is an elegant wrought iron and glass front door at No. 24.

PROSPECT PARK WEST Between Carroll Street & Montgomery Place

(The rest of the blockfront to the Montgomery Place corner is not included in the Historic District.)

PROSPECT PARK WEST Between Montgomery Place & Garfield Place

WEST SIDE (Nos. 28-32)

No. 28. At the southwest corner of Prospect Park West and Montgomery Place stands one of the fine mansions of Park Slope, built in 1901 for Horace Pratt, of 884 Carroll Street. It was designed by Boston architect Charles Brigham, of Sturgis & Brigham, a Boston firm best known for their magnificent Albert C. Burrage mansion on Commonwealth Avenue. The Pratt house, although smaller in scale and less elaborate than some of the other mansions, has interesting detail and a quiet dignity of its own. The picturesque roofline with its steep gables is in striking contrast to the reposeful quality of the smooth walls. Despite its basically French Renaissance character and ornamentation, this house displays some arched windows in the Romanesque Revival tradition. The Indiana limestone walls have a hammered surface and display some fascinating sculptural inventions: grotesque animals, human masks, stone relief panels, and heraldic animals serving as finials. Tall masonry chimneys, flanking the central gable above the two-story bay on Montgomery Place, give dramatic vertical emphasis. Two Flemish dormers at each side of this gable lend a highly ornamental quality. Crowning the curved two-story bay at the front is a steep gable with a Palladian window. A fancifull tall dormer window, to the left of the gable, has a copper finial. A deeply recessed arched doorway is surmounted by a balcony with richly ornamented panels and rampant lions. This residence is best appreciated from across the avenue where both elevations may be seen at once.

Nos. 29 and 31, constructed in 1919, are a pair of tax-exempt buildings, erected at a time when the City wished to encourage new construction. These red brick buildings laid up in Flemish bond, built for Walter Kraslow and designed by Brooklyn architect W. J. McCarthy, are neo-Federal. Typical of this style are the muntined arched windows, stone panels with swags and the arched dormer windows in the steeply pitched roof. The splayed flat arches of the second story windows with keystones recall Georgian precedent and are typical of the combination of styles used so freely by architects at this period. Built as a unit, they share a low arched entrance to garages at the rear, similar to the arrangement at Nos. 13 and 15.

No. 32. This rugged Romanesque Revival house, No. 32 was built in 1888 as a companion to No. 33 (since razed) for Frank Squier, a paper merchant in New York and a Brooklyn Park Commissioner. It was designed by Brooklyn architect George W. Chappell. The walls are of rough-faced Belleville brownstone combined with brickwork at the upper floors. The two materials are harmonious in color. The house is approached by an impressive L-shaped stoop, which leads up to a deeply recessed arched doorway enframed by a broad band of carved ornament carried on paneled pilasters. Stone transom bars give articulation to the windows at both stories of the three-sided bay. The steeply pitched brick gable, with two arched windows and an arched slot window, is delineated by a keyed stone coping which is swept up at the top to form a finial.

(The remainder of this street and the blockfront between Garfield Place and First Street are outside the Historic District.)

PROSPECT PARK WEST Between First & Second Streets

WEST SIDE (Nos. 48-57)

No. 49 (48-51). The monumental stone mansion at 49 Prospect Park West -- the Hulbert house, now the Brooklyn Ethical Culture School -- is the most imposing survivor of the many free-standing mansions that were once prominently featured along Prospect Park West. It was built for Henry Carlton Hulbert (1831-1912), noted financier and industrialist who was in the paper supply business and sat on the boards of countless prominent companies, including the New York Life Insurance & Trust Company and the Pullman Palace Car Company of Chicago. He called upon the prominent Brooklyn architect Montrose W. Morris to design a residence which would fittingly symbolize his successful career. The mansion, built in 1892, is an outstanding example of the Romanesque Revival style. Many of its elements were undoubtedly inspired by the work of Henry Hobson Richardson, but were combined in a quite original way. One of the most dramatic features of the mansion is its picturesque castellated profile at the skyline, created by the penetration of the roofline by bays, towers, gables, dormer windows, and tall chimneys arranged in the vertical clusters representing the flues within. The entire building is given coherence by the use of a whitish-gray limestone -- an unusual material for the Romanesque Revival. The darker gray slate of the tall roofs differs only slightly in color. Even the limestone retaining walls along the sidewalk are a carefully considered continuation of the monochromatic composition.

The balanced, almost symmetrical organization of the Prospect Park West front reflects the fact that the Hulbert mansion was originally two residences joined together: the larger one on the corner was the home of Henry C. Hulbert, and the slightly smaller one to the south was occupied by his daughter Susie and his son-in-law, Joseph H. Sutphin, a partner in the firm of H. C. Hulbert & Company. Rarely has this parent-offspring arrangement of houses, apparently common in the period, been handled more skillfully. The duality is quite plainly expressed in the two equal, but subtly different, corner towers; in the pairs of dormers and bays between them; and in the superb pair of arches over the entrance doors, so beautifully joined by a single robust column that they form a point of focus for the front. Other unifying elements are the third floor loggia and the shared entrance steps, so grand in conception.

The differences between the two corner towers are subtle. The north tower is the more striking, largely because of its polygonal shape; however, it is round at the first floor, with corbels providing the transition to the polygonal upper floors and roof. The south tower, by contrast, is polygonal at street level and round above, terminating in a steep conical roof. In other details, the towers are similar, with particularly notable, arcaded wide-arched windows with stone transom bars separated by dwarf columns at the third floors. Between the towers there are two dormer windows with stone transom bars and mullions, crowned by finials and richly carved gables, which repeat the handsome foliate enframement of the loggia below. An interesting feature of the columns in the loggia is the contrast between the swirled grooving of the upper portion of the shaft and the smooth treatment of the longer, lower portion.

The generally rough-faced, random ashlar stonework at the front is given interest by the use of alternating bands of broad and narrow stonework in the towers and at the side walls. Intricate and beautiful foliate reliefs and bands of ornament, in flowing patterns, provide a remarkably effective contrast to the rugged character of the walls. The extraordinary ornament combines Romanesque and Byzantine traditions. The band of carved stone at the springline of the entrance arches has a different pattern in each segment, but all of the patterns are related to the magnificent carving of the capital on the central column between the doors. Another especially striking feature is the carved enframement of the third story loggia.

The exterior of the mansion is amazingly well-preserved and has been used for almost half a century as a private school. Comparison with early published views indicates virtually no alteration. The house remains one of the outstanding sights of Prospect Park West and contributes significantly to its imposing character.

PROSPECT PARK WEST Between First & Second Streets

No. 53. This mansion, now the Brooklyn Ethical Culture Society's Meeting House, is the only other house on the blockfront and is separated from the school by a yard. It was constructed in 1900-01 for William H. Childs, the originator of Bon Ami Cleansing powder. This magnificent residence, approached by a broad flight of steps flanked by heraldic lions, is the work of the well-known architect, William B. Tubby of Manhattan. It is one of the best examples of the rare neo-Jacobean style in New York City. The dark red brick, laid up in Flemish bond, and the red tile roof, contrast effectively with the white limestone bay window enframements and gargoyles. Architecturally the emphasis is concentrated at the symmetrical street facade which is crowned by a stepped, curved gable. The symmetry is further maintained by the equal treatment of the front door and arched window and by the paired pilasters flanking them. The wide second floor bay is surmounted by a stone balustrade forming a balcony for the handsomely enframed windows of the third story. In the upper part of the gable, an interesting window is tied to the top of the third floor windows below by a panel, a stone drip molding and a carved medallion. A finial crowns the bold gable and completes this fine composition. The south wall is dominated by a single steep gable and two tall chimneys. Projecting out from this wall, at first floor level, is a low balustraded wing added by Tubby in 1907 to house a sunny morning room with a basement billard room below--all set in a spacious yard (Nos. 55-57) which extends to Second Street and is enclosed by a handsome wrought iron railing with brick piers.

PROSPECT PARK WEST Between Second & Third Streets

WEST SIDE (Nos. 61-65)

No. 61, at the southwest corner of Second Street, was also designed by William B. Tubby and built in 1910 for William H. Childs' married daughter Mary, Mrs. Ernest G. Draper. This brick residence, with a tile roof and boldly projecting copper cornice carried on brackets, contrasts stylistically with the earlier house designed by Tubby across the street. Shallow projecting bays, horizontal stone bandcourses and panels at the top story lend further interest to the English crossband brick walls. In general, the design is reminiscent of North Italian provincial architecture which enjoyed a brief vogue in this country. Although the house has a Prospect Park West address, the entrance is on Second Street, an arrangement which is typical of many corner buildings.

Nos. 63, 64 and 65, the three adjoining houses, were built in 1919-20 for Walter Kraslow, of Brooklyn Heights, and designed by Brooklyn architect William T. McCarthy, with City tax abatement privileges. The growing importance of the automobile is reflected in the driveways between these houses leading to rear garages, as at Nos. 13 and 15 and at Nos. 29 and 31. Each driveway is entered beneath a brick archway enclosed by wrought iron gates. These symmetrical houses, modified Georgian in style, are constructed of brick laid up in Flemish bond with double stretchers. Interesting features are the loggias at the second stories, arched at the center house, and the trellised sundecks at the top floors of the end houses.

(The remainder of this blockfront to Third Street and the blockfront between Third and Fourth Streets are outside of the Historic District.)

PROSPECT PARK WEST Between Fourth & Fifth Streets

WEST SIDE (Nos. 84-93)

The blockfront between Fourth and Fifth Streets is occupied by four apartment houses known as Nos. 86, 88, 90 and 92. Each is four stories high, with shallow curved bays flanking central projecting stairwells. They were built in 1908-09 for the Roundtree Realty Company, the owner-architect. The rusticated first floors and the stairwell projections are precast stonework, also used as lintels, quoins, and bandcourses with dark red brick walls at the upper stories.

PROSPECT PARK WEST Between Fourth & Fifth Streets

A deeply embossed sheetmetal architrave is crowned by a well-proportioned classical roof cornice, carried on console brackets. The style is generally neo-Classical with some neo-Federal detail, although the central projecting stairwells with their curved sides and rich detail suggest the influence of the French Beaux Arts style. Since the windows in the stairwell are at the landings, they do not align with those on either side. The second story landing windows above the doorways have miniature balustrades flanked by Ionic columns, carried on lion's head brackets, which support arched pediments. The bas relief panels in the pediments above the windows display female figures. The two uppermost stairwell windows share common enframements with panels between them. These are crowned by low parapets with carved openwork panels. Projecting iron-framed vestibules with Greek details are connected to the wrought iron fences in front of all the houses. The regular rhythm of the curved bays, punctuated by richly detailed stairwells, produces a uniformly dignified blockfront.

PROSPECT PARK WEST Between Fifth & Sixth Streets

WEST SIDE (Nos. 94-107)

Nos. 94, 99, 100, 101 and 102. (Nos. 95, 96, 97 are omitted from the street numbering sequence.) Of this row of five neo-Italian Renaissance apartment houses, built as townhouses, No. 102 retains still its original L-shaped stoop while the others have been converted for basement entrances. They were built in 1899 for Charles Hart. The handsome brownstone facades display a wealth of ornament. They have three-story curved bays surmounted by balustrades which serve as decks for the recessed fourth floor loggias behind them. The first floors are rusticated with arched doorways; the keystones support the fluted corbeled sills of the windows above them. Crowning these windows, in turn, are oval windows with flowing floral enframements. The top floors provide a powerful unifying element for the row with their loggias, horizontally banded stonework, and boldly projected cornices. No.94 has another entrance on Fifth Street, and this elevation continues both the first floor rustication and banded stonework of the top floor. The tiered windows are asymmetrically arranged and have "broken" pediments at the third story.

Nos. 103-107. These five handsome buildings were also built in 1899 as one-family dwellings. Charles G. Peterson, who lived nearby on Seventh Street, commissioned Brooklyn architect Axel S. Hedman to design them. All these houses retain their handsome L-shaped stoops, except No. 103, where a basement entrance has been provided. Like their neighbors to the north, they are neo-Italian Renaissance in design, with light-colored sandstone facades above rusticated basements. They display some fine ornament and have three-story bays, curved alternating with three-sided. The corner house, No. 107, which is entered on Sixth Street, has a full-width, swell-front end facing the park. Oval-shaped windows alternate with square-headed ones at the top floors in this row and the ornament of the walls at this level and of the roof cornices give these houses a certain feeling of opulence. The long side of No. 107 on Sixth Street has a columnar entrance porch surmounted by a low balustrade behind which there is a triple window with a pediment in the center. A three-story wing at the rear of the building repeats the swell-front design at its west end.

PROSPECT PARK WEST Between Sixth & Seventh Streets

WEST SIDE (Nos. 108-117)

This blockfront is typical of an architectural scheme used in many Brooklyn residential areas to unify the street visually: a long row of three-story houses is enframed by higher four-story residences at the ends. (Continued on next page).

PROSPECT PARK WEST Between Sixth & Seventh Streets

It was built in 1896 by owner-builder-architect Charles G. Peterson, the same owner who, in 1899, hired architect Axel Hedman to design the row to the north for him. Functionally this scheme is a good arrangement, with the row houses facing the avenue -- in this case, the park -- and the higher terminal houses facing the side streets. It is interesting to note that the higher four-story end house is no wider than the three-story row houses between them. What makes this block particularly fine is its relatively simple treatment, wherein the brick fronts accord so well with the brick ends while the cornices, supported on evenly spaced console brackets, are similar throughout and practically continuous but, nonetheless, still returned in profile at the ends to make clear the individuality of each row house. While the row houses have alternating curved and three-sided, two-story bays, the end houses, entered at the side streets, have full-width, swell-front bays facing the park, further emphasizing the terminal quality of these buildings. Buildings such as these, taken collectively, were the town-planners dream and, with regard to unity and coherence, fitted right into the new "City Beautiful" scheme promulgated by the planners of the Chicago Fair of 1893. Handsome L-shaped stoops lead up to the entranceways and what little detail there is could best be described as neo-Renaissance. What is notable here is that the houses have style, but not so much individually as collectively where the whole blockfront shows us that this owner-builder-architect was striving for something better than the average -- a solution for the problem of how to handle the row house and of how to lend it both interest and distinction. Nos. 108 and 117 have the long sides, from which they are entered, on the side streets. These facades, though a block apart, are practically identical. They have low curved porches at the entrances and feature symmetrically placed chimney-type projections, which begin at the third floors and are carried on cornice projectors at this same level.

PROSPECT PARK WEST Between Seventh & Eighth Streets

WEST SIDE (Nos. 118-130)

Nos. 118-120. Build in 1899 as private residences, these three neo-Italian Renaissance buildings are very similar in design to Nos. 94-102, which were built in the same year, for the same owner Charles Hart. William J. Ryan, of Brooklyn, was the architect. The houses are of brownstone with rusticated first floors which are carried around the side elevation, as are the handsome paneled cornices and the banded stonework of the fourth floor. Loggia-like wondows at the fourth floor are set behind Ionic columns and surmount the three-story curved bays. The bay at the corner house (No. 118) extends the full width of the end and is curve-sided, reflecting the fact that this building is entered on Eighth Street at No. 610. Here, a handsome porch with columns, at first floor level, is approached by an offset flight of steps parallel to this side of the house.

Nos. 121-122. This pair of houses, built as one-family dwellings, is remarkably similar to the row in the block to the north. The houses were built in 1896 for William Fuller and designed by Brooklyn Heights architect George Miller. With their curved one-story bays and doorways flanked by columns, they are influenced in their detail by the Italian Renaissance, despite the rough-faced stonework of the bays which recalls Romanesque Revival prototypes. The upper floors are of brick and each house is crowned by individual cornices carried on console brackets with dentils beneath.

No. 125 (Nos 123-130) "The Hillhurst Apartments" is a large brick corner building with central entrance court facing the park, built in 1916 for Richard Bridgette and designed by architect Harry Moore. It is dignified in its simplicity, relying for its effect on a rusticated limestone first floor, quoins and a top story set off by a bandcourse which forms the sills of the sixth floor windows. It is crowned by a cornice carried on evenly spaced console brackets. The side elevation on Eighth Street is quite similar, but is completely flush and without entry.

PROSPECT PARK WEST Between Eighth & Ninth Streets

WEST SIDE (Nos. 131-140)

No. 131 (131-135) and No. 136 (136-137) are two six-story apartment houses built in 1903 for Ballerson and Wexler and designed by architect-builders Sass & Smallheiser. With their two-story, high rusticated bases and elaborate entranceways, they are typical of the Beaux Arts style of the Eclectric period. The projecting two-story high arched entrance of No. 131 has a concave profile through which the rustication lines are carried. It is surmounted by a cornice slab carried on large diagonally placed brackets crowned by urns. Above this, a three-story tier of windows is enframed by masonry keyed to the brickwork -- a theme which is repeated at the corners of the building, both at the front and the side. The fifth story is crowned by a dentiled bandcourse, which serves as sills for the top floor windows. This building, and presumably No. 136, were both once crowned by the handsome cornice which remains intact along the north side of No. 131. No. 136 is identical in treatment except that its front door is surmounted by a "broken" pediment, emphasized by an arched window above it and a balcony at the third floor.

No. 140 (No. 138-140). This handsome four-story apartment house, "The Litchfield," is distinctly neo-Italian Renaissance in style. The imposing entrance is at No. 573 Ninth Street. It was built in 1903 for Theodore Jenkins and Herman Galitzka and was designed by the Farfitt Brothers. It has a rusticated stone basement and first floor, with Roman brick above. The windows have terra cotta enframements those at the top floor have ornate pilasters between them. The long Ninth Street side has an entrance porch supported on Ionic columns and crowned by a heavy arched pediment, decorated by a richly enframed shield. Above this central doorway, recesses at each floor ingeniously accommodate the fire escape. The proportions, quoins, escutcheons and ornate roof cornice give this building its neo-Italian Renaissance character. The chimney at the southeast corner is carried on an ornate corbel at the second floor.

(The blockfront between Ninth and Tenth Street is outside the Historic District)

PROSPECT PARK WEST Between Tenth & Eleventh Streets

WEST SIDE (Nos. 152-161)

Nos. 152-156. This uniformly designed row of three apartment houses, designed by Brooklyn architect Thomas Tennett, was built in 1899 for Peter Larson. In style, these four-story buildings reflect, classical influence. No. 152, the corner building, has a smooth-faced limestone first floor with brick above and a curved corner bay making the transition to the Tenth Street Side, where the central entrance porch is located. The adjoining apartment houses facing the park (Nos. 154 and 156) are identical, with full-height, curved bays flanking central entrances, both of which have porches with Ionic columns sumounted by low balustrades. Above these porches there is a single pedimented window. Horizontal stone bandcourses at each floor and arched windows at the top floors lend unity to these three apartment houses, which are constructed of Roman brick. They are further linked by a continuous roof cornice carried on console brackets with classical swags in the fascia.

PROSPECT PARK WEST Between Tenth and Eleventh Streets

Nos. 157-161. This group of five four-story apartment houses, built in 1899, is interesting because they still show traces of Romanesque Revival style, in spite of their generally classical character. They were built by owner-builder Christian Doenecke and were designed by Brooklyn architect Frank Helmberg. The four apartment houses facing the park form a unified group, with full-height, curved end bays and paired three-story bays at the center. In each case, the bays flank paired doorways. The first floors are of smooth-faced limestone and the upper floors of Roman brick. All of the windows are square-headed, but those at the first and second floors have stone transom bars which are repeated over the doorways. The classical roof cornices have swags and define each building. The corner apartment house (No. 161), entered on Eleventh Street, although aligned in its floor heights with the row facing the park, is treated quite differently, with a rusticated base of light-colored, molded brick. The Roman brick above this base is similar to that in the adjoining row, except that it is made to simulate rustication at the first floor, whereas the row at this level is of limestone. In the corner building, the square-headed windows are all enframed in terra cotta at the upper floors and the prime unifying feature is the similar classical roof cor The apartment house is entered on its long side, at No. 649 Eleventh Street. This facade is completely symmetrical. The doorway, flanked by columns, is set in a full-height, projecting bay flanked by flush bays, of about the same width. These, in turn, are enframed by broad projected bays, two windows wide, and flanked by curved corner bays at the ends. The central bay, above the doorway, has arched windows crowned at the top by a bull's eye window.

PROSPECT PARK WEST Between Eleventh & Twelfth Streets

WEST SIDE (Nos 162-169)

No. 162-163 is a large four-story corner apartment house of brick with its entrance on the side street. It is described under No. 642 Eleventh Street.

Nos. 164 and 165 are two four-story apartment houses built for William Murphy, according to plans by Brooklyn architect Thomas Bennett. In design they are practically identical to Nos. 154 and 156 in the block to the north, which were also designed by Bennett for another owner. Again, they reflect classical influence, the only noticeable difference being one of detail. The windows above the entrance porches have ornamented blocks of stone in lieu of pediments a motif which is repeated above the parlor floor and the third story windows, which is not the case at Nos. 154 and 156. It is interesting to note how architectural designs, readily identifiable with certain architects, recur throughout the District, regardless of their ownership.

No. 166-169. With an unusually long frontage on Prospect Park West, this four-story apartment house of brick was built in 1900 for Thomas Crawford, and designed, like the apartment adjoining it to the north, by Thomas Bennett. This apartment house is entered both from Prospect Part West and from Twelfth Street. The entire front facing the park has a strong sense of horizontality, produced by many ornamental bands of terra cotta at each floor. In addition, stone bandcourses serve as sills for the windows at each floor. All of these horizontal lines are interrupted by a full-height, vertical bay above the off-center doorway, edged by similar terra cotta bands and enclosing arched stair landing windows and decorative terra cotta panels. A handsome entrance porch supported on columns, with two-sided approaches, shelters the doorway. The top floor is unified by the introduction of arched windows and by an unusual classical cornice carried on deep brackets with conventional console brackets in between them. Full-height, curved bays are located at each end of the park facade of the building, with shallow curved bays flanking the main entrance. By comparison, the Twelfth Street side is quite narrow, and features an entrance at No. 525 with an L-shaped stoop enframed by columns supporting an entablature. Above it, as on the front, are arched stair windows with ornamental terra cotta panels above and below them. An interesting tier of blind windows and panels of brick appears just behind the curved corner bay.

PROSPECT PARK WEST Between Twelfth & Thirteenth Streets

WEST SIDE (Nos. 170-178)

Nos. 170-171. This large corner apartment house of 1903, "The Waldorf", is described under No. 524 (Nos. 520-528) Twelfth Street.

Nos. 172-178. These four dignified limestone apartment houses show the influence of the Ecole des Beaux Arts in the rather free handling of their French Renaissance design elements. They were built in 1901 for Jacob Livingston and, like No. 131 to the north, were designed by architect-builders Sass & Smallheiser. Nos. 172, 174 and 176, the three apartment houses facing the park have a comprehensive symmetry of their own. The center building, No. 174, has full-height, shallow curved bays flanking the central entrance, whereas the two outer ones, Nos. 172 and 176, have full-height, three-sided bays. The first floors are rusticated and all three doorways are similar, with pseudo-balconies carried on vertically placed console brackets. The vertical console bracket theme recurs at the third floor bay windows. A continuous cornice supported on console brackets has unusual paired dwarf pilasters set under every fourth or fifth bracket with swags in the fascia between them. Although it is entered from Thirteenth Street, No. 178, the corner apartment house, blends with the row facing the park. It has a flush facade, broken only by a tower at the corner. The long side on Thirteenth Street, is of brick, except that the rusticated first floor of the adjoining houses is repeated here. The entrance has a balcony carried on vertical console brackets with paired windows above, separated by a carved panel from the windows of the third story.

PROSPECT PARK WEST Between Thirteenth & Fourteenth Streets

WEST SIDE (Nos. 179-186)

Nos. 179-186. This row, like the one between Sixth and Seventh Streets, is interesting because it has a similar planning concept. The entire blockfront is architecturally uniform, with the end apartment houses carried slightly forward, the diagonal breaks in the front wall linking them to the row facing the park. The row was built for Louis Beer in 1901, according to plans by Brooklyn architect William Debus, who also designed some fine houses in the Stuyvesant Heights area. The Prospect Park West row is designed in a uniform style of architecture, showing the influence of the French Ecole des Beaux Arts. This is most apparent in the full-height rustication of the limestone facades and in their arched doorways which interrupt the line of the cornice at second floor level. The end apartment houses, entered from the side streets, are the same height as the row facing the park, but unlike them have rusticated brickwork above the rusticated limestone first floors. They have identical arched entrances, flanked by oval windows, and are crowned by an unusual two-story feature, in which the second and third story paired windows are joined vertically by carved stone panels. The third story paired window is arched, with the lines of the rustications carried in to meet the arch as stone voussoirs. This entire central section is set off by paneled pilasters, set on corbels, extending through the second and third floors and surmounted by short fluted ones at the fourth floor. The pilasters are repeated at either side of the curved corner bay and near the breaks in the front wall facing the park. The handsome roof cornice, which once crowned all these buildings, may still be seen at the south facade of the apartment house on Fourteenth Street. The doorways are approached by two-sided stoops, with handsome wrought iron handrailings running parallel to the fronts of the buildings.

NAMED STREETS

BERKELEY PLACE TO UNION STREET

BERKELEY PLACE

Berkeley Place extends from Fifth Avenue east to Plaza Street. West of Fifth Avenue it becomes Sackett Street, the original name for Berkeley Place. Sackett Street was changed to Berkeley Place in 1881, in honor of George Berkeley, an Episcopal Minister and educator who spent the years 1728-31 in the American Colonies. The curriculum at King's College (Columbia College) was based upon many of his educational principles. The development of Berkeley Place, within the District, began in the early 1870s, and was completed by the early nineties. Two frame houses in the block from Sixth Avenue to Seventh Avenue date back to the early 1860s and were the only buildings on Sackett Street, east of Fifth Avenue, which appear on the Dripps Map of 1868. Berkeley Place is one of the handsomest residential streets in the District.

BERKELLY PLACE Between Fifth & Sixth Avenues

SOUTH SIDE (Nos. 74-84)

No. 74-84. This corner house is described under No. 188 Sixth Avenue. The rest of the street to the west is not included in the Historic District.

BERKELEY PLACE Between Sixth & Seventh Avenues

SOUTH SIDE (Nos. 86-168)

No. 86-96. This corner house with garage behind it is described under No. 193 Sixth Avenue.

Nos. 100 (98-100) and 102. These two unusual houses, east of the corner house, rise three full stories above low basements, have neo-Grec detail and are crowned with mansard roofs. They were built in 1879-80 for John S. Brooks and were designed by the architectural firm of Parfitt Brothers, architects of the nearby St. Augustine's Church on Sixth Avenue (outside the Historic District), Grace Methodist Church on Seventh Avenue and numerous houses within the District. To the west of No. 98-100 there is a ten-foot accessway which leads back to a stable at the rear of the lot. In 1887 a two-story addition for a private school was made at No. 102. Of this pair of flush-fronted brownstones, No. 100 retains its original doorway and window trim of Nova Scotia stone, replete with neo-Grec ornament, while No. 102 retains the original handsome detailing of its mansard roof with dormer windows. Three steps lead up to the main entrance of No. 100, which is flanked by pilasters with crisply carved capitals, above which two console brackets support the cornice slab. At the level of the capitals there is a wide band, of floral design, which intersects the parlor floor windows at impost block level of this unusual house. Neo-Grec detail is much in evidence at the window enframements. The third floor windows are tied together by floral bandcourses, similar to those at the parlor floor

Nos. 104 and 106. This pair of neo-Grec brownstone dwellings, with typical incised decoration, was begun in 1882 for M. M. Vail from designs by Brooklyn architect M. J. Morrill. The fronts have full-height, two-sided bays, the right side of which at No. 104, advances to meet the end wall of No. 102. The roof cornice follows the angular profile of the fronts and is divided by wooden brackets with panels between them. The windows and doorways are enframed in the neo-Grec manner with incised ornament. Iron crestings crown the cornice slabs of the entrances. The original entrance to No. 106 has been replaced by one at basement level

BERKELEY PLACE Between Sixth & Seventh Avenues

Nos. 108, 110, 112. This row of three neo-Grec brownstones, begun in 1883 by owner-builder-architect Van Voast and Ward, of Brooklyn, is similar to Nos. 104 and 106. They have incised decoration and acroteria at the window pediments. The iron cresting over the doorway cornice slabs and the ironwork of the stoops are preserved at two of the houses. As a row, taken together with Nos. 104 and 106, the sharp angularity of the bays accented by the roof cornice, makes an interesting silhouette against the sky.

Nos. 116 and 118 (No. 114 is omitted from the street numbering system). The next two houses, of frame construction, are the oldest on Berkeley Place and among the oldest in the Park Slope area. James Brady sold the land on which No. 116 now stands to Brooklyn architect M.J. Morrill in May 1862, and also owned the adjoining property. In all likelihood, Morrill was associated with the construction of both houses in 1862. Although both of these frame houses have been resurfaced, No. 118 retains much of its original appearance, and is approached by a low wood stoop with wrought iron railings. The doorway is sheltered by a projecting hood, also of wood, resting on a pair of large wood brackets. A simple bracketed wood roof cornice crowns this interesting little house.

Nos. 120, 124, 126 (No. 122 is omitted from the street numbering system). This row of three brownstones was built in 1878 by owner-builder-architect Albert Wilkinson of Brooklyn Heights. The stoops have been removed and entrances are now provided at basement level. The evenly bracketed cornice of No. 126 remains, as do the wrought iron window guards at the basements of all three. The scale and proportions of this row are quite harmonious with those of their neighbors to the east.

Nos. 128-140. These seven houses, like their neighbors across the street, Nos. 127-135, were planned to accomodate three families each and were built by Thomas A. Brush of Fort Greene. Brooklyn architect Frederick E. Lockwood designed Nos. 128-140 in 1882. They are three-story, neo-Grec brownstones with bracketed roof cornices and high stoops. All the stoops and handrailings are preserved, except at No. 136 where wing-walls, surmounted by a pair of unusual stone sphinxes, have been added. The handsome neo-Grec enframements of the broad doorways are repeated on a smaller scale at the windows. These enframements have been removed at two of the houses.

(Nos. 142 and 144 have been omitted from the street numbering system.)

Nos. 146, 148, 150. These three French Second Empire brownstones are three stories above high rusticated basements. They were built on lots sold late in 1875 by Benjamin Estes to builder Samuel Henry, and are remarkably similar to the row on the east side of Seventh Avenue between St. John's Place and Lincoln Place lacking only the mansard roofs. Only 16'8" wide, they have single large parlor floor windows and segmental-arched windows at basement level. There are two windows at each of the upper floors, all are square-headed and have handsome enframements. The entrances, approached by high stoops, are arched and are surmounted by low arched pediments carried on acanthus leaf console brackets. The original double doors, two of which remain, are exceptionally tall and have heavy moldings framing the panel. The curved top panel of each door is glazed to allow light in the vestibule. The roof cornices rest on a series of closely spaced neo-Grec brackets.

No. 152 is a garage, with chauffeur's quarters above, built in 1925 for Alfred E. Clegg, who then lived at No. 104 Eighth Avenue, the former Luckenbach mansion, which he had bought in 1920. Clegg was a vice-president of the Kerr Steamship Company. The garage was designed by the Brooklyn architectural firm of Murphy & Lehmann. This charming, small two-story building, inspired by Tudor architecture, is constructed of tapestry brick with limestone trim. The ground floor contains a wide segmental-arched entrance to the garage, with paneled wood doors. To the left is the entrance to the upper floors, sheltered by a peaked hood. The wall above the entrance is recessed a few feet to meet a chimney stack which,

together with a high peaked gable, gives a picturesque silhouette to the building. Set in the gable, above the garage door, is a three-sided oriel with casement windows crowned by a crenellated parapet.

Nos. 154, 156, 158. Begun in 1886, this row of three neo-Grec brick houses have three-story, two-sided bays rising full height which are crowned, except at No. 158, by unusually steep slate roofs of polygonal form giving the effect of towers. The main roof cornices, just below these steep roofs, are supported on colonettes and crowned by small arched pediments at the apexes of the bays. To the left of the bays, lower mansard roofs contain single dormer windows. The stone window lintels display an unusual fan-shaped detail at their upper corners. The front entrances, approached by high stoops, are surmounted by lintels carried on brackets. The balustered handrailings, the newel posts and the yard railing at No. 154 are the originals.

No. 158A. This building, with a store at street level and apartments above, was designed by Brooklyn architect J. G. Glover in 1892 for M.H. Kern. The wall plane of the building is advanced and then carried back diagonally to meet the end wall of No. 160, thus effecting a smooth transition between the two. The store front, with two display windows beneath a bracketed rooflet, preserves its original appearance. The facade is treated with diamond patterned bands of brickwork below the cornice and third floor windowsills. It occupies the former rear yard of No. 78 Seventh Avenue.

No. 160-168 has been described under No. 78 Seventh Avenue. It has a roof cornice which is very similar to those of Nos. 154-158, thus relating this corner apartment house to the three neo-Grec residences to the west.

NORTH SIDE (Nos. 85-167)

No. 85-95(97). This corner house has been described under No. 191 Sixth Avenue.

Nos. 99-109. These six Romanesque Revival apartment houses appear from the street to be three buildings, since they share entrances under cavernous stone arches located at the center of each pair. These entrances are flanked by full height shallow curved bays. The buildings were begun in 1888 for Messrs. Hill & Sharp of Brooklyn and were designed by the well-known Manhattan architect C.P.H. Gilbert who was active elsewhere in the District. Each pair of units has a completely symmetrical four-story brick facade with random ashlar basement. Terra cotta panels with handsome and unusual floral patterns adorn the walls and the bays beneath the third floor windows. With the exception of the end bays, all the bays are crowned by peaked slate gables which are set at cornice level, just above the actual roofs of the bays. Just below the bracketed cornice, between the bays, there are sections of patterned brickwork. There is a bold sill course with corbelled brickwork supporting the rough-faced stone windowsills at the second floor which runs the entire length of the row.

Nos. 111-117. Built in 1878 by architect-owner-carpenter F. W. Swinm of Brooklyn, these four brownstone houses are each three stories above a high basement. Less than sixteen feet wide, they have only two windows at each upper floor, the single parlor and basement windows being unusually wide. The original entries have triangular pediments supported on neo-Grec console brackets enframing arches which are embellished with faceted keystones. The bracketed roof cornices repeat the neo-Grec theme, except at No. 117, where the cornice has been removed. Handsome balustered handrailings remain at the stoops of Nos. 115 and 117. A basement entrance has been provided at No. 113.

BERKELEY PLACE Between Sixth & Seventh Avenues

Nos. 119, 123, 125 (No. 121 has been omitted from the street numbering system.) These three brownstones display certain neo-Grec features. Built in 1874 by the builder-developer Robert S. Bussing, they rise three stories above high rusticated basements. Broad stoops, with the original balustered handrailings and newel posts at Nos. 123 and 125 lead up to arched doorways with pediments carried on brackets above engaged columns. Reminiscent of the Italianate style, the cornices of the tall parlor floor windows are carried on carved console brackets. Further embellishing these windows are narrow panels beneath the sills which display circular motifs at their centers. All three houses retain their uniformly bracketed roof cornices.

Nos. 127-135. In 1880 these five brownstones were built by owner-architect-builder T. H. Brush of Brooklyn. They were planned to accomodate three families each, a radical departure in this area of single family dwellings. With their full-height, two-sided bays, heavy bracketed cornices and incised ornament, they are typically neo-Grec. Their agitated cornice line contrasts pleasingly with the flush fronts of the houses to the west. The low stoops are unusual for neo-Grec houses in the Park Slope area, and, with their low wing-walls with wrought iron railings, they are very open in character.

Nos. 137-147. These six brownstones with full-height, two-sided bays were built by Park Slope architect-carpenter J. J. Gilligan in association with the developer-builder John Monas. Nos. 143-147 were built in 1885 and Nos. 137-141 were built in 1888. Neo-Grec in style, they have three stories above high basements, approached by stoops at all the houses. Some of them retain their original balustered cast iron handrailings and their yard railings, best seen at No. 143. The neo-Grec pediments of the lintels above the entrances are repeated, on a smaller scale, at all the windows with their characteristic "ears" and incised decoration. These two groups of houses differ only in their roof cornices. The earlier group has heavy brackets beneath which there is a series of closely spaced spindles set into the fascia. The later group is less elaborate and has brackets with a series of horizontal moldings below them.

Nos. 149-153. These three "flat houses", for four families each, were begun in 1893 for owner Delanns of Berkeley Place. The design of the buildings is late Romanesque Revival with rough-faced limestone at the first floor and light-colored brick above. Limestone arches crown the windows above the arched entrances, which are flanked by colonettes with basketwork capitals. The squareheaded triple windows at the first floor are divided by wood mullions and have transom bars with stained-glass transoms. Above these triple windows, shallow three-story bay windows, resting on ornamented corbels, rise up three floors. The roof cornice is supported on evenly spaced brackets above a row of dentils.

No. 155-157 is a one-story garage which fills the former rear yard of No. 76 Seventh Avenue.

No. (159-) 167 is the long side of the corner building, which is described under No. 76 Seventh Avenue.

BERKELEY PLACE Between Seventh & Eighth Avenues

SOUTH SIDE (Nos. 170-252)

No. 130(170-132) is the entrance of the apartment house which has a store at No. 75-77 Seventh Avenue. This symmetrical four-story Romanesque Revival facade has a series of arches with flush voussoirs set in rough-faced stonework at the first floor. One of these arches has a small door beneath it and the easternmost arch serves as the entranceway to the apartments above.

A display window of the store occupies the westernmost arch. The fenestration is conventional along the center section of the upper floors, with segmental arches at the third floor and full arches at the fourth. At the ends of the facade are three-sided metal bay windows, which extend through the second and third floors, crowned by triple windows with arches at the fourth. A terra cotta cornice, surmounted by a low parapet, displays an ornamental frieze in low relief. A deep open lot at the rear, east side, has permitted the inclusion of windows along this side.

Nos. 184-202. These ten neo-Grec brownstones were built during the years 1882-83 by owners Edward S. Sturges and John Magilligan, in association with architect Amzi Hill. These houses form a unified row although certain variations in detailing appear. They are three stories high above basements, have full-height, two-sided bays and all originally had high stoops. At three houses the stoops have been replaced by basement entrances. The original doorways have segmental arches, except for those at Nos. 184 and 186 which are square-headed. All the doorways are flanked by grooved pilasters and brackets supporting simple cornice slab which are still crowned by delicate iron crestings with corner finials at many of the houses. Typical neo-Grec incised ornament adorns the window enframements and many of the windows are surmounted by "eared" pedimental lintels. The roof cornices, which follow the profiles of the bays, have panels between the brackets at Nos. 190-202 and are decorated with low relief ornament at Nos. 184-188.

No. 204, completely different from its angular neighbors, has a flush face with two-story, three-sided masonry oriel set on a heavy bracketed corbel above the basement windows. It was published in 1885 in The Architect and Building Weekly, an architectural magazine, and was described as being owned by D. A. Boodry and designed by J. W. Walter, architect. Although the house has a rough-faced evenly coursed front wall, up through the first floor, with round arched entry, the brick walls of the upper floors, crowned with a cornice decorated with swags and a Flemish gable above the dormer, show the influence of the then popular Queen Anne style. There is a refreshing simplicity in the delicate detail of this house as contrasted with the scale of the brownstones to the west.

No. 206 is a six-story brick apartment house with limestone facing at the first floor. It was built in 1928 for the Neiel Co., Inc., and was designed by Brooklyn architect William C. Winter. The brickwork of the upper floors is of English bond and a brick panel, with vertically placed diamonds, appears on the front face of the parapet, the top of which forms a low pediment.

Nos. 208-212. These three brownstone houses are designed to form an interesting almost symmetrical, whole. They were begun in 1886. At the end houses, full-height, two-sided bays are carried forward to meet their more advanced neighbors, while the central house, No. 208, has a two-sided bay to the right of the front door. These houses are very rectilinear, with horizontal bandcourses interrupted by vertical pilasters which form panels beneath the windows. The cornices are enlivened by bas-relief ornament and small panels. That at No. 208 retains its original roof cresting of cast iron, while No. 210 has been surmounted by a low mansard roof with dormer. The dormer window with broken pediment emphasizes the bay. A basement entrance has been provided at No. 212.

No. 220 (No. 214-232). This seven-story brick apartment house is symmetrically designed around a shallow central entrance court. It was built in 1955 for the Pumar Development Corporation and was designed by the architectural firm of Kavy & Kavoritt. Flanking the entrance court are two tiers of single double-hung windows, the stone sills and lintels of which are carried in toward the break in the wall at the court to give the effect of corner windows. All the other windows are paired and have horizontal muntins and stone sills. A brick parapet crowns the building.

BERKELEY PLACE Between Seventh & Eighth Avenues

Nos. 234-238. These three handsome brownstones were begun in 1887 by owner-builder William Gubbins, who also erected a number of houses on nearby Eighth Avenue. They were designed by the well-known Brooklyn architect Charles Werner, who often worked in association with Gubbins. Although seemingly quite conventional, with full-height, three-sided bays, they have some very unusual detail: colonettes set in the angles of the bays, vertical grooving in the panels beneath the second and third floor windows and small squat pilasters between the attic windows. All retain their original paired doors, approached by high stoops with low wing-walls surmounted by handrailings terminating in newel posts. The enframement of the entrance at No. 234 has carved ornament and a curved molding which harmonizes with the colonettes of the bays.

No. 240 is a fine Romanesque Revival town house built for James Foster in 1187-88 and designed by Manhattan architect F. Carles Merry. It is remarkably similar stylistically to the corner house, No. 52 Eighth Avenue, also designed by Merry. The first floor and basement are faced with Euclid stone, set in random ashlar. The arch of the main entrance is flanked by columns of unusual design· they seem to grow from the stone. Faces peer from the foliate carving which surrounds this entrance. A two-story curved bay is crowned by a low wrought iron railing and by a large triple window set in a terra cotta enframed arch. In a broad band of brickwork, between the lintels of the first floors windows and the sills of those at the second, a diamond-shaped overall pattern is created through the use of molded brick with bosses. The wall above this level is brick and the three second story windows of the bay are set under a continuous drip molding. To the left of these windows, an ornamental colored glass window with arched top lends a dramatic emphasis to the front door below. The roof cornice, supported on curved brackets, has three small, square attic windows set in the band of the frieze below. An L-shaped stoop, with curved sweep at the bottom, has random ashlar stone wing-walls leading up to the arched doorway.

No. 242-252 is the long side of the mansion which is described under No. 52-52 Eighth Avenue. A one-story brick addition now occupies the former rear yard.

NORTH SIDE (Nos. 169-251)

No. 169-179 is the long side of the two-story building, with extension behind it, described under No. 73 Seventh Avenue.

No. 181, a one-family brownstone, was built in 1881-82 by neighborhood owner-architect William Flanagan. A two-sided masonry bay rises full-height. Neo-Grec in style, it has characteristic incised decoration and preserves its original cast iron stoop, yard railings and bracketed roof cornice.

Nos. 183-195 (No. 189 has been omitted from the street numbering system). This row of six French Second Empire dwellings is very similar to the blockfront of 1871-72 on the east side of Seventh Avenue between St. John's Place and Lincoln Place, and was erected by the same two speculative builders, Robert S. Bussing and Philip I. Cootey. No. 193 retains most of its original features and has, as do the others in this row, three full stories above a high rusticated basement and a mansard roof with dormers. Originally, each of the arched entranceways, approached by a high stoop, was flanked by consoles supporting the pediment. These consoles, carved with acanthus, are repeated on a reduced scale at the long parlor floor windows where they support cornice slabs. New entrances at basement level have been provided at some of the houses. At No. 193 the original cast iron handrailings and yard railings have been retained. Charles Moore, president of the Montauk Club at the time when it was being built, lived at No. 195.

Nos. 197-221 (Nos. 201 and 209 have been omitted from the street numbering system). These eleven houses are the first of two long rows of neo-Grec brownstones begun in 1883 by Brooklyn owner-architect J. Dougherty & Son. They are three stories above high basements which are distinguished by horizontal grooves just below the tops of the windows. Horizontal molded bandcourses define and emphasize the two-sided masonry bays at each floor. Most of the houses retain their original

BERKELEY PLACE Between Seventh & Eighth Avenues

high stoops leading up to segmental-arched or square-headed doorways, which are flanked by grooved pilasters and brackets supporting cornice slabs crowned by iron crestings. The stone jambs of the windows, above the basement, have unusual chamfering at the edges. The left side of the bay at No. 197 is carried over to meet the end wall of No. 195, making a smooth transition from the flush fronts of the French Second Empire houses to the more agitated neo-Grec row. The wood roof cornices display an interesting combination of fleurs de lis and rosettes and follow the angular profiles of the bays. The graceful cast iron roof cresting remains at No. 211 and the original cast iron handrailings and yard railings are best seen at No. 217. At No. 221 an entrance has been provided at basement level.

Nos. 223-235. This row of seven neo-Grec brownstones, erected in 1883-84, was built by the same owner-architect. Basically, it is very similar to the adjoining group. The entrance doorways, however, are different, with concave panels beneath the more ornate cornice slabs. Nos. 229, 231 and 235 retain their original cast iron handrailings at the stoops and some houses in this row retain their crestings over the entrance cornice slabs.

(Nos. 237 and 239 have been omitted from the street numbering system).

No. 241-251 is the long side of the mansard-roofed corner building, described under No. 50 Eighth Avenue.

BERKELEY PLACE Between Eighth Avenue & Plaza Street

SOUTH SIDE (Nos. 254-276)

No. 254-262 is the long side of the corner house, with rear lot, described under No. 51 Eighth Avenue.

Nos. 264-272. This row of five handsome brownstone residences in the short park block presents a distinguished appearance. These three-story houses above high basements were all built in 1886-87 by owner-builder William Gubbins, according to the plans of architect Charles Werner. The two men were active together elsewhere on Berkeley and in the District. The three-sided bays of the houses are full-height with bold bracketed and paneled cornices which make an interesting profile against the sky. Approached by high stoops, with balustered cast iron handrailings and massive newel posts, the double front doors are flanked by pilasters. Above these pilasters, brackets carry stone balconies with ornamental panels. Basement entrances have been provided at Nos. 264 and 270. The overall effect of these houses is severely rectilinear. This is particularly noticeable in the tiered windows above the entrance doors, where the enframements are made vertically continuous, and in the severely simple treatment of the smooth stonework of the bays which are relieved by horizontal grooving and by eared ornamental panels beneath the windows.

No. 274-276. This large house was built for George D. Tangeman in 1890-91 and designed by the well-known Manhattan architectural firm of Lamb & Rich. Tangeman was a Brooklyn capitalist whose fortune was made through the Royal and Cleveland Baking Powder Company. A son-in-law of the noted Hoagland family, he served as a trustee of the Hoagland Laboratory in Cobble Hill. The house was so much admired by architects that it was illustrated in one of the very few helipchrome prints of the "Imperial Edition" of the American Architect & Building News. (Plate No. 844, Feb. 27, 1892). Basically Romanesque Revival in its picturesque asymmetry, it nonetheless heralded the new Classicism in many of its details. Two and one-half stories high, it has a two-story curved bay to the left of the entrance. The Romanesque Revival features include the massive rough-faced granite wall which enframes the open terrace in front, the Roman brick used at the second floor, the loggia-like window with columns between the windows above the front door and the

BERKELEY PLACE Between Eighth Avenue & Plaza Street

great central dormer window, with cherub brackets, set in the tile roof with small lights in the upper sash of its windows. The roof is a quaintly designed gambrel with copper-faced Dutch steps running up the sides to meet the high paneled chimneys near the apex of the roof. The emerging Classicism is at once evident: in the front door enframement, where a handsome egg and dart frame is surmounted by an entablature with the anthemion honeysuckle motif in the frieze; in the details of the loggia-like window above it, including the Ionic capitals of the columns and the shell motifs centered in each of the lintel-blocks: and in the very delicate cornice at the eaves which also extends around the top of the curved bay. A recessed window, with boldly patterned stained glass, appears to the right of the entrance. A narrow alley to the left of the house serves the rear of the lot.

(No. 278-284 is the short side of the "Berkeley Plaza Apartments," No. 39-41 Prospect Park West, which is outside the Historic District.)

NORTH SIDE (No. 253-263)

No. 253-263 is the long side of the corner house, with rear lot, described under No. 49 Eighth Avenue.

(No. 265-279 is the large corner apartment house, No. 25 Plaza Street, which is outside the Historic District.)

CARROLL STREET

One of the most serene and charming streets in the District is Carroll Street, named in 1869 for Charles Carroll of Carrollton, Maryland, a signer of the Declaration of Independence. Tall London plane trees line the blockfronts between Seventh and Eighth Avenues. The blockfronts west of Eighth Avenue are visually unified: in contrast, those to the east contain an interesting variety of architect-designed residences and some highly individual groups. Brownstones with rhythmically repeated full-height bays and high stoops dominate the western blockfronts, while a strikingly harmonious blend of materials, textures, colors and styles appears towards the east. Terminating this handsome street at the Prospect Park West end are two grand limestone mansions which face each other.

CARROLL STREET Between Seventh Avenue & Polhemus Place

SOUTH SIDE (Nos. 776-784)

Nos. 776-782, the first four houses within the District on this side of the street, were begun in 1896 by Brooklyn architect-owner Edward S. Betts. These four houses were designed to create a unified street facade, using Roman brick, limestone trim and a continuous copper roof cornice. The two center houses are unusually arranged with a stone enframement which originally surrounded the two entrance door ways and the windows between them. Separated only by mullions with pilasters, these windows are horizontally unified by their enframement, their stone transom bars and their continuous sills. The overall effect of symmetry is maintained by the three-sided copper-covered oriels at the second floor level of the two

end houses. Another oriel, probably an addition, appears at No. 780 and provides the only note of asymmetry in the entire composition. The treatment of the door and window enframements at the end houses integrates the elements in a manner akin to the innovative style emerging at the same time in Chicago, with Frank Lloyd Wright its most notable practitioner.

No. 784, at the corner of Polhemus Place, was begun in 1889 and designed by Brooklyn architect Charles Werner for William A. Hall. It is constructed of brick with rough-faced brownstone trim. Basically Romanesque Revival in style, it has an unusual horseshoe-arched entrance porch, surmounted by a deck with an openwork stone parapet. A striking feature is the polygonal bay at the corner, now raised one floor above the original roofline, the diagonal of which may be seen from Polhemus Place. The side elevation on Polhemus Place has an interesting brick chimney stack, expressing the flues within, carried on a brick corbel, and arched windows and recessed bay windows. Romanesque carving appears in the blocks at the ends of the raking eave lines and in the capitals of the colonettes at the front entrance porch.

CARROLL STREET Between Polhemus Place & Fiske Place

SOUTH SIDE (Nos. 786-804)

This row of nine houses occupies this entire blockfront. It was begun in 1889 by builder John Magilligan of Berkeley Place. They are three-story brownstones above high basements, with full-height, three-sided masonry bays. Moldings provide horizontal accents and interesting shadows at each floor of the bays. With only one exception, all have retained their original rough-faced brownstone stoops and also their handsome, original double doors and doorways. The use of the rough-faced stone is repeated in broad bands beneath all the windows. These houses are typical Park Slope brownstones of the late 1880s, with masonry transom bars and stained glass transoms at some of the parlor floor windows. In the work that Magilligan did on this block in the late 1880s, we see a stylistic progression typical of that followed by so many other builders in the area. Gradually the neo-Grec was superseded by the increasingly popular, more formal classical styles and by the Queen Anne style. No. 802-804 has a long brick facade with full-height bay and corbelled chimneys on Fiske Place. No. 786 has an entrance on Polhemus Place.

CARROLL STREET Between Fiske Place & Eighth Avenue

SOUTH SIDE (Nos. 806-824)

Nos. 806-812. This row of four residences was built in 1891-92 and was designed by architect John C. Burne of Manhattan for William Irvine who lived west of the District. Romanesque in their overall design, they nonetheless herald the new Classicism in some of their detail. These three-story brownstones are an interesting contrast to the houses built two years earlier on the blockfront to the west. While the effect of that blockfront was one of sharp angularity, these dignified residences have a combination of flush walls with curved two-story bays. Broad bands of foliate carved ornament, interspersed with human masks and animal figures, contrast with the otherwise smooth stonework of the bays. The entrance doorways are approached by L-shaped stoops, except at No. 806, where a basement entrance has been provided. These doorways have semi-circular arches with carved spandrel panels at Nos. 810 and 812. The flanking pilasters, surmounted by carved capitals and brackets, support unusual stone-roofed entablatures. The windows above the doorways have arched pediments, with human heads and carving in the tympana, supported on deep brackets. The sheetmetal roof cornices are classical

CARROLL STREET Between Fiske Place & Eighth Avenue

in detail with dentils and brackets. Paneled stone wing-walls are striking features of the L-shaped stoops, which have arched openings with grilles at sidewalk level. The brick side of No. 806 is described under No. 1-7 Fiske Place.

The red brick apartment house at the corner, No. 814-824, which closes the blockfront, is described under No. 130 Eighth Avenue.

CARROLL STREET Between Seventh & Eighth Avenues

NORTH SIDE (Nos. 749-801)

Two local builders who lived within the District, John Magilligan and William Flanagan, developed this entire blockfront between 1886 and 1889, with the exception of only one house.

Nos. 749-763, the first eight houses within the District on this side were begun in 1886 by the neighborhood architect-builder John Magilligan. These brownstones with full-height, two-sided bays are typical examples of the French neo-Grec style more fully described at Nos. 115-137 on the north side of St. John's Place. Of this three-story row above high basements, only two retain the cast iron handrailings, balusters, newels and yard railings of their stoops. It is likely that they all had small balustrades above the cornice slabs of the entrances, but only one remains, at No. 753. The roof cornices have moldings and panels.

Nos. 765-775. In 1887 John Magilligan began building these six brownstones, introducing to the blockfront full-height, three-sided masonry bays. In practically all respects, these buildings are similar to Nos. 927-941 President Street and have some neo-Grec detail. Many of the original cast iron balustered yard railings and handrailings with sturdy newel posts remain at the stoops. At No. 765 and No. 769 the charming carved panels, beneath the central parlor floor windows, and the capitals of the pilasters of the bays are enlivened by cherub heads depicted in various moods. The roof cornices are similar to those of Magilligan's row to the west, with the addition of brackets.

Nos. 777-789. This row of seven brownstones was also built by owner-architect John Magilligan but was begun a year later, in 1888. Stylistically, the houses are similar to those he built across the street in 1889 (Nos. 786-794), with full-height bays with curved sides. These houses are approached by high, L-shaped stoops with low, rough-faced stone wing-walls. This rough-faced stonework reappears in bands beneath all the windows.

Nos. 791-797. William Flanagan, one of the principal developers of the District, was the owner-architect of this masonry row begun in 1902. The ornament of these handsome houses alternates in an ABAB pattern. Nos. 795 and 797 are of brownstone; the other two are limestone which became more popular after the turn-of-the-century as the neo-Classical influence increased. These houses have full-height curved bays, accented by horizontal moldings and panels of ornament. At Nos. 791 and 795 the piers of the bays and the pilasters flanking the doorways are rusticated and these entrances are crowned by triangular pediments enframing cartouches. Nos. 793 and 797 have pilasters with ornate capitals separating the windows at the parlor floors, Ionic at No. 793 and Corinthian at No. 797. These orders, repeated at the semi-engaged fluted columns flanking the entrances, support entablatures crowned by ornate crestings. The L-shaped stoops of these houses have square, fluted posts at Nos. 793 and 797, carved panels in bas-relief and small segmental-arched openings with iron-grilles on the street side.

CARROLL STREET Between Seventh & Eighth Avenues

No. 799 is the only house on the blockfront not built by either Magilligan or Flanagan. It was built in 1889 and designed by Brooklyn architect Albert E. White for James C. Jewett. White also designed Nos. 876 and 878 President Street. Originally it may have resembled the President Street houses, but in 1918 the house was altered to its present neo-Federal appearance by architect George Chappell of Manhattan who had a long and distinguished career in the history of Brooklyn architecture. It is faced with Flemish bond, buff-colored brick and has an English basement. The basement (first floor) walls are faced with stone in random ashlar. The main feature of the facade is the handsome copper-clad oriel, centered at the parlor floor, with arched central window set in a pediment. The second story paneled window lintels are also typical of the neo-Federal style. A paneled brick and stone parapet crowns the stone roof cornice.

No. 801, the red brick apartment building at the end of the blockfront, is described under No. 118 Eighth Avenue.

CARROLL STREET Between Eighth Avenue & Prospect Park West

Nos. 115 and 123 Eighth Avenue provide a fine introduction to this handsome street. The Carroll Street side of No. 123 Eighth Avenue has a refined, urbane quality when compared with the robust vigor of the great Romanesque Revival house, No. 115, on the opposite corner. The blockfronts between Eighth Avenue and Prospect Park West contain some of the most notable houses in the District, many designed by prominent Manhattan architects.

SOUTH SIDE (Nos. 826-898)

Nos. 826-836 is the long side of No. 123 Eighth Avenue. It is crisply handled in a perfectly symmetrical manner, and is neo-Italian Renaissance in character. The formal vertical grouping of the windows at the center is enlivened by the ornate enframements of the oval and square windows which flank it. Tiers of windows at the ends of this side elevation lend further emphasis to this wall. The high wrought iron yard railing is open, airy and elegant.

No. 838 (No. 840 has been omitted from the street numbering system). This is unusually fine Romanesque Revival brownstone residence probably designed by the noted Manhattan architect Charles P.H. Gilbert at the same time as the neighboring houses, Nos. 842 and 846. No. 838 was commissioned by James H. Remington, a distinguished lawyer, a president of the United States Law Association, a member of the Montauk Club, and a well-known collector of books and pictures. The corner tower crowned by a conical slate roof is the most striking feature of this picturesque asymmetrical house, providing a dramatic contrast to the lower, symmetrically organized classical elevation of the house to the west. It is balanced by a strong vertical composition at the left. The arched doorway, with dwarf columns, is paired with its adjoining window and forms a frame for the curved corbel of the three-sided bay window above. This bay window is in turn surmounted by four arched windows in the plane of the wall, the whole being crowned by a triple-window dormer with richly ornamented peaked gable and finials. Low stone walls enclosing the areaways sweep up to form the wing-walls of the stoop. The house is surfaced almost entirely with rough-faced stone laid up in random ashlar, with smooth-faced trim at doors and windows.

No. 842. This wide handsome residence, designed in 1887 by C.P.H. Gilbert in late Romanesque Revival style, was built for George W. Kenyon. Three stories in height, the house is constructed of buff-colored Roman brick with brownstone trim. In design, the house echoes the asymmetrical composition of No. 838, with its tier of square-headed, mullioned windows with masonry transom bars at the right, crowned by a gable enriched by chevron-patterned brickwork and four slit windows. The left side of the house is dominated by a curved bay at the second story and the entrance doorway, which is slightly off center and has unusual V-shaped stonework in the arch. Like its neighbor, No. 846, the arched entrance is approached by a low stone stoop.

No. 846 (No. 844 has been omitted from the street numbering system). This fine residence of 1887 is quite individual in the subtle quality of its design,

perhaps reflecting the taste of its owner, Charles Robinson Smith. It was also built according to plans by C.P.H. Gilbert. In style, it is transitional from late Romanesque Revival to neo-Italian Renaissance. The light-colored, rough-faced stonework at the first floor, typical of the Romanesque Revival, is effectively contrasted with the smooth, deep orange-colored brick used at the upper floors. It has an unusual asymmetrical arrangement at the parlor floor, with an exceptionally wide, Romanesque Revival arched doorway balanced by the square-headed mullioned window at the left. A low stone stoop with curved wing-walls, similar to No. 838, sweeps up to the entrance. The fenestration of the upper stories, equally well-handled, and the roof cornice presage the newly awakened interest in Italian Renaissance architecture. The roof cornice is extremely unusual, with a deep overhang carried on projecting rafters and carved end brackets terminating in animal heads. The wall between the brackets displays a modified fret design beneath dentils, all in brick.

(Continued on the next page)

CARROLL STREET Between Eighth Avenue & Prospect Park West

No. 848 was built in 1905 and is a narrow four-story house reflecting the popularity of red brick with limestone trim at the turn-of-the-century. The architect was William B. Greenman, who lived at No. 9 Prospect Park West at that time. It is an interesting example of the free combination of styles of the Eclectic period. The two-story, central, three-sided bay is carried on fluted columns set on low steps in front of the first-floor entrance doorway. The stone bay is emphasized where it is keyed to the brickwork between the wide stone bands at the second and third story levels, which repeat the material of the smooth wall below. The windows have muntins terminated by small pointed arches, repeating the motif found in the ironwork at the first floor.

No. 850-52. This residence, built in 1922 for Mrs. Emily Dalzell whose family was engaged in the lighterage business, was designed by the noted architect Mott B. Schmidt, of Manhattan. In style it is neo-Federal, and constructed of buff-colored Flemish bond brickwork. It was one of the last great, private residences built in the District. The house has an English basement (first floor) entered just above street level. The arched doorway, with leaded lunette and fluted columns, is complemented by the two arched windows with muntins at the left, set in shallow arched recesses with stone rosettes between them. Separating the English basement from the floor above is a stone bandcourse providing a base for the brick quoins. The rectangular upper story windows with muntins have splayed brick flat arches. A delicate cornice separates the third floor from the neo-Federal attic story.

(No. 854 has been omitted from the street numbering system.)

No. 856 and 858. This exceptionally handsome, unified pair of houses, three and one-half stories high, was built in 1889 for Ford, Hagen & Grant. While the arches of the first floor are Romanesque Revival, the houses are basically neo-Colonial in character. Random, rough-faced brownstone was used for the basement and for the high, divided stoop, providing an effective contrast in color and texture to the smooth-faced, orange-colored Roman brick above. The design of the first floor is skillfully handled, with the paired doorways and wide flanking windows unified by the rhythm of their arches. The Colonial features are especially evident in the fan design of the arched lunettes above these doors and windows, although the stained glass is in the Romanesque Revival tradition. The double-hung windows have twelve lights in the upper sash, with plate glass below, the muntins being a neo-Colonial Revival feature. The flat arches at the heads have slender carved keystones. Pedimented dormers and tall corbelled chimneys are set in the slate roof above the garlanded sheetmetal cornice.

No. 860. The picturesque combination of Romanesque Revival and Queen Anne elements is exemplified by this house built at about the same time as the adjoining houses. This narrow residence of Roman brick and brownstone has great charm and suggests the influence of Wilson Eyre of Philadelphia. This is especially apparent in the large arched window next to the doorway and in the steep gable with its paired arched windows and the delightful hooded dormers set high in the roof.

No. 862 was built in 1889 for Abby J. Brills, and designed by the Brooklyn architect F.B. Langston in a style combining Romanesque Revival and Renaissance elements. Rising from a fluted corbel resting on an ornate console is a two-story, shallow bay with curved corners. The use of a two-story bay at the upper floors and of light-colored brick above a rough-faced basement and limestone trim gives a character to this house which is similar to Langston's work of the same period on Lincoln Place near Sixth Avenue. An entrance has been provided at the basement level.

Nos. 864-872. William B. Tubby, a well-known Manhattan architect, designed this picturesque row of five houses, which was built in 1887. Tubby was the architect of the later, handsome Jacobean style townhouse at No. 53 Prospect Park West. Fine examples of the Queen Anne style, these five houses display a broad range of contrasts in the materials used: rough-faced brownstone, brick, tile, wood and sheetmetal. The group has a rambling character with a picturesque profile above the cornice recalling the work of the English architect Richard Norman Shaw, with whom the style is generally associated. The low-lying horizontality is achieved primarily by extending the tile of the sloping roofs down over the vertical third floor wall to a line just above the second story windows. This is further emphasized by the continuous bandcourse above the first story, the shape and pairing of the windows and bays and the broad low arches of the entrances. Characteristically Queen Anne,

the upper sash of the windows and bays is divided into many small lights while the lower half is generally of plate glass. The paired Romanesque Revival arched entrances are arranged so skillfully that one is unaware that there are five units. The subtle variations in design are nowhere more apparent than at the red tile roofs: at No. 864 the roof is slightly convex with a broad, low dormer at the center; at Nos. 868 and 870 pseudo-hipped roofs are set against the incline of the main roof, flanked by hooded dormers at No. 868 and with a distinctive central "eyebrow" window at No. 870. The crowning terminal feature of the row is the high Flemish gable which rises directly out of the third floor at No. 872. Another Flemish feature appears in the stepped party walls at the roofs, separating the houses. The entrances of Nos. 870 and 872 are still set back behind the great archway. No. 872 retains most of its original features including the fascinating iron work at the shared stoop with high central wing-wall.

No. 874. The neo-Georgian residence at No. 874, was designed in 1904 by the firm of Mowbray & Uffinger and was built for the senior partner, Louis M. Mowbray. Red brick is laid up in Flemish bond with contrasting stone used at the English basement (first floor) and in the trim. The Palladian window, with blind arch centered over the columnar entrance porch, is the dominant feature. A brick parapet with balusters, rising above a classical cornice, gives appropriate finish to this handsomely proportioned building.

Nos. 876 and 878. This pair of houses designed by the Brooklyn architectural firm of Chappell & Bosworth in 1911, was built for Arthur and Edward Beggs. They are alike except for differences between their entrance porches and the two-story limestone bay at No. 876. The handling of the red brick and stone and the details is somewhat akin to the neo-Georgian of the period, but more original in concept. Horizontal bands of stone at the second and fourth story sill levels and a continuous modillioned roof cornice unify the houses. The windows of the second and third floors have enframements of stone and are linked by brick panels at the fourth floor. The windows are divided by pointed muntins at the top, similar to those at No. 848.

Nos. 880-888. In 1894, this group of five late Romanesque Revival houses was built for E. W. Ford. They are very different in style from the later neighboring houses on the block. These houses have high straight stoops, but the roof cornices are approximately level with those of the houses to the west. A robust group, with rough-faced limestone and light-colored Roman brick, these five houses present generally flat, chunky facades with an emphasis on the horizontal. Interrupting their massive walls are two-story rounded bays at Nos. 882 and 888, the latter defining the eastern end of the group. Within the vocabulary of the Romanesque Revival there is a great variety of window treatments: round arches, flat arches, paired and triple windows, some with stone mullions and transom bars. Nos. 880, 882 and 888 best reflect the qualities of the late Romanesque Revival, while the cornice of No. 886, with its swags and dentils, illustrates influence of the new classicism of the World's Fair of 1893.

In contrast to the Romanesque Revival houses to the west, the side of 890-898, (also described under No. 18 Prospect Park West), has an elegant neo-Italian Renaissance refinement expressed in the rusticated first floor with smooth-faced limestone above. Two pairs of fluted Ionic pilasters, one at each end of the building extend up to the roof cornice from above the rusticated first floor. The outstanding feature of this perfectly balanced elevation is the handsome Palladian window at the center of the first floor. Emphasizing this high point of the Park Slope area are the two great chimney stacks.

NORTH SIDE (Nos. 803-873)

Nos. 803-813. This extremely handsome large double Romanesque Revival house at the corner is described under 115-119 Eighth Avenue.

CARROLL STREET Between Eighth Avenue & Prospect Park West

No. 815 was built in 1888 for the Charles P. Chapin family which moved here from 4 Second Place in Carroll Gardens. The house was designed in Romanesque Revival style by Brooklyn architect H. L. Harris. There is an interesting contrast between the brick upper floors and the brownstone below. Large blocks of rough-faced stone in the basement and lower half of the parlor floor provide a foil for the small scale random ashlar in the upper half. Two bold arches enframe the wide windows of the parlor floor, one of which was the original entrance. The arches, meeting at the center below the second story oriel, have rough-faced voussiers springing from decorated bandcourses serving as impost blocks. This curved oriel, with unusually heavy stone mullions between high, narrow windows, rests on a gracefully curved corbel which follows the line of the arched windows below. A deeply recessed entrance has been provided at basement level.

Nos. 817-831. This row of eight Romanesque Revival houses was built in 1896 for C. P. Dearing and designed by Brooklyn architect Thomas McMahon, both from the Cobble Hill area. The houses are brownstone at the first floors and basements, with Roman brick above. The end residences of the group, Nos. 817 and 831, have full-height, shallow bow fronts which provide effective terminations for the row. The six houses between them, Nos. 819-829, originally had paired stoops giving emphasis to the entrances. Basement entrances have been provided at some of the houses. The repetition of the round-arched windows in the top story is an unifying feature of most of the center houses. At Nos. 819, 821, 827 and 829 there are interestingly enframed triple windows at the third floor level. There are shallow, curved, two-story bays in the middle pair contrasting with the polygonal bays of the pairs flanking them. Carved Romanesque ornament embellishes the parlor floors and stoops.

(No. 833 has been omitted from the street numbering system.)

Nos. 835-851. The next nine houses were built by the neighborhood owner-builder-architect, William Flanagan. Nos. 835-845, a row of six, were built in 1896, two years after Nos. 847-851. Their height and neo-Renaissance character, so typical of the mid-1890s, contrast with the Romanesque Revival houses adjoining them to the west. They also provide an indication of Flanagan's development, as seen six years later in his row at Nos. 791-797 Carroll Street, between Seventh and Eighth Avenues. Here he has used brownstone and limestone for the houses. In basic design they are all alike, with three-story elliptical masonry bays, three-sided at their top floors. Colonettes separating the windows of these bays extend up through two stories. The parlor floor windows have masonry transom bars with stained glass transoms above them and carved ornament in the wide bands appears above the parlor floor windows and at the entrances. The entrance at No. 845, replaced by a window at No. 847, has carved molding enframements in contrast to the columnar enframements at the other houses. The double doors at No. 845 have six lights decorated with wrought iron grilles, with a lion mask in the center of each light. Nos. 847-851 have flush walls at the top stories as opposed to the wall breaks above the bays of the later houses to the west. The sheetmetal roof cornices of the entire row have floral designs in the friezes and continuous deep bracket supports.

No. 853 was erected in 1888 by builder Harvey Murdock, the developer of Montgomery Place. This handsome Romanesque Revival house was designed by Charles Werner. It offers a study in the picturesque massing characteristic of this style. There is a variety at each floor in texture and color, provided by brownstone, brick and the ornamental treatment. The house is approached by an L-shaped stoop with a gently curved, low stone railing faced with rough-faced random ashlar masonry. The basement wall, extending up to the parlor floor windowsills, has the same stonework. A deeply recessed entrance porch is spanned by a wide arch resting on squat columns with carved capitals. An openwork stone balcony wall surmounts the porch. At the right of this porch, a three-sided bay rises two stories terminating in a balcony with brick parapet at the third floor. The main wall plane of brick is crowned by a peaked gable with stone finial and coping on either side of which rises a steep slate roof. The gable is flanked by pseudo-bartizans,

CARROLL STREET Between Eighth Avenue & Prospect Park West

linked by a pebble-surfaced horizontal band which serves as a lintel for the third floor band of windows. This treatment is used again in the voussoirs of the three arched windows in the gable.

Nos. 855-861. This four house row was built in 1892 for Allan Brothers & Company, Arbuckle Building, Brooklyn, and was designed by Brooklyn architect Stanley M. Holden. This handsome row is skillfully designed as a unit, in which one is not so much aware of the individual houses as the group. Although basically Romanesque Revival in style, the houses display much Italian Renaissance detail. Interest is achieved by an alternating ABAB pattern, and by a colorful use of materials: limestone, rough-cast brick, orange Roman brick, copper and dark red tile. All the residences have straight limestone stoops and rough-cast brickwork at the basement walls extending up to the limestone belt course at parlor floor windowsill level. The 'A' type buildings have pyramidal roofs above deeply projecting eaves with ornate arching copper brackets and wreaths below. The 'B' type houses have similarly placed pseudo-hipped roofs set against the slopes of the main roofs. The 'A' type houses have large triple windows at the third floors, with columns crowned by Byzantine corbel blocks supporting the lintels, creating the effect of open loggias and enhancing the apparent width of the buildings. Richly ornamented copper oriels with tiled hipped roofs, at the second floors, are the dominant feature of these houses. The arches above the entrance doorways and windows are unusual in having ribs of molded brick which spring from carved capitals set above curved limestone jambs. The large window at No. 855 has a graceful stained glass lunette set in the arch. The 'B' type houses have Renaissance panels above the doorways and arched windows are similar to those of the 'A' type, with the addition of charming heads in the impost blocks and stained glass at No. 857. A more conventional fenestration obtains above.

No. 863. This handsome building was designed by the well-known firm of Napoleon LeBrun & Sons, of Manhattan, best remembered for the Metropolitan Life Insurance Building and Tower on Madison Square. It was built in 1890 for William R. Webster, a civil engineer. This residence has an elegant simplicity and a full-height curved bay. The materials--brownstone and a reddish Roman brick--produce a mellow overall effect. A low brownstone stoop with iron handrailings has stone newel posts with laurel wreaths in the front panels. The basement and first floor are handsomely rusticated and the rustications are carried into the voussoirs at the arched doorway. This stonework has a finely hammered textured surface. A Greek fret in a horizontal bandcourse appears below the second story windowsills. Brownstone enframements enhance the windows in the brick walls of the upper floors. The most unusual features of this fine residence are the frieze of the entablature with its pierced windows and dentils and the graceful balustrade at roof level.

Nos. 865-873. There is a classic serenity in the broad wall expanses of the limestone residence at the corner of Carroll Street and Prospect Park West (also described under No. 17 Prospect Park West). The dominant features of the Carroll Street facade are the charming Ionic loggia at the third story and the arched windows at the first floor level.

* * *

FISKE PLACE

This short street provides a great contrast between the east side, with two modern apartment houses and an earlier one of the early 1900s, and the west side, which has a single apartment house and a row of townhouses, of the 1880s and 1890s, on the west side. The generally low character of the row houses is in scale with this short street. Represented among the styles are some fine examples of late neo-Grec, Romanesque Revival and neo-Italian Renaissance.

FISKE PLACE Between Carroll Street & Garfield Place.

EAST SIDE (Nos. 1-7)

No. 1-7 is the long side of the corner house described under No. 806 Carroll Street.

No. 9-17 is the rear portion of the large apartment house described under No. 140 Eighth Avenue.

No. 19 (No. 19-21) is a five-story, eight-family apartment house, built in 1923, for the Fiske Realty Corporation, and designed by the architectural firm of Slee & Boyson. It is built of Flemish bond brickwork and has flat brick arches, splayed, with keystones. A central doorway with neo-Georgian enframement has fluted pilasters supporting an entablature surmounted by a dentiled pediment.

No. 23 is a small four-story brick apartment house built in 1904 for owner-builder Murtagh of 133 Garfield Place. It has a full-height, curved bay to the right of the doorway and rough-faced stonework at the first floor and window lintels. Despite these Romanesque Revival survivals at this late date, the roof cornice with shells and console brackets reflects the influence of the Classicism of the Eclectic period.

No. (25)-31 is the long side of the corner house described under No. 251-253 Garfield Place.

WEST SIDE (Nos. 2-30)

No. 2-10 is the long side, and deep rear yard, of the corner house described under No. 802-804 Carroll Street.

Nos. 12-16. This group of three late Romanesque Revival houses was built before 1897 for owner-builder Gilford R. Bartaux. The three houses form a basically uniform symmetrical composition, with the exception of the differing second floor bay windows of Nos. 12 and 16. At No. 16 the bay is crowned by a triangular gable and has a single window; No. 12 has a double window divided by a mullion and a pitched roof resembling stonework. The center house has a Palladian-type window at the second floor, but executed in the Romanesque Revival manner, with heavy masonry mullions and an arch of brick headers terminating at its base in foliate carving. The third floor windows are all arched, with three at the center residence and two at the flanking houses. The basements are of rough-faced stonework while the upper floors are of Roman brick trimmed with stone. The first floor, above the high basements, is treated with narrow bands of stone alternating with wide bands of brickwork. Above this floor, and serving as lintels for doors and windows, is a wide unifying band of carved foliate design, interrupted by the ornate vertical keystone of the arched front door of the center house. Beneath the eaves of the roof a textured effect is achieved by a band of Flemish bond brickwork in which the headers are all recessed. Carved rafter ends support the eaves and small heads punctuate the cornice line between the houses. The center house has an attic story with three windows flanked by pilasters. These houses are back-to-back with three houses of similar design on Polhemus Place (Nos. 11, 15 and 17) and present a remarkably unified appearance to the street.

No. 18-20. These two handsome but dissimilar townhouses were built in 1889-90 for J. F. Ranson and were both designed by the well-known Brooklyn architectural firm of Parfitt Bros. Both houses display Romanesque Revival and neo-Italian Renaissance features. Although the basements and the roof parapets are aligned, these houses each have a distinct individuality established by their designs. No. 18 has a two-story, three-sided bay decorated at mid-height by an ornamental band. An arched doorway, to the right of the bay, is surmounted by a handsome carved corbel, which serves as a deep windowsill for the single window above the door. The third floor wall is flush above the bay and is crowned by a high gable with a low quadruple attic window along its base, and decorated by evenly spaced bosses above. No. 20, despite its Romanesque Revival arched windows and parapet above the doorway, has a Renaissance character, with its severely rectilinear three-sided bay and porch with pilasters framing the paired windows. This bay is crowned by a triangular pediment with floral ornament.

FISKE PLACE Between Carroll Street & Garfield Place

Nos. 22 and 24. These two neo-Grec apartment houses were built in 1888 for J. F. Ransom of 244 13th Street, Brooklyn, and were designed by Brooklyn architect J. D. Reynolds, who also was active in the Stuyvesant Heights Historic District. They are four-stories high and are symmetrically composed, as a pair, with their arched doorways side by side at the center, flanked by full-height, three-sided bays. The low stoops retain their cast iron hand-railings and newel posts. A heavy bracketed cornice crowns each building.

No. 26-30 is the long side of the corner house, with rear yard, described under No. 249 Garfield Place.

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GARFIELD PLACE

Garfield Place was originally called Macomb Street, but the name was changed two years after the assassination of President James A. Garfield, in 1881, to honor him. On the south side, the block between Seventh and Eighth Avenues is a long one with predominantly brownstone-front rows of substantial uniformity with polygonal masonry bays, which give a pleasant rhythmic flow. On the north side, however, there are pleasant and unexpected interruptions in the length of the block, where two short but charming Streets, Polhemus Place and Fiske Place, intersect Garfield Place. At their north ends, they intersect Carroll Street in the same manner.

GARFIELD PLACE Between Seventh & Eighth Avenues

SOUTH SIDE (Nos. 214-(266))

(Nos. 204-212 are outside of the Historic District)

Nos. 214-220. These four neo-Grec brownstones with full-height, two-sided bays were built in 1884 by owner-builders Martin & Lee of 440 Clermont Avenue, Brooklyn, who were responsible for much of the development of Garfield Place. They built many houses within the District and Charles Werner, the Brooklyn architect, whose office was in the Garfield Building, did much of their architectural work. These houses are all similar and have a full-height pilaster at the apex of the bay, intercepted at each floor by horizontal moldings. The bracketed cornices follow the line of the bays and reflect them. Ornament is kept to a minimum but appears in the brackets above the doorways and in the full-height pilasters, with the pilasters flanking the windows grooved at the top half. The original iron handrailings at the stoops may be seen at all of these houses except No. 214.

Nos. 222-228. Six years later, in 1890, the same builders, Martin & Lee, constructed the next row. These houses reflect a trend on the part of the builders to create variety within the traditional city row in contrast to Nos. 214-220 adjoining. This is evidenced in the combination of materials, contrasted with smooth-faced masonry, and in the planning of the facades. The wide rectangular bay of No. 222 breaks the pattern of angularity between the two-sided bays to the west and the three-sided bays of these houses to the east. Here one notes subtle variations in the capitals of the columns flanking the doorways. Surmounting the columns, elongated consoles support the cornice slabs of the doorways. All retain their handsome original double doors. There is just a hint of the Romanesque Revival in the rough-faced stone at the basement level, repeated in bands below the sills of the upper floor windows; in the use of transom bars, with stained glass

GARFIELD PLACE Between Seventh & Eighth Avenues

above, at the parlor floor windows of Nos. 222, 224 and 228; and in the door enframements. Beginning with No. 222, the heavy L-shaped type of masonry stoop continues eastward for the rest of the block.

Nos. 230-238. These five houses were built in 1891 and are essentially similar to Nos. 224-228, with certain subtle variations. The doorways, for instance, are simply enframed with grooved moldings surmounted by handsome cornices, in lieu of the columnar treatment with brackets.

Nos. 240-246 were built in 1891 by Jeremiah J. Gilligan, a local architect-builder of 97 Sterling Place. The four houses are quite similar in appearance to Nos. 230-238, except that transom bars have been omitted at the parlor floor windows and the rough-faced stonework beneath them has been laid up in courses. Alfred P. Sloane, of General Motors fame, resided at No. 240 as a young man. His sister, Mrs. Pratt, also lived in the Park Slope area, at 125 Lincoln Place.

Nos. 248-256. This charming group of twenty-foot wide brownstones is the creation, basically Romanesque Revival in style, of architect Helmer Westeen. They were built in 1891 for L. Anderson & Bro., carpenters on Dean Street, in an alternate ABABA pattern. There is an abundant exuberance of detail at the entrances and panels beneath the parlor floor windows including human masks, lions, reptiles and cornucopias with fruit, some hidden in the foliate scrolls which terminate the stoop railings. The "A" house has a full-height polygonal bay, while the "B" house has a two-story bay forming a balcony for the third story, above which is a modified Palladian window. Many interesting details are repeated throughout including triangular pediments above windows and round-arched windows outlined with rough-faced voussoirs and drip molds. Carved corbels, beneath the second floor windows of the "A" houses, offer pleasant contrast to the sharp angularity of the surrounding windows. The doorways of the "A" and "B" houses are flanked by columns with basket capitals, crowned by curvilinear crestings of floral design at the "A" houses and by entablatures with curved brackets and richly carved convex friezes at the "B" houses. The roof cornices with their widely spaced console brackets and classical detail are typical of the freedom of the Queen Anne style.

Nos. 258-264. The next group of four houses was begun in 1894 by John J. Magilligan, owner-builder. He lived on Berkeley Place and did a great deal of building in the north end of the District, originally favoring the neo-Grec style. Stylistically, these brownstone houses are similar to Nos. 230-238, except for the galvanized iron cornice with its Classical swag motif. A basement entrance has been provided at No. 260.

The corner site (No. 266) is occupied by the garden of No. 174 Eighth Avenue.

NORTH SIDE (Nos. 219-269)

GARFIELD PLACE Between Seventh Avenue & Polhemus Place

(The buildings to the west of No. 219 are outside of the Historic District.)

Nos. 219 to 229 were designed by Brooklyn architect Charles Werner and built in 1890. The masons and owners were Martin & Lee. No. 219 and No. 229 have projecting full-height bays framing this small blockfront, and the rest of the houses, Nos. 221-227, are flat-fronted. Architecturally these brownstones, with the exception of No. 229, are quite simple with vestiges of neo-Grec detailing in the incised motifs on the parlor and second story windows. There is rudimentary fluting in the pilasters. An attempt at individuality can be noted in the different motifs on the galvanized iron cornices on each house. No. 229 is distinct from the others in the group, being larger in scale and similar in design to Nos. 222-228 across the street, by the same builders in the same year. A low stone wall topped with an open wrought iron cresting curves around the corner into Polhemus Place, providing a pleasant termination to this short blockfront.

GARFIELD PLACE Between Polhemus Place & Fiske Place

Nos. 231-239 were designed by Brooklyn architect J.D. Arcliffe, again for Martin & Lee who developed this row in 1892. These simplified Romanesque Revival buildings alternate curved, full-height bays with flat fronts. A definite effort was made here to make each house different yet completely harmonious as a group: in the two houses with flat fronts, Nos.233 and 237, the parlor floor windows and main entrances are arched, but at No. 233 the elongated foliated terra cotta keystones, reaching to sill height of the second story windows, are a suitable balancing detail and accent for the arches. The same arched openings at No. 237 are accented with bold voussoirs of rough-faced stonework. The corner house, No. 231, has an interesting drip molding over its main entrance and above this, where one might expect to find a balcony in a larger house, it is merely suggested with a row of dwarf columns, this "railing" being simply the height of the adjoining string course. The cornices are also individual to each house.

Nos. 241-249, were built in 1888 for H. Lansdell from designs by Brooklyn architect Robert Dixon, who had his offices at 219 Montague Street. It was Dixon, working with builders John and Isabella Gordon, who was responsible for much of the development in the 1870s of the west side of Sixth Avenue and of many of the houses on Lincoln Place between Sixth and Seventh Avenues. These five almost identical brownstone houses with three-sided bays rising full-height are very restrained neo-Grec in style and serve to illustrate the "last gasp" of that style before it gave way to the Romanesque and Classical Revivals which were to become so popular for this type of row house. A basement entrance has been provided at No. 247.

GARFIELD PLACE Between Fiske Place & Eighth Avenue

More than a decade later, the ubiquitous eight-family apartment house which one finds in profusion in the southern part of the District and on Eighth Avenue, started appearing. Three such buildings are Nos. 251-253, 259 and 261 Garfield Place. Built in 1903 by Henry Pohlmann of 1235 Third Avenue, Manhattan, they bear such romantic names as "Serine", "Lillian" and "Ontrinue". The fronts are of buff-colored Roman brick with limestone facing at the first floor and trim. The central entrances, with small porches, rise a few steps above the street and are flanked by shallow bow fronts. With subtle variations, the three buildings are more or less identical, designed in the popular turn-of-the-century neo-Italian Renaissance style.

The corner apartment house (Nos. 263-269), "The Belvedere", is described under No. 162 Eighth Avenue.

GARFIELD PLACE Between Eighth Avenue & Prospect Park West

SOUTH SIDE (Nos. 266-316)

No. 276 (266-276). The Temple House at the southeast corner belongs to Temple Beth Elohim across the street. Begun in 1928, the Temple House (also described under No. 175 Eighth Avenue) was built to provide space for the temple school, with recreational facilities which are now shared with the Ethical Culture School at 49 Prospect Park West. This is one of the few buildings of the late 1920s within the District. However, its height, the variegated gray and ochre colors in the stone and the restraint in the overall design do not strike a discordant note with the neighboring residences on Garfield Place. Compared with the elegant classical lines of the temple it serves, it affords an excellent study in changing architectural tastes during the first quarter of the 20th century. Above a first story banding, round arches rise two stories surrounding the windows in a vertical run. Decoration is seen in heraldic devices with religious motifs carved in shields. The entrance doorway and balcony above, at the extreme east end of the building, have a distinctly Moorish flavor, featuring symbolic ornament· the Star of David, the Menorah and the Lion of Judah.

GARFIELD PLACE Between Eighth Avenue & Prospect Park West

SOUTH SIDE (Nos. 266-316)

Nos. 278, 280, 282. These three-story brownstones with low basements and L-shaped stoops were built in 1910 by Cohen Bros for the Arwin Realty Company. The use of brownstone as late as 1910, is anachronistic here. The full-height angled bay and cornice line of No. 278 provides a contrast to the bowed forms at Nos. 280 and 282 The center house has unusual detail: above the parlor windows vertical panels display floral motifs and between them are elongated panels carried on carved corbels with female heads. At No. 282 the windows of the bay are separated by wide fluted pilasters with low carved capitals. The double doors are indicative of the change in taste of the period from wood to iron and glass.

Nos. 284 and 286. This pair of handsome residences was erected in 1900 and designed by owner-architect Peter Delaney for Abraham Sterzelbach, whose son Lester still lives at No. 286 Their high L-shaped stoops with lions heads afford impressive approaches to the front doors. The houses are practically identical except that No. 284 is brownstone and No. 286 is limestone. At both houses the rough-faced stone at basement level gives the impression that the full-height curved bays are solely supported by stone piers. The curve of the smooth-faced bay is emphasized by the quarry-faced stone of the main wall plane and by bands of fine ornament at each story. Sheetmetal roof cornices with classical swags crown the houses.

Nos. 288-294. This row of four brownstones was designed by owner-architect Fred Griswold and erected in 1891. Stylistically they are similar to Nos. 477-501 on the north side of First Street between Seventh and Eighth Avenues by the same architect, who lived at 407 First Street These houses on Garfield Place however are a full story taller with high L-shaped, masonry stoops while those on First Street have iron railings and newels. The Garfield Place houses have Romanesque Revival features, including the arched openings, the stone carving and the low walls pierced by diminutive arches at the stoops and third floor balconies above the oriels. Well-proportioned consoles carried on pilasters support these oriels. Keystones over arched doorways are carved with a variety of animal motifs No. 290 is a one story higher than the others, but has the same elaborate cornice.

Nos. 296 and 298 are one story higher than the neighbors to the west and this increased height continues to the end of the street They were built according to designs of owner-architect Peter Delany, No. 296 in 1898 and No. 298 in 1899 at the same time as the row adjoining to the east. These residences are identical except that No. 296 has a limestone front while No. 298 is a brownstone. The interspersing of the limestone in the brownstone row is a harbinger of the increased use and predominance of this material after the turn-of-the-century. Both have three-sided bays rising three stories, with triple-arched windows above them, set in the main wall planes which are crowned by classical cornices. Stylistically the carved details are Romanesque Revival, best seen at the doorway of No. 296 with its gracefully elongated leaf forms at the bases of the arch. High L-shaped stoops with lions heads lead up to the entrances.

Nos. 300-308. This classically inspired row of five houses also designed by owner-architect Peter Delaney, was built in 1899, alternating brownstone and limestone, as at Nos 284 and 286. The end houses terminate the row with similar curved three-story bays. All the houses retain their high rusticated basements and stoops at Nos 302 and 308. Classical swags are the decorative theme at No 302, where a small richly enframed window surmounts the doorway At No. 304 the most notable features are the two-story pilasters in the upper floors of the curved-sided bay. Engaged Ionic columns handsomely divide the windows of the first two floors of the bay at No. 306. A noteworthy element is the oval window above the entrance of No. 308, well related to the carving of the doorway below.

GARFIELD PLACE Between Eighth Avenue & Prospect Park West

Nos. 310-314. These three brownstones were built in 1900 by William Flanagan, a prolific developer on the Slope for over twenty years. They are a sedate expression of the Classical and Renaissance traditions popular at the turn-of-the-century. Like the adjoining rows to the west these houses have three-story masonry bays and high basements. No. 312 retains its stoop and semi-engaged Corinthian columns flanking the doorway. The carved ornament is interestingly varied from house to house.

No. 316 is the last residence on this side of Garfield Place. This striking house has the "new look" for 1911, with its large expanses of Flemish bond brickwork, its tiered windows and its studied use of ornament. A spacious brickwalled garden adjoins it to the east, overlooked by a handsome garden facade. The height of this town house harmonizes with the neighboring brownstones to the west. The flat front, with its champfered corners crowned by terra cotta cartouches, is surmounted by boldly overhanging pitched copper eaves supported on copper-clad beams suggesting North Italian prototypes. The Italian influence is also evident in the loggia beneath the front gable and in the tower-like bay on the garden side which rises slightly above the tiled roof. It is similar to No. 61 Prospect Park West built by William Tubby a year earlier. The very fine brickwork is inset with decorative vari-colored glazed tile and colored brick. The dark red brick is further set off by white marble trim around the central entrance and the small windows flanking it. A terra cotta cornice slab with lions' heads, over the main door supports a delicate wrought iron balcony railing, similar to that on the garden side. The wrought iron work railing above the garden wall and enclosing the front yard is also a fine example of the type used at this period.

(The apartment house at the corner No. 40 Prospect Park West, is outside the Historic District.)

NORTH SIDE (Nos. 271-323)

No. 271-281. On the northeast corner of Garfield Place and Eighth Avenue is one of the monumental edifices in the Historic District, Temple Beth Elohim (described under No. 165 Eighth Avenue). The Garfield Place side of this limestone structure is dominated by the imposing arched central window, flanked by the high, narrow windows with arched pediments. Further emphasis is given to the central bay by the triangular pediment above it. A classical side door leads into the low section of the temple at the east, separating the massive temple from the neighboring rowhouses.

Nos. 283-289, a row of four narrow Romanesque Revival houses with stoops, was erected in 1899 by builder Augustus C. Walbridge of New York City, and designed by George P. Chappell of 24 State Street, N.Y.C. A compositional symmetry unifies this row of three-story houses, of variegated Roman brick, brownstone and tile. The end houses have peaked gables and are flanked by chimneys rising above the roofline, while the two center houses are in a slightly recessed plane with a pair of gabled masonry dormers set in the steep tiled roof. Features of the Romanesque Revival include windows with stone transom bars, arched windows with drip moldings, foliated stonecarving, dwarf columns and quarry faced rustication. An interesting detail is the use of stone lozenges in the brickwork of the gables which terminate in foliate carving.

Nos 291-299 are five rowhouses which are a full four stories above high basements. They were built in 1899 by Park Slope builder-architect William Flanagan, of 69 Seventh Avenue. He was a prolific builder using brownstone and neo-Grec ornament for his earlier houses in the northern part of the District. These houses give evidence that he moved with the times: they are in the turn-of-the-century neo-Classical style, alternately faced with brownstone and limestone. The bays also alternate elliptical with three-sided bays rising three stories above the basements. The top stories, like the houses across the street (Nos. 300-308), are in the main wall plane of the houses, but the height of this row does not overwhelm the pleasant residential scale of the street. The end house No.291

has an entrance porch with round arch surmounted by a two-sided bay at the second story, brought forward to meet the plane of the houses at the west. Carved ornament appears at the first and second floors and at the stoops, and stained glass at the parlor floor windows.

Nos. 301-311. These six houses were designed by Brooklyn architect Magnus Dahlander, who designed some of the finest houses in the Stuyvesant Heights Historic District. Built in 1892 for Wesley C. Bush, who lived in nearby Prospect Heights, they are Romanesque Revival in style and composed in a ABCBCD pattern. Nos. 301, 303 and 305 are three stories over high basements, unified by an ornate sheetmetal cornice and by L-shaped stoops of rough-faced stonework. Between the two flush-fronted houses, Nos. 301 and 305, is No. 303 with a full-height, rounded bay. At the center, an engaged, banded stone shaft, set above a handsome circular ornament, rises two stories and is crowned by a Romanesque capital. The transom bars at parlor floor level have stone mullions or a capital above them, set between two small stained glass windows. The transoms above the richly enframed doorways are separated by dwarf columns. Nos. 307-311 are a continuation of the same themes, with an additional attic story suggesting a loggia. The center house, No. 309, has a two-story oriel of limestone, similar to the one-story oriel at No. 305. The use of limestone, starting at the second floor of Nos. 301 and 309, is another attempt to create individuality. This group is terminated by No. 311 with its deeper bay which advances to meet the end wall of the next house. This bay is topped with a stone parapet of dwarf columns at the fourth floor. The group is unified by an ornate sheetmetal cornice.

No. 313, built in 1889, is Romanesque Revival in style, with the walls now smooth-stuccoed and lined to simulate stone. It has a high gable at the left side and a peaked dormer set in the steep tile roof. The broken roof line contrasts with the wide smooth curve of the two-story bay. The parlor floor windows are deeply recessed and divided by stone mullions. The second story windows in the bay are also divided by mullions.

No 315, also built in 1889, is totally different in style It recalls many of the London terrace houses of the Regency period, with rusticated English basement. It has a two-story, three-sided bay crowned by a balcony with wrought iron railing. The entrance is approached by a wide, low stoop. There is a handsome arched fanlight in the doorway. The triple-sashed windows, which one expects to find at the parlor floor, are placed at the third floor level, two of which give access to the balcony. Low windows at the fourth floor are surmounted by a simple dentiled molding beneath a low parapet.

No. 319 was built in 1889 for Rodney Allen Ward, the brother-in-law of Timothy L. Woodruff, Lt. Governor of New York State, who also lived in the District. It was designed by the distinguished architect C. P. H. Gilbert, whose work in the District is concentrated mainly on Montgomery Place and in the handsome Richardsonian Romanesque house on the northeast corner of Carroll Street and Eighth Avenue (No. 117 Eighth Avenue). No. 319, a substantial Romanesque Revival house, has smooth wall planes of orange-colored Roman brick with rough-faced random stonework at the parlor floor and basement levels. The arched windows and entranceway are delineated with rough-faced limestone voussoirs. There is a low, broad stoop. An elliptical bay extending up three stories is crowned by a triple window with colonettes. A handsome classical cornice crowns the building

Nos. 321-323. A charming matching pair are these residences in the picturesque and romantic Queen Anne style of the late 1880s. They are beautifully preserved, even to the small lights in the upper sash of the second and third story windows at No. 323. They have a pair of peaked shingled gables with oval windows. There is a pleasant rhythm in the

GARFIELD PLACE Between Eighth Avenue & Prospect Park West

arches of the windows and deeply recessed paired entranceways, repeated again in the small windows on the second story, which have fanlights. The houses are of orange brick with sandstone trim. Rising above the slate roof are chimneys crowned by charming swirled chimney pots.

No. 35 Prospect Park West a fifteen-story apartment house which terminates this side of Garfield Place, is out side of the Historic District. It occupies the site of the former George C. Tilyou mansion. Mr. Tilyou, an entertainment impresario, was the creator of the world famous Steeplechase Park in Coney Island.

* * *

LINCOLN PLACE

The striking feature of this street is the wide variety of building types and architectural styles to be found here including a club house, a school, a church and several architect-designed individual houses, two of which have spacious grounds, set among groups of row houses and apartment houses. The latter, built after the turn-of-the-century. attest to the continued popularity of Park Slope as a residential district. The contrast between the north and south sides of the street is striking: the north side contains the wide range and variety of building types described above, contrasting with the uniformity of row houses on the south side. The section of Degraw Street east of Fifth Avenue was renamed Lincoln Place in 1873, in memory of Abraham Lincoln.

LINCOLN PLACE, Between Sixth & Seventh Avenues

SOUTH SIDE (Nos. 86-168)

No. 86-94 is the long side of the house described under No. 175 Sixth Avenue. On this side, it displays a sheetmetal bay window at the parlor floor crowned by an ornamental arched pediment. A chimney of grooved brickwork rests on a carved stone corbel block. A two-story structure with garage beneath now fills the rear yard (No. 94).

Nos. 96-110. This row of eight houses provides a fascinating and rather romantic combination of the Romanesque Revival and Queen Anne styles. Designed by Brooklyn architect F. B. Langston for James A. Bills, they were built in 1888-89, together with the houses around the corner on Sixth Avenue. The row as a whole has great dignity. with its heavy, L-shaped stoops and massive, Richardsonian. rough-hewn stonework at the basement and parlor floors and defining the large round-arched windows. An interesting contrast, which is both original and varied. is provided by the delicate ornament on the lintels above the doors. All but two houses retain their multi-paneled doors. Elaborate two-story oriels of sheetmetal show the Queen Anne influence. They are adorned with classical details and have pilasters supporting arched pediments at the third story portions of the oriels. The contrast in color and texture of the stone, brickwork and metal gave each house in this group an element of individuality which still survives. No. 108 was once the home of Frank Montgomery Avery, a prominent lawyer and early member of the Montauk Club. He housed his valuable library and art collection here.

(Nos. 112, 120 and 138 have been omitted from the street numbering system).

LINCOLN PLACE Between Sixth & Seventh Avenues

Nos. 114-154. This long row of brownstones in the neo-Grec style. of which all but Nos. 124 and 146 retain their high stoops, is the work of three enterprising developers and builders of the 1880s: John Gordon and his wife Isabella, of 2 Willow Street on the Heights. John Monas and J. J. Gilligan neighborhood builders who both lived at 92 Park Place.

John and Isabella Gordon, with their architect Robert Dixon, were responsible for the development of the west end of the block (Nos.114-136) at the end of the 1870s, signalizing recovery from the depression of the mid-seventies. Plans were filed for the three charming houses at Nos. 114, 116 and 118 in December 1878, and the rest followed in 1879. Neo-Grec decorative motifs, which are basically the same throughout the row, are best studied at these three houses which, after almost a century, retain all their original features, except for some alterations to the front doors. Two stories high, they are a full story lower than the houses to the east and west of them, yet because their proportions are so fine they are in no way dwarfed by them. Shallow two-sided bays rise the full height of each house. The delicately incised neo-Grec decorations at the window and door enframements are still remarkably crisp and the richly detailed bracketed and paneled roof cornices are typical of the style. These houses retain their cast iron balustrated handrails terminating in imposing newel posts and spiky yard railings, as do so many others in this row. Nos. 132 and 134 have fourth story mansard roofs.

John Monas, owner-mason, built Nos. 140-144 in 1888, assisted by architect-carpenter J. J Gilligan. They were among the last houses to go up on this block, but are essentially similar to their neighbors to the west, except for the more elaborate treatment of their doorways: here, cornice-slabs are supported on deep curvilinear brackets which were surmounted by low balustrades with finials. No. 142 still retains fine paneled doors.

The last five houses of this brownstone row, Nos. 146-154, were built by Monas and Gilligan in 1885. They are also neo-Grec in style, although No. 146 has been altered to provide a basement entrance. While No. 150 has the same two-sided bay as the other houses, it was apparently given a specially designed front for the original owner, William A. Avis. The stylized floral bas-relief, employing the popular sunflower motif beneath the third floor windows, belongs to the new Queen Anne style. Another noteworthy feature is the foliate decoration at the top and bottom of the solid masonry wing-walls of the stoop.

No. 158-160 (No. 156 has been omitted from the street numbering system). This is a four-story brick apartment house built in 1922. The architect, William C. Winters, adjusted its scale to complement the neighboring row houses. Interest focuses on the stone doorway with its paneled pilasters and splayed flat arch with high keystone supporting the cornice slab. An interesting treatment of the brickwork ornaments the facade.

The corner house, No. 168, is part of a double house described under No. 62 Seventh Avenue. It was once the home of Hosmer Buckingham Parsons, general agent and cashier for Wells Fargo & Company and a prominent member of the Montauk Club.

LINCOLN PLACE Between Fifth & Sixth Avenues.

NORTH SIDE (Nos. 73-83)

No. 73-83 is the long side of the house described under No. 168 Sixth Avenue and its rear lot.

LINCOLN PLACE Between Sixth & Seventh Avenues

NORTH SIDE (Nos. 85-167)

Nos. 85-(85-95). The church, at the corner of Lincoln Place and Sixth Avenue, is the sixth Avenue Baptist Church of 1880 (described under No. 171-175 Sixth Avenue).

(No. 97 is the empty lot between the church and No. 99.)

Nos. 99-113 (No. 111 has been omitted from the street numbering system) This row of seven houses was built in 1879-80 for Isabella Gordon, the wife of the builder John Gordon, and was designed by their favorite architect, Robert Dixon. These brownstones are generally two stories high and have two-sided bays with delicately incised neo-Grec detail at the doorways, cornices and window lintels which are "eared" (acroteria at the ends). The first two houses, Nos. 99 and 101, are distinguished from the others by their mansard roofs, described on the original building permits as "French Roofs". The next two houses, Nos. 103 and 105, had full shingle-clad third stories added in 1898. The original cornice line has been continued below these third stories with corbels set beneath balconies. At some of the stoops, the heavy cast iron newel posts have unusual detail.

Nos. 115-119. These three houses with flush brownstone fronts are two windows wide and have late Italianate detail. These were the earliest houses built on this blockfront and were constructed by owner-builder William H. Hoover in 1874-75. Nos. 117 and 119 retain their handsome cast iron balustered handrailings and newel posts at the stoops and their yard railings with gates. The stoops, at these two houses, lead up to arched doorways crowned by low-arched pediments carried on brackets The long parlor floor windows at all three houses have stone shelves beneath them carried on corbel blocks and the keystones of the segmental-arched windows of the rusticated basements.

Nos. 121-125 were built by William Gubbins by 1880 on land he purchased in 1875. These three narrow flush-fronted brownstones were also two windows wide and more ornate than the three houses to the west. The influence of the French neo-Grec style is evident in the brackets supporting the low-arched pediments over the doors and in the design of their roof cornices. The windows all have molding enframements and the sills are carried on tapered corbels. The rusticated basements have segmental-arched windows and the balustered cast iron stoop handrailings are repeated at the yard railings. No. 125 was for many years the home of Mrs. A. H. Pratt, sister of Alfred P. Sloan of the General Motors Company, also a resident of the neighborhood.

Nos. 127-135. This row of five neo-Grec brownstone houses was built in 1885-86 by owner-mason William Gubbins and was designed by Brooklyn architect Charles Werner. The houses are three stories high with full-height, two-sided bays displaying that neo-Grec ornament so typical of the northerly Park Slope area. The incised linear detail, both horizontal and vertical, diminishes toward the tops of the bays. A bracketed cornice with panels crowns the row, reflecting the angularity of the bays against the skyline. Most of these houses retain their fine cast iron yard railings with wrought iron gates and their balustered handrailings and massive newel posts surmounted by urns at the stoops. The balustrade with urns theme is carried at small scale above the doorways. Three houses retain their handsome original doors.

(No. 137 has been omitted from the street numbering system.)

No. 139. This picturesque individual town house stands out conspicuously between the uniform row houses which flank it on either side. It was built in 1881 for John Condon, a florist at 734 Fifth Avenue, opposite Greenwood Cemetry. At the left, a three-sided bay with a rectangular three-sided window is crowned by a picturesque pyramidal slate

LINCOLN PLACE Between Sixth & Seventh Avenues

roof which gives the bay the appearance of a tower. This is balanced at the right by a mansard roof at third story level. Although this house was built before some of its retardataire neo-Grec neighbors this brick house with brownstone trim, displays classical elements of design reflecting the currently popular Queen Anne style. The small panels, of the entrance doors and the unusual cut-brick panels with their sunflower motifs below the second floor windows, are typical Queen Anne features. A leaded glass transom of intricate design appears above the entrance doors. The cornice below the mansard roof has unusual brackets with miniature Ionic capitals at the top of each one.

Nos. 141-147. These four neo-Grec houses of 1886, designed by N. H. Doherty, are quite similar to those west of No 139, except for the fact that the apexes of their full-height two-sided bays have flat pilasters applied to them, features which are carefully reflected by the breaks in their roof cornices, displaying single head-on brackets. No. 143 retains its original balustered cast iron yard and stoop railings with massive newel posts and all have their fine original doors, except for No. 147, where a basement entrance has been provided.

(No. 149 has been omitted from the present street numbering system.)

No. 153 (151-155) is an exceptionally fine Romanesque Revival town house with a spacious yard, erected in 1886-87 for the Morris Building Company, of which William Phelps was president. In 1896 it was greatly enlarged to the rear by its owner, Frank L. Babbott, whose wife Lydia was a Pratt. It was designed by the noted Manhattan architectural firm of Lamb & Rich, and constructed of brick with brownstone trim by the Brooklyn builder Thomas B. Rutan With its deep yard to the east the handsome east elevation, as well as the front, may be seen to advantage. The strong asymmetry of its design may best be seen at the front, where a three-sided corner bay with peaked roof dominates the long sweep of the roofline which comes down to the top of the second floor windows at the entrance side. This corner bay is further dramatized by the rake of a large gable, on the east side which literally springs upward from the third floor windowsill of the bay. To lend further interest, a high chimney, seated on a lions head corbel at second floor level, extends upward between the corner bay and the large eastern gable. The detail of the house includes enormous rough-faced lintels above the first floor openings, visually laced together beneath the chimney by stone lozenges. Brick, stone and terra cotta have all been used to great effect with a fret pattern under the eaves at the front executed in brick. It is interesting also to note despite its early date the appearance of classical elements in the design, which may be noted in the columnar treatment of the third floor of the corner bay and in the very delicate pedimented dormer to the west of it.

Nos. 157-167 is the long side of the large mansion described under No. 58-60 Seventh Avenue, now the Brooklyn Conservatory of Music.

LINCOLN PLACE Between Seventh & Eighth Avenues.

SOUTH SIDE (Nos. 170-252)

No. 170-180 is the long side of the corner house with the extensions front and rear which include shops serving the community. It is described under No. 59 Seventh Avenue as the first of a row of ten houses erected in 1880 by architect-builder-owner William Flanagan of Berkeley Place.

Nos. 182-194. This row of seven neo-Grec brownstones was also built by William Flanagan. No. 182 was built first, in 1881, and the rest of the row to the east was begun in 1882. These three-story houses, set above high basements, have full-height, two-sided bays with cornices just

above the carved lintels of the parlor floor windows. The segmental-arched doorways have grooved pilasters surmounted by brackets. These brackets support rectilinear stone slabs crowned with iron crestings, except at No. 182 where a carved lintel has been introduced. Nos. 192 and 194 retain their handsome cast iron handrailings and newel posts, while basement entrances have been provided at Nos. 184 and 186. The animation of the roof cornices, which follow the profiles of the bays, is enhanced by the use of closely spaced brackets with panels between.

Nos. 196-206. These six brownstone houses are the work of architect-builder Thomas Fagan of 256 Grand Avenue, Brooklyn, who was an active developer in the northern part of the Slope in the 1880s and 1890s. He bought the land in 1883 and erected the houses shortly thereafter. They make an interesting contrast with the adjoining Flanagan houses. Nos. 196-206 are much bolder in feeling, an effect created not so much from their decoration as from the blunt, angular shape of the two-sided bays with a full-height series of pilasters at the apex. The criss-cross motif and the brackets of the wooden cornices emphasize the angularity of the bays. The entrances are approached by high stoops all of which have retained their handsome cast iron handrailings and newel posts except No. 204 and No. 206 where basement entrance has been provided. The square-headed doorways, with grooved pilasters and brackets, support cornice slabs which originally had delicate iron crestings, which may still be seen at Nos.196, 204 and 206.

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

Nos. 214 is a picturesque Queen Anne house and is a fine example of an architect-designed house which may be compared with No. 139 Lincoln Place. Brooklyn architect Charles Werner designed No. 214, which was built for Henry Gaullieur and later became the home of George Fletcher, President of the Asbury Park Gas Company. Built in 1883, it has happily escaped any major changes. There is an interesting contrast in the use of building materials, with a rough-faced brownstone basement and face-brick in the stories above. A three-sided bay rises from the basement through the second story. The fine doorway is crowned by an ornate cornice with pediment above the central window. It has stained glass transoms above the windows. An L-shaped stoop with rough-faced stone wing-walls leads up to the square-headed front doorway. It is flanked by fluted pilasters, with richly carved rectangular brackets above. These brackets, and the central keystone above the door, suggest a shallow cornice slab. The windows have splayed stone lintels with keystones and at the second floor have unusual tripartite ornaments beneath the sills, consisting of three panels, two square with the one at the center a rectangle dropped down between them. They originally displayed low relief carved floral ornament and the long central panel rests on the keystones of the windows of the bay beneath them. The third floor, above a cornice, has a triple dormer window above the bay crowned by two low windows and a high ornate pediment. To the left of this window a double dormer window displays a low broken pediment. A handsome roof of scalloped slates rises above these windows and behind the pedimented dormer above the bay.

No. 216, although built in the early 1880s, was brought forward to the lot line when it was altered around 1930 into an apartment house, with a new Tudor style facade. This four-story building of brick has a first floor entrance at the left side enframed with stone. A high heraldic emblem centered above the door has a drip molding which is shouldered down over the stone lintel at either side. The second floor windows have stone jambs keyed to the brickwork and shallow rectangular lintels above them. The third and fourth floor windows at the right side, are amply enframed with half-timbering infilled with stucco and crowned by a high gable. A tall chimney to the right of this gable and a receding roof, above the left-hand window, give the roofline an extremely picturesque character. All the windows are multiple steel casements.

LINCOLN PLACE Between Seventh & Eighth Avenues

Nos. 218 and 220 were a pair of three-story houses built in 1883 by owner-builder E. N. Day, and designed by Brooklyn architect M. J. Morrill. No vestige of No. 218 is visable from the street today as it was completely altered and converted to apartments in 1934. This apratment house is five stories high with a light-colored brick front. It has paired windows at the first floor and triple windows above at the right-hand side. It is crowned by a brick parapet. No. 220, although altered, retains its original bay, stoop and roof cornice.

Nos. 222-230. The next five three-story houses were built by Brooklyn architect-owner E. B. Stinger in 1886. Nos. 222-226 are conventional neo-Grec brownstones with full-height, three-sided bays, while No. 224 has had its cornice removed and an extra floor added. The cornices are bracketed, with small horizontal windows in the fascia, and the entrances have cornice slabs carried on brackets with balustrades above. The balustered cast iron handrailings and newel posts at the stoop of No. 226 remain. Nos. 228 and 230, although erected by the same builder, are quite different in some of their details and in the treatment of the top floors. The two-story bays are crowned by low railings with cast iron finials. Here the introduction of floral carved ornament in pilasters and panels suggests the influence of the Renaissance tradition, as do the entrance door enframements with their floral brackets supporting cornice slabs with ornate central motifs. The elliptical arched windows above the two-story bays, with their formal spandrel panels meeting at the central keystones, suggest a more purely classical treatment. The stoops, with low wing-walls, have pipe railings terminating in upright cast iron griffins used as newel posts.

No. 232. This house was built in 1889 for William Spence, a coal merchant, and was designed by Charles Werner. Originally a three and a half story building, it has been raised to four. In a later alteration, the front was smooth-stuccoed and a basement entrance was provided.

No. 234. Although its original peaked roof was removed to accomodate a full top story, this house retains many of its fine Romanesque Revival features. It was built for S. E Buchanan in 1889, from designs by the well known architect, William B. Tubby, who was also architect of the Charles M. Pratt residence at 241 Clinton Avenue, the Library of Pratt Institute, and the mansion at No. 53 Prospect Park West. There is a subtle contrast in the color of the brickwork which accents the small arches of the row of third floor windows. These windows and the front door are flanked by clusters of dwarf columns. Low-relief foliate carving decorates the brackets supporting the handsome, centrally located, second-story oriel as well as the low stone wing-walls at the front steps.

(Nos. 236-240 have been omitted from the street numbering system.)

No. 242 is a one-story garage constructed at the rear of No. 252.

No. 252 is the long side of the house described under No. 28 Eighth Avenue.

NORTH SIDE (Nos. 169-251)

Lining this side of Lincoln Place, between the row houses facing Seventh Avenue and those on Eighth Avenue, there originally were seven semi-detached, villa-style residences which gave a suburban atmosphere to this street--now replaced by the Berkeley School complex and three 20th century apartment houses to the east. Helen Gahagan Douglas lived in one of these villas in her youth.

No. 169-179. No. 169, the mansarded building with stores beneath is described under No. 57 Seventh Avenue. The rear yard has a one-story addition containing storage space for the Seventh Avenue store and another unit occupied by a store at the eastern end of the lot, No. 179.

LINCOLN PLACE Between Seventh & Eighth Avenues

No. 191 (181-203). The Berkeley Institute a private school for girls established in 1887 retained the architectural firm of Walker & Morris of Manhattan, to design their main building in 1896. It is designed in a modified version of the neo-Jacobean style of the Eclectic period, which was in vogue at that time, and is constructed of brick with stone trim. The building is seven windows wide, with gables at each side which have stone balls at the shoulders. Stone bandcourses and quoins define horizontal and vertical divisions. A central doorway surmounted by a high window with balcony, all elaborately crimmed with stone, gives importance to the entrance bay. Handsome wrought iron doors adorn the arched entry. A high addition fills the lot at the rear, and a new stairtower has been added at the east end of the main building. The entrance to the playground of the school separates the main building from the new gymnasium located to the east of it (No. 193-203). The gymnasium was built in 1937-38 and was designed by Brooklyn architect John Burke. It is a simple functional structure of brick and has a row of five rectangular windows, set between piers, east of the arched entrance door which is enframed by pilasters supporting an entablature. There is a single window located to the west of the door in this low entrance section.

(No. 205 has been omitted from the street numbering system.)

No. 209 (207-211). This nine-story brick apartment house, which dominates the north side of the street was built for the Lobart Realty Company and begun in 1928. It was designed by Manhattan architect Arthur Lobo. The first two floors of No. 209 are faced with limestone and the doorway, with fluted pilasters and entablature, reflects Italian Renaissance antecedents. Although the doorway is off center, four tiers of double windows rise up symmetrically in the upper brick section and are crowned by low arched pediments. The two central tiers have handsome, balustered terra cotta balconies at thefourth and eighth floors, creating a sparkle of light and shadow on this otherwise flush-front wall.

No. 225. Lower in height than its neighbor to the west, this six-story brick apartment house is a good example of the Federal style so popular with architects in the 1920s. It was built in 1923-24 for Gordon & Berry and was designed by the architectural firm of Caughey & Evans. The brickwork is laid up in Flemish bond and extends from a low stone base to the underside of the coping at the parapet. All the windows are triple except at the end bays and at the central tier above the entrance door. The doorway, crowned by a "broken" pediment supported on columns, is a neo-Georgian feature which is typical of the liberties taken by architects when designing "Colonial architecture . Neo-Federal features include the arches above the second floor windows, with their stone fan motifs, and the stone roundels set between the windows at the top floor. Brick quoins define the ends of the main front wall.

No. 235 is also of brick and six stories high. It was built in 1937 for Lincoln Plaza Apartments Inc., and was designed by Bronx architect, Charles Kreymborg. The first floor is of rusticated brickwork surmounted by a narrow stone bandcourse. An arched doorway is flanked by arched windows set off by columns and crowned by a paneled entablature, all of wood. This feature gives a neo-Federal character to this building in which the steel window sash indicates more nearly the actual date of its construction.

Nos. 241-251 is the long side of the house described under No. 26 Eighth Avenue. A one-story garage and a narrow access passage occupy the rear lot of this property.

LINCOLN PLACE Between Eighth Avenue & Plaza Street

SOUTH SIDE (No. 254)

No. 254 is the long side of the house described under No. 27 Eighth Avenue.

(The narrow end of the corner apartment house, No. 25 Plaza Street, is outside the Historic District.)

NORTH SIDE (Nos. 253-265)

No. 253-265 is the long side of the Montauk Club, which is described under No. 19-25 Eighth Avenue.

MONTGOMERY PLACE

Montgomery Street, named after General Richard Montgomery, the hero of the Battle of Quebec (1775), was renamed Montgomery Place in 1889. It exemplies the original meaning of the word "place" as used in London, and in a few instrnces in Brooklyn Heights, as Montgomery Place is only one block long, beginning at Eighth Avenue and ending at the Park. The vista is closed at Eighth Avenue by an amber brick six-story "Moderne" apartment house of the 1940s, "a very successful termination in a totally different style", according to the AIA Guide to New York City. On this street it is relatively close from housfront to housefront, with minimal setbacks to allow for low stoops. The fronts are generally low, with eave or cornice lines above the third story surmounted in some cases by low attics, gables or large dormer windows. The entire street is said to have been built up as a single real estate venture by Harvey Murdock between 1887 and 1892. C. P. H. Gilbert, an outstanding Manhattan architect of the period, designed twenty of the forty-six houses on this street. The wide variety among them was intentional and counteracts the uniformity generally associated with developers' rows.

MONTGOMERY PLACE Between Eighth Avenue & Prospect Park West

SOUTH SIDE (Nos. 2-72)

No. 2-6 is the short side of the corner apartment house described under No. 143 Eighth Avenue.

No. 10 (8-12) is a four-story brick apartment house with stone trim identical to its neighbor, the corner apartment house of 1910.

Nos. 14, 16, 18. These three residences are very picturesque and bold in character. Visually unified in materials, color and composition, they have rough-faced random ashlar brownstone on the first story with brick above arched entrances, second story oriels and steep roof gables silhouetted at the skyline. Nonetheless, there is considerable variation in design giving individuality to each of these basically Romanesque Revival houses. These three, and the three houses directly across the street, Nos. 11, 17 and 19, are the earliest on the block. They were all designed by C. P. H. Gilbert and built in 1887-88. Nos. 14, 16 and 18 were built for Messrs. Thomas Van Loan, R. Starr and G. A. Price respectively. Similar in character, it would seem they were intended to set the standard for this street.

MONTGOMERY PLACE Between Eighth Avenue & Prospect Park West

No. 14 is of dark red brick with a very broad low stoop, which leads up to the doorway, one of two arched openings, the other being a window with stone mullions transom bars and tiny leaded lights. The brownstone arches have a distinct stepped profile keyed to the brickwork. Above these arches there is a shallow bowed oriel surmounted by a symmetrical group of arched windows with terra cotta dripmolds. A rich foliate band in terra cotta runs across beneath the sill of the four little windows in the gable.

No. 16 is of lighter red brick with a narrower arched entrance. The rough-faced brownstone rises to a point below the ornamental impost blocks of the arch. The oriel at the second story, above the parlor floor windows, is carried on rough-faced corbel blocks. It is surmounted by a roof deck with brick parapet serving a triple window set in a brick-arched recess with scalloped shingles. The gable crowning this bay is detailed in the Queen Anne manner.

No. 18, of light orange brick, is exceptionally handsome. It has a broad arched doorway, approached by a wide stoop. At this house, the brownstone of the lower floor encompasses the broad smooth corbel supporting the three-sided central bay window. The third floor windows have a triple central unit with low segmental arch, flanked by single windows, all united beneath a continuous dripmolding. At the base of the roof gable three windows arched with headers share a richly ornamented corbel-sill. This stepped gable, has three slit windows, with corbeling below and recalls Dutch precedent.

Nos. 20-28. These five houses form a related group but variations in the material, rooflines and decorative detail make each one distinct. They were constructed by neighborhood owner-builders Delaney & Collins in 1897-98. All of them have two-story bays alternating three-sided and bowed, in an ABABA sequence, and all but one retain their L-shaped stoops. Materials--limestone and brownstone--change in an irregular pattern. Nos. 24 and 26 have gables and scalloped tile roofs above the third floor cornice line. The implication is that prospective owners were given a choice of options for each house, except for the predetermined shape of the bays. In general these five houses are much more like conventional row houses of the period than any other houses on this side of the street. There seems to be no commitment to one particular style· some entrance doors and windows have round arches of Romanesque Revival style over columns, while others are neo-Renaissance in design. Rather fine relief decoration varies from house;to house: at No. 26,there is a bas-relief of musical symbols above the parlor floor windows. A basement entrance has been provided at No. 22.

Nos. 30-34 of limestone, terra cotta and off-white Roman brick, are a study in crisp neo-Italian Renaissance design and a decided contrast to their dark-hued Romanesque neighbors. They were built in 1896 for George R. Bartraux, who lived on Fourth Street, just west of the District, and were designed by Brooklyn architect, Robert Dixon. They introduce the theme, repeated eastward down the streets of a flush-fronted central house flanked by those with full-width, three-sided bays. The relatively small areas of brickwork contrast with the large proportion of delicately detailed terra cotta trim enframing the many rectangular openings. A semi-circular bas-relief panel above the front door of the central house, the arched windows to the left of it and the ornate little window above the doorway are the only details which break the rectilinear uniformity. Straight stoops with solid wing-walls and columnar newels lead to the doorways.

Nos. 36-40 forms a visually unified, roughly symmetrical, monumental composition· a flush-fronted central house with two-story oriel is flanked by two full-width, bow-fronted houses. These houses were all designed by C. P. H. Gilbert and built in 1889-89 for Messrs.Chauncey Ives, C. A. Murphy and Enoch Rutzler respectively. A single steep roof plane runs across the central house linking it with the cone-shaped roofs of the

bow-fronted end houses which give the effect of towers. The picturesque red slate roofs, with shingled central dormer window and copper dormers in the tower roofs at No. 36, are the most remarkable features of these houses. Two battered brick chimneys surmount the ridge of the main roof. The houses have certain Romanesque Revival details, especially on the first story, where the rough-faced random ashlar brownstone of the basements runs up to varying heights between the first floor windows. The upper walls are of orange-colored brick trimmed with rough brownstone, except for the two-story oriel of the central house, No. 38. Here, the third floor has red slate cladding to go with its distinctly Queen Anne windows, which have thirty lights in the upper sash above plate glass below. Despite differences in massing from the adjoining pair of houses to the east (Nos. 42 and 44), this group of three maintains some of the alignments of windows & bandcourses. The intaglio band of brickwork above the third story windows, runs unchanged from the bowed front of No. 40 across the flush front of No. 42 at this level.

Nos. 42 and 44. This handsome double house with paired doorways and stoops was built for S. S. Hannah in 1888-89 and designed by C. P. H. Gilbert. Like the adjoining residences to the west, they are striking in color, with variegated orange-colored brick and rough-faced stone work at the first floor and basement. The style is modified Romanesque Revival. Two-story curved bays flanking the doorways lend interest to the otherwise flat facade. The severity of the wall surfaces is relieved by the intaglio lines of brickwork at the flat arches of the second and third floor windows, which recall the Georgian splayed lintel and by the panel in the high blank attic wall. This panel of ornamental brickwork extends the full-width of both houses and, with the deep Italian Renaissance overhang of the roof carried on beam ends, unifies the pair.

No. 46 was built for A. S. Locke in 1888-89 and was designed by C. P. H. Gilbert. It is an unusual three-story house of variegated orange-colored Roman brick. Unlike its neighbors, it has a parapet in lieu of an attic story. The basement is very low, and the window and door openings are unusually small, in keeping with the smaller scale of this house. The wide low door is of sturdy oak. Deep, splayed, segmental arches of brick contrast with the relatively small size of the openings they span. The projecting second story bay window has two casements set above a broad deep band of corbeled brickwork. The only decoration is the foliate relief of the stones flanking the splayed arches of the top floor windows, and the terra cotta cornice above them. A tall brick parapet above this cornice has a horizontal row of small square openings and is crowned by a coping swept up at the ends to meet square end blocks.

No. 48 was built for C. L. Rossiter in 1889-90 and was designed by C. P. H. Gilbert. Of colored red brick similar to that of No. 50, it is a three and one-half story Romanesque Revival house with rough-faced stone basement extending up to include the sills at the parlor floor windows. These windows and the doorway are square-headed, with slender brownstone transom bars and heavy rough-faced lintels. There is a handsome wrought iron grille in the transom above the doorway, which is approached by a narrow brownstone stoop. The windows of the upper floors are all round-arched with longated keystones at the second floor and stained glass in the third floor transoms. A two-story, three-sided bay, at the right of the doorway, has a solid brick parapet defining the balcony, which serves two of the third story round-arched windows. Vertical ribs of brick, set on corbels, enliven the top of the wall and those in the parapet of the balcony rise directly from the elongated keystones of the arched windows of the second floor. An unusual roof with Spanish-type tiles of copper, has two dormer windows with triangular pediments.

No. 50 is a fine three and one-half story Romanesque Revival house with random, rough-faced limestone at the basement which extends up to the parlor floor windowsill. It was built for J. Herward in 1889-90 and was designed by C. P. H. Gilbert. The house is of yellow brick, with red brick quoining and trim surrounding the arched openings, keyed to the

yellow brick of the walls. The doorway is arched and is complemented arched window of equal width beside it. The window displays a handsome leaded glass fanlight and the front door, approached by a wide low stoop, is neo-Colonial. A large three-centered brick arch extends up through the second and third floors, enframing a brick oriel window at the second floor which is carried on a wide stone corbel centered between the arches of the first floor. At the third floor a broad window, with French doors at the center, fills the arch and opens on a balcony with brick parapet which, in turn, forms the top of the oriel. A steep roof rises up behind two dormer windows with high gablets.

No. 52 was built in 1889-90 for C. C. Cummings, who lived on Union Street, west of the District, and designed by Brooklyn architect T. Williams. This Romanesque Revival house is quite different from its neighbors, as the front is entirely of brownstone. It is dominated by a two-story, shallow curved bay with rough-faced stone, somewhat similar in size and form to the bay at No. 60, although it is not as prominent and has a stone parapet with small square openings. Here, the lower two floors are entirely rough-faced, as are the lintels at the third story. All openings are rectangular except for a small window above the entrance which has corbels cutting into the upper corners, a popular Romanesque Revival device. Crowning the facade is a bold classical cornice, above which two pedimented dormers peek out, the tops of their windows barely visible from the opposite sidewalk.

Nos. 54 and 56 were designed as a symmetrical pair by C. P. H. Gilbert. They were built in 1889-90 for Mssrs. Horatio Adams and G. Zollner, respectively. Set between large three-sided bays extending up two stories. the houses have paired entrances and stoops. Smooth amber-colored brick and shallow terra cotta trim give the houses a thin-walled appearance. All openings--doors and windows--are rectangular, and the rectangularity is further emphasized by the enframements of terra cotta in foliate pattern. Above the parlor floor windows the transoms are of stained glass at No. 56. The lines of the balustrades at the tops of the bays are carried across the main wall plane, forming a pseudo-parapet pierced by brick arches. At the third floor, each house has a wide tripartite window, with a shallow arch above the center sash, and delicate stained glass at No. 56, and rectangular flanking transoms. Above the high eaves, supported on slender vertical brackets, the roofs have wide central dormers.

No. 58 was built for Herbert Cockshaw in 1889-90 and was designed by C. P. H. Gilbert. It has fine amber-colored Roman brick with rough-faced brownstone confined to the low basement. The very sparing use of stone and terra cotta trim in this house accentuates the fine quality of the brickwork. The front has a uniform wall plane and is almost perfectly symmetrical. The entrance door is under one of three identical round arches, which also define the two parlor floor windows. They have round-nosed bricks at the jambs emphasizing their simple refinement. At the peak of each arch is an attenuated keystone carried up to a prominent second floor windowsill where two broad second floor windows are enframed by a single band of molded brick. Supporting the third floor windowsill is an unusual, strongly projecting shelf of corbeled brickwork above which are two windows under round arches. Beneath the roof cornice a broad foliate band of terra cotta flanks a central human mask. The sheetmetal cornice is neo-Classical in style, with closely spaced console brackets beneath the steeply pitched roof with central dormer.

No. 60 was built in 1889-90 for Thomas Van Loan, a Manhattan merchant, as his residence and designed by C. P. H. Gilbert. A striking Romanesque Revival residence, this house makes a strong ending for this row of houses. The third floor eave-line interrupted by a steep gable at the front with a two-story-high, round-arch that reproduces in elevation the curve of the two-story bay below it, increasing the feeling of verticality. A handsome carved panel separates the two tiers of windows in the arch. The rough-faced brownstone of the first floor and basement are separated by a deep, battered stone course below the first floor windowsills. The first

MONTGOMERY PLACE Between Eighth Avenue & Prospect West

floor windows are deep set, with stone transom bars and stone mullions dividing the transoms into thirds. The small front doorway is enhanced by a heavy round arch springing from clusters of dwarf columns on either side. The upper stories are faced with the same amber-colored Roman brick as the adjoining row, but the curved bay terminates at mid-height at the second floor. The foliate relief pattern in the brownstone triangle at the apex of the front gable is echoed in sheetmetal on the small dormer window next to it. A steep slate roof rises up behind them with high corbel-topped chimney at the apex.

No. 62-72 is the long side of the handsome mansion with rear yard, described under No. 28 Prospect Park West.

NORTH SIDE (Nos. 1-59)

No. 1. This imposing, free-standing, neo-Federal brick mansion and its garden are separated from the street by a tall iron fence with red brick piers. The house of Flemish bond brickwork was built in 1910 for Mrs. Audley Clarke and was designed by the architectural firm of Mowbray & Uffinger. It stands above a low marble basement and has an off-center entrance, enframed by columns supporting a full entablature and approached by a low flight of marble steps. The first floor windows have brick arches with blind lunettes beneath marble keystones. An interesting feature of the windows at the second floor is the introduction of neo-Georgian, splayed flat arches. A continuous marble bandcourse serves as a sill for third floor windows, which have diagonally-set marble inserts in the wall between them. A modillioned sheetmetal cornice, with balustrade above, crowns the residence (the balusters have been removed). The west elevation, described under No. 135 Eighth Avenue, has a full-height, swell-front centered between the end windows of the main wall.

Nos. 11, 17 and 19 (Nos. 13 and 15 have been omitted from the present street numbering system) These brick and brownstone houses are unusually wide and were all designed by C. P. H. Gilbert for Caroline Murdock, William F. Brown and Thomas L. Gill, respectively. Erected in 1887-88, they are among the earliest on this street. Rough-faced brownstone extends up to the sill of the second story windows at all three houses, which are approached by broad low stoops.

No. 11, with its striking Dutch stepped-gable, is the most picturesque of the three and is basically a handsome example of the late Romanesque Revival style. It was the residence of Harvey Murdock, the developer of Montgomery Place. It has a very wide, bow-shaped, two-story bay, with a parapet and stone transom bars at all the windows with stained glass transoms. The wide, rectangular double door has a transom with a heavy iron screen. The upper floors, in contrast to the base, are of an amber-colored, speckled Roman brick. The third floor windows have the small-paned upper sash so typical of the period. The three windows over the bay are set beneath deep arches of headers which are linked by a continuous drip molding. At the eave-line is a massive cornice of rough-faced brownstone, just below the red tile roof and the stepped gable with modified Palladian window. A tiled dormer window with hipped roof is set in the roof to the left of it. The two side walls at roof level also have stepped gables. Brownstone coping finishes off the steps which lead up to the chimneys at the apex of the roof.

Nos. 17 and 19, basically Romanesque Revival in style, are more conventional versions of the style. They have a strong architectural kinship, seen in the use of similar materials and details: both are constructed of red brick over brownstone bases and are approached by gracious stoops with curved wing-walls. No. 17 has a polygonal, two-story bay, while No. 19 has a second story oriel; both are surmounted by solid brick parapets. The top story of No. 17 has segmental arched windows with terra cotta drip moldings By contrast, No. 19 has round-

arched third floor windows and the interest is focused on a large elliptical arch enframing a three-sided shingled recess. A striking feature of No. 17 is the steep pediment centered above the bay, with an elaborate Greek fret terra cotta panel set in the brickwork at its base. A decorative block set into the molding, which forms the sills of the second floor windows between Nos. 17 and 11, makes the step down from one house to the other following the slope of the street. A low parapet extends across the width of Nos. 17 and 19 above their dentiled roof cornices.

Nos. 21 and 25 (No. 23 has been omitted from the street numbering system). This monumental pair of light-colored brownstone was built in 1892. They were designed in a very original, late version of the Romanesque Revival style by C.P.H. Gilbert for Charles M. Reed. Treated as a single architectural entity, the two houses are beautifully unified by their steep tile roof, projecting end bays, horizontal strip of windows in the wall plane between the bays and by the wing-walls of low, L-shaped stoops which face each other. The red Spanish tile roof, with picturesque gables and dormers, swoops down to third floor windowsill level. Two-tiered dormers, treated in an unusual manner, have balconies at the top tier, which rest on the roofs of the lower tiers of the dormer windows below. The unusual strip of six windows, with wide piers between them, suggests the early work of Frank Lloyd Wright, while the low-relief ornament and its treatment call to mind the work of Wright's master Louis Sullivan. The steep gable at No. 25 displays a bull's eye window with square foliate enframement, another unusual feature. The three-story bay at the other end, at No. 21, is crowned by a small porch with conical roof. An iron-railed balcony encloses a deck in front of the porch and the bay beneath, on the side of the bay facing the entrance, has two charming oval windows one above the other. The linear ornament of this bay, defining the windows and creating panels, is used in a completely architectonic way. There is an interesting row of animal heads under the eaves at No. 21.

Nos. 27-31. These three houses are four stories high with large dormers and have facades of yellow brick. No. 29 was built in 1904 for James Shaw and as No. 27 is its twin, it seems probable that it was also built for Shaw in the same year. No. 31 was built much earlier, in 1889, for M.M. Canda and was designed by Hornium Bros, yet all three houses are very similar, displaying detail drawn largely from Renaissance sources. The first floor wall is of rusticated limestone, smooth and continuous, joining all three houses to form a handsome front to the street. At the top of the rusticated base, Nos. 29 and 31 have foliate moldings, while No. 27 has the Greek fret design. The entranceways are recessed, except at No. 27 which has its left side exposed and has Ionic columns. They are all approached by low stoops. Above the first floor, each house is quite different, with interesting variations: a three-sided rectangular bay at No. 27; a wide bow at No. 29; and a slightly projecting flush bay at No. 31. Another variation is the use of three different copper pediments at the dormer windows: triangular at the wide dormer of No. 27, "broken" scrolls at the individual dormers of No. 29 and an arch at No. 31, centered above the central double window of its wide dormer. Narrow courses of cream-colored brick alternate with the yellow brick of the walls giving the effect of quoins between bays. The windowframes and lintels are of limestone.

No. 33 (No. 35 has been omitted from the street numbering system), is a three-story late Romanesque Revival house of limestone and red brick. It has a rough-faced stone base with smooth stones keyed to it around the window and door openings. The keystone over the window represents a girl enframed by a scallop-shell and a bearded mask appears in the keystone over the door. Rough-faced limestone is keyed to the brickwork surrounding a two-story arch, which contains an oriel at the second story and an arched window at the third. A bracketed and paneled cornice with dentils crowns the house.

Nos. 37-43. Another prominent architect of the day, George P. Chappell, designed the next four houses. They were built in 1890-91 for Messrs. Ford and Hagen and are of limestone at the first floor with tan-colored brick and terra cotta above. A steep roof comes down to mid-third story level. The houses are similar, but the end units project slightly and have high peaked roofs and L-shaped stoops. No. 37 has a pink colored slate roof. A textural contrast is achieved

at the upper floors where split brick adjoins the smooth, richly ornamented central bays of terra cotta. A delicate band with swags in low relief appears below the pointed gables crowning the bays.

No. 45 is a wide three-story limestone and red brick building which was designed by the important Manhattan architectural firm of Babb, Cook & Willard, and built for Theodore M. Towl in 1898-99. This fine example of later (Henri IV) French Renaissance has a rusticated granite base up to the first floor windowsills, including a large L-shaped stoop. The limestone at the first floor has crisp, hard-edged rustication keyed into the door and windowframes, and prominent voussoirs over flat-arched windows. Elaborate consoles support a shallow cornice slab over the entrance. The windows of the second and third floors are linked by panels closed at the ends by vertical stone blocks above console-supported cornice slabs over the second floor windows. Low guard rails are set in the frames of the second and third floor windows. A well-proportioned classical limestone cornice and balustrade crown this handsome building.

No. 47 was designed by architect R.L. Daus. It was constructed in 1890 for V. Koechel. This very distinctive neo-French Renaissance house, veneered in red sandstone, has a strong verticality throughout leading up to a high pyramidal roof with handsome gabled dormer. There is a two-story polygonal bay with a low parapet on top. All the openings are rectangular, with curved corners at the top and stone transom bars. The transom above the entrance door displays some fine wrought-iron work. The window above it is related to it visually by the high finials flanking the door, which lead up the fluted corbel beneath the window. This, in turn, is crowned by a shell-form arch. The central pair of windows at the third floor is tied vertically to a tall central gabled dormer, with a studding of fleur-de-lis set in front of the steep pyramidal roof.

Nos. 49, 51, 53, a row of three-story brownstones with rough-faced stone basements, were erected in 1892-93 by the prolific neighborhood builder, William Gubbins. They have two-story masonry bays with curved sides and richly ornamented bandcourses between the windows. All the windows, except those in the bays, are arched with drip molds. The detail and arched doorways with colonnettes are Romanesque Revival in character although the metal roof cornices are more nearly classical with console brackets, and small panels in the frieze, set one above each window below. No. 53 has a curved two-story bay and has had its cornice removed where a fourth floor was added at a later date. All the houses are approached by L-shaped stoops.

Nos. 55-59. These three houses were also built in 1892-93 by William Gubbins. Of these three houses, No. 57 best indicates the original appearance of the row, with its small central gable and flanking windows at the fourth floor. Shallow, curved two-story masonry bays have large window openings separated by pilasters at the first floor. Rough-faced stone appears at basement level, reappearing again above the bay windows. The arched doorway with colonnettes, and the arch in the gable at No. 57, are clearly Romanesque Revival in style. Carved foliate details appear beneath the windows of all the bays. Nos. 55 and 59 have had full-height fourth floors added at a later date.

(The long side of the corner apartment house, No. 27 Prospect Park West, is outside the Historic District.)

* * *

PARK PLACE

Park Place, west of Flatbush Avenue, was one of the earliest streets in the Historic District to be developed. Building began in 1869 at the eastern end of the south side of the street. The last houses to be built, in 1881, were at the western end of the north side. Park Place was originally called Baltic Street and renamed in 1873, when Prospect Park was largely completed.

PARK PLACE

Sweeping gently down to Sixth Avenue, where the street is enhanced by newly planted trees and the majestic spire of St. Augustine's Church rises to the southwest, this block, with its rows of three-story brownstones above high stoops, retains its late 19th century appearance. Excellent examples of the late Italianate style may be seen on both the north and south sides of the street. The smooth-fronted brownstones at Nos. 122-142 and 115-123 are very impressive in appearance, with high basement walls which retain their elegant rustication and, for the most part, their exceedingly fine, arched doorways. Contrasting with the flat facades of the Italianate style residences, a mode which persisted in the outlying boroughs or the city until well into the 1870s, are the angular bays of the slightly later neo-Grec houses at the western end of the street, reflecting the change in architectural taste within the short span of a decade. Some houses along the street have, unfortunately, been altered and two, one on each side, have had their stoops and ornament removed and have been smooth-stuccoed.

PARK PLACE Between Sixth & Seventh Avenues

SOUTH SIDE (Nos. 90-156)

(The corner house, No. 117 Sixth Avenue, is outside the Historic District.)

No. 90 is the handsome little Italianate stable built for the corner house, No. 117 Sixth Avenue. It has round-arched windows and an entrance door flanking the central two-story arch for the combination carriage door and hay loft door. The paneled hay loft door is the original, while the carriage doors have been replaced by an overhead-type door of a later date. A neat but attractive cornice, with widely spaced foliate brackets, has a paneled fascia. This is one of the few stables in the area which retains much of its original appearance.

Nos. 92-98 are good examples of brownstones in the full-blown, neo-Grec style they have shallow, full-height, two-sided bays well defined "ears" (or acroteria) at the lintels of the upper floor windows and front door, and incised ornament in the lintels above all the windows. All retain their balustered cast iron handrailings and massive newel posts at the stoops. This row was erected in 1881 by owner-builder John Monas who lived at No. 92.

Nos. 100-110. Designed by the well-known Brooklyn architectural firm of Parfitt Bros, these six houses may well have been the first fully developed examples of the neo-Grec style in the area. They were constructed in 1877 of Nova Scotia stone, by builder Philip J. Cooty for G.M. Chapman of Manhattan. With full-height, two-sided bays and bracketed cornices, they established the animated skyline followed by their neighbors to the west. Simple pedimented lintels, with incised ornament, adorn the windows and the segmental-arched doorways have cornice slabs carried on brackets with iron crestings above them.

Nos. 112-116. These three brownstones, so similar to Nos. 92-98, were built in 1880 for Mary Magilligan by her husband, architect-builder John Magilligan. Even the roof cornices repeat the high, narrow, evenly spaced brackets of the adjacent houses at the west.

Nos. 118 and 120. These flush-fronted brownstones, with their window frames surmounted by cornices and handsome, arched double doors crowned by segmental arches, carried on brackets above keystones, reflect the new formality of the French influence in architecture. They retain their stoop and yard railings. Despite the difference of their appearance from Nos. 112-116, they were also constructed by John Magilligan in 1879-80 for Mary Magilligan.

Nos. 122-130 have a late Italianate character which is belied by the date, 1871-72. Again they were built by John Magilligan. Most notable are their arched doorways, similar to those at Nos. 118 and 120; their rusticated basements with segmental-arched windows; the shouldered cornices over their segmental-arched windows, which are carried on brackets; the deep parlor floor windowsills carried on console brackets and the arched profiles of the fascias between the brackets of their roof cornices. No. 122 best retains its original appearance, with its

balustered cast iron handrailings and newel posts. No. 128 has had a fourth floor added retaining its original cornice at a higher level.

Nos. 132-142. This row of six late Italianate brownstones was built on land purchased in April 1868 by real estate developer Daniel H. Wells, who lived on Baltic Street near Seventh Avenue, from builder Robert S. Bussing. They were erected in the years immediately following by Flatbush Avenue builder William V. Williamson, who often worked with Wells. These three-story, flush-fronted brownstones above high basements -- so definitely Italianate in their design -- are an indication of how retardataire residential architecture was in the Park Slope area. Characteristic of the style are the rusticated basements with arched windows and metal grilles; the arched doorways surmounted by segmental-arched pediments carried on foliate brackets; the windows with their "eyebrow" or shouldered cornices, also carried on brackets, and their ornate cornices with widely spaced foliate brackets. Nos. 140 and 142, with their arched fascias echoing the segmental-arched windows below, are very similar to Nos. 118 and 120.

No. 144, which stands well in front of the row to the west, was built right up to the lot line. It is a three-story house for which a basement entrance has been provided. The front has been smooth-stuccoed. It was built in 1874 by neighborhood architect-builder S.J. Cootey.

No. 146-156 is the long side of the corner house, with a one-story shop occupying the rear yard, described under No. 8 Seventh Avenue.

NORTH SIDE (Nos. 95-133)

(The corner building, No. 115 Sixth Avenue, is outside the Historic District.)

No. 95 is a vacant lot.

Nos. 97 and 99 are the only houses on this side of the street to have full-height, two-sided bays, similar to those across the street. They are also the only French neo-Grec brownstones on this side and were built in 1882-83 for John Monas, who lived at No. 92, across the street, by architect-mason J.J. Gilligan, of the same address. They differ from the houses opposite in having a full-height pilaster at the apex of each bay and display the characteristic lintels with "ears" (or acroteria) at the doorway and upper floor windows, which are decorated with incised carving, as are the flush lintels of the parlor floor windows. The use of incised decoration, introduced with the neo-Grec style, proved much more economical for the speculative builder than the rich foliate carvings characteristic of the Italianate ornament.

Nos. 101-113. This row of seven flush-fronted brownstones was begun in 1872 by neighborhood builder John Gordon in association with Brooklyn builder Owen Nolan. Gordon had purchased the land for development from two large property owners on this street, Joseph Chamberlain and Elias J. Beach. These houses are quite similar to Nos. 118 and 120 across the street. With their windowframes, crowned by cornices, and their handsome arched doorways, surmounted by segmental-arched pediments, they show the influence of French formality. Nos. 101 and 103, like the adjoining pair to the west, retain their cast iron balustered handrailings and elaborate newel posts, indicative of the original appearance of the row. Basement entrances have been provided at Nos. 105 and 109. The basement walls are rusticated and the segmental-arched windows in these walls have splayed arches with faceted keystones. The roof cornices, carried on widely spaced console brackets, have paneled fascias with diamond-shaped panels at the centers. No. 105 has had a fourth story added.

Nos. 115-123. These five flush-fronted brownstones were late Italianate in style. They were erected in 1870-72 by architect-builder John Magilligan in association with Thomas Lowther, the owner of a neighborhood stoneyard. These houses are quite similar to Nos. 122-130, built at the same time by Magilligan on the south side of the street They have the same features of design and detail. All but No. 121 retain their original balustered cast iron handrailings at their stoops.

PARK PLACE Between Sixth & Seventh Avenues

Nos. 125-133. Like Nos. 118 and 120, across the street, these five flush-fronted brownstones reflect the same French influence. No. 131 has a two-sided bay carried on a pointed cornice slab with brackets above the doorway. Nos. 127 and 133 retain their yard railings with handsome cast iron crestings on top. They were built in 1874-75 by the neighborhood builder John Gordon.

(The buildings to the east, including the Carlton Theatre, are all outside the Historic District.)

* * *

PLAZA STREET

Looking out over the earth berm, or artificially created mound of earth, provided by Olmstead & Vaux to shield residential Plaza Street from the noise of traffic crossing the Grand Army Plaza, is a row of four residences on the short blockfront from Flatbush Avenue to Lincoln Place. The other portion of the blockfront within the District is occupied by the east side of the exceptionally handsome Montauk Club, at the corner of Lincoln Place.

PLAZA STREET Between Flatbush Avenue & Lincoln Place

WEST SIDE (Nos. 5-19)

(The corner building is outside the Historic District.)

Nos. 5-11. These four limestone residences were constructed in 1901 by neighborhood builder Charles G. Peterson, of 603 Seventh Street, with Frederick Tyrrell of Brooklyn as architect. Good examples of the neo-Classical style, which was at its height at the turn-of-the-century, they are narrow houses, under nineteen feet wide. They have alternating three-sided and curved full-height bays, giving a strong effect of verticality to the group. All have rusticated basements and parlor floor walls, and three retain their dignified L-shaped stoops of varied design. No. 11 has a fine doorway with rusticated voussoirs delineating the semicircular arch, and a console-type keystone surmounted by a "broken" pediment, similar to the one over the parlor floor window of the bay. Handsomely carved panels appear beneath the windows of all four houses. Three retain their roof cornices, carried on console brackets, with a variety of classical motifs in the friezes.

No. 13 is a vacant lot.

No. 15-19 is the east side of the Montauk Club, described under No. 19-25 Eighth Avenue.

POLHEMUS PLACE

This short tree-lined street, named for Johannes Theodorus Polhemus, first minister of the Dutch Reformed Church on Long Island, is one of the most attractive in the Historic District. Developed in the 1890s, the houses provide fine examples of the late Romanesque Revival and the neo-French Renaissance styles, as well as three very interesting houses which were quite original in their combinations of stylistic elements.

POLHEMUS PLACE Between Carroll Street & Garfield Place

EAST SIDE (Nos. 1-29 and the side of No. 231 Garfield Place)

No. 1 is the long side of the corner house described under No. 786 Carroll Street.

Nos. 11-17 (No. 13 has been omitted from the street numbering system). This fine, remarkably unified group of three late Romanesque Revival houses was erected in the mid-1890s by owner builder Gilford P. Bartaux, back-to-back with Nos. 12-16 Fiske Place, built by him at about the same time. The upper stories are constructed of smooth Roman brick, handled in an exceptionally sophisticated manner, above rough-faced stone basements. Stone banding and foliate carving is used as an expressive contrast at the upper stories. The three-story residences are symmetrically disposed around the center house, with a varied treatment of the second story bay windows at the end houses No. 11 has a triangular gable and single window, whereas No. 17 has a double window divided by a mullion and a pitched roof resembling stonework. At the parlor floor, horizontal bands form transom bars, some of which retain their leaded transoms. The center house has a Palladian-type window at the second floor, but carried out in the Romanesque manner, with heavy masonry mullions and an arch of brick headers terminating in foliate carving at its base. The third floor windows are all arched, with three at the center house and two at the end houses. The first floors, above the high basements, are treated with narrow bands of stone alternating with wide bands of brickwork. Above this floor, and serving as lintels for doors and windows, is a wide unifying band of carved foliate design, interrupted by the ornate, vertical keystone of the arched front doorway of No. 15. Beneath the eaves of the roof a textured effect is achieved in a band of Flemish bond brickwork in which the headers are all recessed. Carved rafter ends support the eaves and small heads punctuate the cornice line between houses. No. 15 still retains its handsome ironwork handrailings at the stoop.

Nos. 19-29. This row of six houses was built in 1897-8 for Bessie Martin and designed by Brooklyn architect Axel Hedman, who also worked in the Stuyvesant Heights area. Above the rough-faced high basements, these houses are faced with smooth-faced stonework, alternating three-sided with curved bays. They are approached by straight stoops with solid masonry wing-walls surmounted by metal handrailings. These stoops lead up to doorways which are the principal decorative features of the row. The ornament is concentrated over the doorways and the parlor floor windows. Inspired by French Renaissance design, it relies for effect on drip moldings of various shapes enframing armorial shields and floral ornament, surmounted by arched pediments or scrolls. The houses are all crowned by a continuous classical sheetmetal cornice with swags.

The corner house is described under No. 231 Garfield Place.

WEST SIDE (Nos. 2-28)

No. 2-6 is the side of the corner house described under No. 784 Carroll Street.

Nos. 8-12 are three elegant town houses, quite unusual in their use of architectural elements and in their originality. They were in the vanguard of design for 1896, the year they were planned, and were constructed by owner-architect Edward Betts of Brooklyn. Generally symmetrical on either side of the center house, these three-story houses give the visual impression of being a single

unit, except for the treatment of the roofs which are differentiated. Built of limestone, they are unified by rustication at the basements and first floors, in contrast to the smooth ashlar of the upper walls. It would be impossible to assign a definite architectural style to these houses, as it is the original handling of various otherwise conventional design elements which gives them the great style they possess. All the first floor window and door lintels are flat with small arches at the ends. At the two end houses, the very original parlor floor windows are actually two-sided bays with stained glass transoms above. They are carried on projecting stone sills set on single console brackets. At the upper floors, central elements dominate the elevations of the end houses, which have three-sided bays at the second floors and triple windows with balconies at the third. They are crowned by overhanging roofs with exposed beam ends, whereas the center house, with a shallow curved bay at the second floor, has a hipped roof sheltering the three windows of the third floor. These windows have a deck with railing above the curved bay. The fact that the front doorways are simply enframed by rustication and lintels is an elegant refinement, enhancing the delicate detail of the bays and balconies above them.

Nos. 14-24. These six houses are late, rather restrained examples of the Romanesque Revival style. They were built for R.L. Martin and were designed by Brooklyn architect J. D. McAuliffe No. 24 in 1893-94 and Nos. 14-22 in 1894-95. Flush-fronted and approached by straight stoops, these houses are varied in their use of round, segmental and flat-arched openings in an ABCABC pattern and in the use of rough-faced as opposed to smooth-faced stonework. The individual sheetmetal cornices with their swags and wreaths show the oncoming influence of the new Classicism.

No. 28 is the long side of the corner house described under No. 229 Garfield Place.

* * *

PRESIDENT STREET

President Street is a pleasant residential street. Practically all the houses are brownstone with many full-height, two and three-sided bays. These bays, crowned by bracketed cornices create an interesting and animated profile against the sky, which is seen on both sides of the street. The predominating styles are the neo-Grec and a modified classicism, while certain Romanesque Revival details persist in many of the houses. The Queen Anne style makes its appearance in brick houses here and there. Nonetheless, the overall color derives from the long rows of brownstones

PRESIDENT STREET Between Seventh & Eighth Avenues

SOUTH SIDE (Nos. 328-888)

(No. 818-820. The Verona apartment house, No. 822, a four-story multiple dwelling and two small Queen Anne town houses, Nos 824 and 826, are all outside the Historic District)

Nos. 828-844 This row of nine brownstones was built in 1887 and designed by architect S. Harbison for Patrick Sheridan, who was active in the development of the Stuyvesant Heights area. Late neo-Grec in style, they are nearly identical, having full-height, three-sided bays, high stoops with balustered handrailings and small balconies above the doorways. The bold roof cornices, carried on elongated brackets, are typical of the style, but the Renaissance ornament in the panels beneath the second story windows of the bays indicates the lateness of the

design. No. 844 was designed as a terminus to the row, with its two-sided bay making the transition to the houses adjoining to the east. Basement entrances have been provided at No. 834 and 844.

No. 846 built in 1882, and No. 848, built four years earlier, were both constructed by architect-builder C.F. Burckett, of 812 President Street just west of the Historic District. The different styles of these two houses represent an interesting indication of his architectural development. No. 846, the later house, has a brownstone basement and trim, setting off the red brick wall. The trim includes bandcourses and colonettes flanking the windows. It has a basement entrance with cornice slab carried on console brackets. No. 848, which is neo-Grec in style, also has a basement entrance replacing its stoop. Charmingly simplified, neo-Grec incised decorative detail appears over the basement windows and in the grooves of the window enframements at the upper floors. The mansard roof has a pair of interesting double dormers above the old cornice line.

Nos. 850-868. In 1888 owner-architect William Flanagan, of 69 Seventh Avenue, planned this group of ten three-story houses, with curve-sided bays rising two stories above high basements. On some of the houses there are rough-faced blocks under the second story windows of the bays, while in others he has used decorated panels at the same location. Flanagan added a note of special interest at Nos. 856-866 by crowning some of the neo-Grec roof cornices with triangular pediments and with low attic windows taking the place of wood panels between the brackets. The two-sided, full-height bay of the westernmost house is carried forward to meet the advanced wall plane of the adjoining house. Basement entrances have been provided at three houses the other houses still have their L-shaped stoops of rough-faced brownstone.

No. 870 (No. 872 has been omitted from the street numbering system). Thirty feet wide, this handsome private dwelling, entered just above street level, was erected by architect-builder C.F. Burckett before 1888, when it became the residence of Charles C. Knowlton. Custom-built, this Romanesque Revival residence is asymmetrical and very substantial looking. It has a three-sided, three-story bay above a low basement; the third story of this bay is made of sheetmetal and possibly added, concealing a large arched opening in the wall plane At the first floor, a round-arched doorway is enhanced by the surrounding rough-faced stonework, while a checkerboard band of stone enlivens the broad bandcourse separating the first and second stories of the bay. At the upper stories, the windows have keyed stone enframements. An unusual, small stained glass window, at the front of the second floor bay, has a triangular pediment on brackets.

No. 874 was the residence of Charles H. Burckett; it was built at approximately the same time as No 870. In its present form, as remodeled in the first half of the 20th century, it was inspired by Tudor architecture, making use of a wide range of materials: random brickwork, stone and stucco. A nicely proportioned segmental-arched doorway, at street level, is of stone and has a drip molding enframing an heraldic emblem centered above it.

Nos. 876 and 878. This pair of orange-colored, Roman brick residences was erected in 1889 for James C. Jewett, with Brooklyn architect Albert E. White as designer. These two also built an eight-house row on Union Street in the same year. Basically late Romanesque Revival in style, these houses have round and elliptical-arched openings and random ashlar stone walls at the basement and at the wing-walls of the high L-shaped stoops. A combination of different textures appears in the stonework. The sheetmetal pedimented cornices and the second story oriels display a wealth of Queen Anne detail. The double entrance doors, set in low arches, are surrounded by enframements of bull's-eye glass lights.

No. 880-888. A brick apartment house, built in 1949, stands on the site of the former Luckenbach mansion. The light color brick of this building, which is described under No. 100 Eighth Avenue, harmonizes with the brick of Nos. 876-878 to the west.

PRESIDENT STREET Between Seventh & Eighth Avenues

NORTH SIDE (Nos. 833-895)

(The five houses to the west of No. 833 are outside the Historic District.)

Nos. 833-839. In 1884-85 William Flanagan, a prolific Park Slope builder, erected these four houses after purchasing the land from the Methodist Episcopal Hospital early in 1884. The property had originally belonged to the Polhemus family. These brownstones are part of a row of nine extending to the Seventh Avenue corner. They are late examples of neo-Grec style, similar to houses on the north side of Carroll Street between Seventh and Eighth Avenues built by John Magilligan a year or two later. The Flanagan houses also have full-height, two-sided bays, with pilasters at the apex of the bays, many retain balustered handrailings and newels at their stoops. Small balustered balconies, set on cornice slabs resting on corbels give character to the doorways

Nos. 841-849. In 1886-87 Wesley C. Bush, who lived just west of the District on St. Mark's Avenue, built these five handsome brownstones. Breaking with the uniformity of the neighboring neo-Grec row, the architect designed these houses in an interestingly varied combination of Romanesque Revival for the lower floors, with Queen Anne above. The rough-faced stonework of the basements and parlor floors contrasts with the smooth walls above and with the bays. The unusual treatment of the foliate ornament at the doorways is interestingly reflected in the corbel blocks of the windows above,which seem literally to grow out of the wall itself. These houses express their individuality in the varied treatment of their sheetmetal roof cornices with three designs in an ABCBA sequence. The two 'A' houses have richly ornamented triangular pediments signalizing the bays below friezes with bosses embellish the metopes. The 'B' houses have straight cornices and small arched niches with shell motifs beneath the low parapets, which have small square panels. The center house, 'C', has the most elaborate roofline, with a 'broken' scroll pediment and center torch finial above the bay; the cornice has a frieze with swags. A low parapet with diminutive square panels crowns all the roof cornices. Other unusual features include the straight stoops with wide landings at the third step. The iron handrailings at the stoops and the yard railings are light and open, in contrast to the balustered neo-Grec yard railing at the neighboring house to the west. A basement entrance has been provided at No. 845.

No. 851 was built before 1888 and was designed by architect-builder Edward B. Sturges, who also built Nos 853-857. In spite of its narrow fifteen-foot width, No. 851 has architectural distinction. Basically Romanesque Revival in style, it has neo-Classical overtones. The full-height, flush-fronted bay has exceptionally wide single windows at the parlor and second floors, with paired arched ones at the top story. Bandcourses create a strong horizontal definition at each floor the one above the parlor floor window is most unusual, with an over-all pattern of shadow-producing circular motifs cut into the stone. The doorway has a semi-circular arch with brackets supporting a cornice slab which is extended horizontally as a cornice across the adjoining bay. The arched transom of the entrance door displays interesting stained glass. The roof cornice has low attic windows, flanked by pilasters, set in the fascia board.

Nos. 853-857 were also designed by Sturges and built in 1888. Of the three houses, No. 857 best retains its original appearance. It has a full-height, polygonal masonry bay crowned by a cornice in which the small windows of the attic story have been incorporated in the fascia board. Although the house has certain decorative neo-Grec details, the arched entrance, enriched by handsome stone voussoirs and the enframing cornice slab on foliate brackets reflect classical influence. Cast iron newels with griffons terminate the handrailings at the stoop. At Nos. 853 and 855 basement entrances have been provided they have been smooth-stuccoed and fourth floors with metal window sash and a high parapet have been added.

Nos. 859 and 861. In 1888 local builder William F. Dowling erected these two dwellings. Ready for occupancy by April 1889, these houses are completely dissimilar, although both are of brownstone. No. 859 has had a basement entrance provided. The ornamental detail -- especially at the full-height, polygonal bay,

including the pilasters and the triangular pediment over the parlor floor window -- gives the house a neo-Italian Renaissance flavor. No. 861, Dowling's own residence, has a dignity enhanced by its L-shaped stoop and prominent curved bay, which at the top story becomes polygonal in shape. The basement, parlor floor walls, stoop and yard wall are all rough-faced. These elements, together with the carved ornament above the parlor floor window and the blind lunette above the doorway, provide this residence with its basically Romanesque Revival character.

Nos. 863-867 were erected by builder Edward A. Olds in 1888-89. They are three identical brownstones with full-height, three-sided bays. Retardataire in style, their cornices show the lingering influence of the neo-Grec style on the Slope. The pedimented windows with pilasters at the center parlor floor windows of the bays are neo-Italian Renaissance in character. The roof cornice follows the profile of the bays, producing an interesting silhouette against the sky. Two of these houses preserve their original double doors and at No. 867, the small cast iron balustrade above the doorway. The heavy cast iron handrailings of the stoop, the newel posts and the yard railings are of unusual design and best preserved at the same house.

No. 869 (No. 871 has been omitted from the street numbering system). This striking residence -- unique in the District -- was built in 1885. It was designed in a highly individual version of the Romanesque Revival style by the distinguished architect, Henry Ogden Avery, for Stewart L. Woodford. Woodford was a prominent member of the Montauk Club and at one time ambassador to Spain, and moved to President Street from No. 67 Cambridge Place in the Clinton Hill section of Brooklyn. It is an unusually wide house (36'-0"), with a doorway approached by a low stoop. Striking in its simplicity, its broad brick wall surfaces and symmetrical composition are unusual for this style of architecture. The building materials have been handled with imagination and sensitivity. The facade, with its varied openings and two oriels, is beautifully composed. The three wide arches above the entrance, and the flanking windows, are constructed with radial masonry units. The brick door and window jambs are given sparkle through the use of square edged alternating with chamfered brick. The window lintels have brick relieving arches above all the upper floor openings, including the oriels. The broad expanse of brickwork is an effective foil for the pair of striking oriels at the second floor. These two-sided wood oriels are bracketed out from the wall on struts and have ornamental studding at the uprights. Continuous horizontal lintels and sills of stone unify the three paired windows at third floor level. A structurally expressive wooden roof cornice has outlookers carried on brick corbels, supporting a continuous horizontal front member. A sophisticated wrought iron grille and glass front door has a pair of peacocks in the Art Deco manner and a simple wrought iron fence encloses the front yard. Since 1964 this house has served as the residence of the Missionary Servants of the Most Holy Trinity, a Roman Catholic order devoted to work among the poor, with headquarters in Washington, D.C.

No. 873 (No. 875 has been omitted from the street numbering system). This residence and No. 848 across the street are the oldest houses on President Street between Seventh and Eighth Avenues. Both were erected in 1878. No. 873 was designed by Stachlin & Steiger for Francis O. Affeld. His daughter, Miss Louise Affeld, a well-known resident of Park Slope, lived here for over ninety years and was less than three years of age when the family moved to this house. This Victorian brick residence is reminiscent of a small suburban villa, despite the removal in 1971 of a wood porch on the east side. It has a "stick style" overhang at the front gable with supporting struts and elongated wood brackets. At the apex of the gable there is a decorative jigsaw grille. The small square windows under the deep overhanging eaves all originally had exterior wood blinds. The two-story, three-sided bay has a prominent cornice at mid-height and at the top. Beneath the sills of the parlor floor windows and above those of the second story are decorative panels of toothed brickwork.

No. 877-895, at the east end of this blockfront, is described under No. 90 Eighth Avenue.

PRESIDENT STREET Between Eighth Avenue & Prospect Park West

The imposing neo-Georgian mansion, The Unity Club, at the southeast corner, offers a dignified introduction to this fine, tree-lined residential street. An occasional brick building lends contrast to the predominating rows of brownstones.

SOUTH SIDE (Nos. 890-946)

No. 890-900 is the long side of the mansion described under No. 101 Eighth Avenue.

Nos. 902-906. These tall, stately four-story houses, built in the mid-1880s, are typical of the Queen Anne style. Built of brick, with brownstone at the basements and parlor floors, their severity is relieved by the use of ornamental terra cotta at the upper stories. Their verticality is emphasized by three-sided bays extending up to the third stories, surmounted in turn by flush bays with terra cotta pediments at the scalloped tile roofs These triangular pediments have central details representing the head of Triton above a scallop shell. Pleasant foils to the austerity of these houses are the delicately ornamented terra cotta and brownstone panels and the bandcourses which embellish the bays. A basement entrance has been provided at No. 904.

Nos. 908-934. This row of fourteen houses with rough-faced brownstone basements was begun in 1899 by Brooklyn architect-owner Patrick Sheridan. The houses are three and a half stories above high basements with L-shaped stoops, in a style similar to houses on the south side of Carroll Street between Seventh and Eighth Avenues. Full-height, three-sided masonry bays are interestingly varied through the alternating use of convex and flat sides. The roof cornices reflect the angularity of the bays below and have a series of low rectangular attic windows cut in the fascia boards, flanked by bold neo-Grec brackets. Though not visible from the street, the roof sweeps up, behind the cornice, creating a full story behind these windows. More or less uniform, they share certain Romanesque Revival features, notably the L-shaped stoops leading up to identical entrances flanked by slender columns with sweeping consoles above them supporting cornice slabs. Some of the walls are rough-faced and some have rough-faced stonework under the windows, but most have smooth-faced trim around the windows. At several houses, basement entrances have been provided. Laura Jean Libbey (Mrs. Van Mater Stilwell) lived at No. 916. She was the popular author of some eighty novels with such titles as The Price of a Kiss, Lovers Then But Strangers Now and A Fatal Wooing. Her books sold millions of copies. She died in 1924 and is buried in Greenwood Cemetery.

Nos. 936 and 938. These two houses were probably built in the late 1880s or early nineties, judging from their style. They are similar in width to the adjoining pairs to the east. The roof cornices display a wealth of ornament, including brackets, dentils, bead and reel moldings and a frieze enriched by vertical ornament. The stoops have been removed to provide basement entrances.

Nos. 940-942. These two wide Queen Anne houses, with surviving traces of Romanesque detail, may have been designed by architect Charles T. Mott, who in 1890 did an alteration for owner E.M. Collignon. Although they have been altered, details remain that relate them to the adjoining houses, Nos. 944-946, built in 1886: this is corroborated by the Robinson Atlas of 1886, these houses and Nos. 944-946 formed a part of a larger ensemble which was to have included the site of Nos. 936 and 938. At Nos. 940 and 942, the pair of rusticated stone arches of the parlor floor windows repeat the theme of No. 944. These arches spring from toothed brickwork bandcourses supported on brick corbels. The paired windows on the second floors with terra cotta panels beneath are repeated at No. 944. Entrances at street level replace the original stoops.

Nos. 944-946. These two Queen Anne houses, a part of the adjoining group, enjoy a subtle asymmetry in their massing. Peaked gables of unequal size crown the houses and flank a central, recessed courtyard from which the houses were originally entered, as were Nos. 940-42. Within the gables are terra cotta shields bearing the date of construction of this pair, 1886 . A pair of wood balconies with paired end brackets at the third floors have handsome wrought iron railings,

identical in design to that of the central roof deck in the courtyard. Wide paired stoops have iron handrailings. Outstanding decorative features are intricately patterned, terra cotta panels between parlor floor and second story windows and the toothed brickwork window surrounds. Most notable is the battered brickwork flanking the parlor floor windows and their stained glass. Rising at the left corner of No. 946, in the plane of the gable, is a tall chimney, carrying up to the line of rough-faced stone quoins. No. 946 was the home of Carl Tollefson, a well-known music teacher, famous for his collection of antique musical instruments. It is now the Tollefson School of Music.

(The fifteen-story apartment house at the corner of Prospect Park West is outside the Historic District.)

NORTH SIDE (Nos. 897-953)

Nos. 897-905. The long side of this house, also described under No. 93 Eighth Avenue, has a handsome two-story polygonal bay with iron crestings. Unlike most of the side walls of other similar houses, the windows here are grouped close to the central bay, and above it, leaving large unbroken expanses of brick on either side.

(No. 907 is an open accessway.)

Nos. 909-913. These three houses, built by 1886, are dignified three-story brownstones with simple wall surfaces. Their interest depends on the wide angular bays with large window openings. Above these two-story polygonal bays are low iron crestings serving as balcony railings. Complementing these balconies are the pilasters flanking the windows of the top stories set above the bays. The modillioned cornices have a dignified simplicity. A basement entrance has been provided at No. 913.

Nos. 915 and 917. These two houses were built for Patrick Sheridan, owner-architect, of 836 Myrtle Avenue, Brooklyn, in 1890. Rising above their neighbors on either side, these two houses are four stories above high basements. Their verticality is strongly emphasized by full-height bays. The smooth blocks of the wall veneer are clearly defined. These houses are forthright and robust in appearance. Imposingly enframed doorways and windows in the wall planes balance the vigorous upward thrust of the bays. The doorway at No. 917 is flanked by columns, above which brackets support a thin cornice slab. The low rough-faced stone yard walls and the stoop wingwalls are similar to those on the other side of the street. A basement entrance has been provided at No. 915.

(No. 919 has been omitted from the street numbering system.)

Nos. 921-941. This long row of eleven three-story brownstone houses is practically uniform in appearance. They were built by 1886 in a simplified version of the neo-Grec style, which enjoyed great popularity in the Park Slope area until well into the 1880s. They are similar to rows of the same period on President Street between Seventh and Eighth Avenues, notably Nos. 828-948. Nos. 921-941 have tall, full-height, three-sided masonry bays, triangular pediments over the center parlor floor windows of most of the bays, high straight stoops and heavily bracketed roof cornices. Handsome cast iron balustered handrailings at the stoops and yard railings, many of which remain complete with their massive newel posts, are typically neo-Grec. Basement entrances have been provided at Nos. 937 and 941.

No. 943 was designed by the architectural firm of Slee & Bryson. It was built in 1912 by the Gustof A. Johnson Building Company and is a four-story yellow brick apartment house, entered at street level, with stone trim and classical detail at the entrance. A large central window, to the left of the entrance, has a stone enframement keyed to the brickwork.

Nos. 945-953. Begun in 1900, these five apartment houses of limestone have paired entrances and stoops except at No. 945. They are four stories high and have full-height, bow-fronted bays. Designed with a simplified neo-Classical de-

PRESIDENT STREET Between Eighth Avenue & Prospect Park West

tail, they lend a quiet dignity in this block of one-family residences.

(No. 955 has been omitted from the street numbering system.)

(The building at the corner of Prospect Park West, "The Madonna Residence", is outside the Historic District.)

* * * *

ST. JOHN'S PLACE

St. John's Place was originally named Douglass Street. In 1870 the section east of Fifth Avenue was renamed St. John's Place.

ST. JOHN'S PLACE Between Fifth & Sixth Avenues

SOUTH SIDE (Nos. 76-86)

Nos. 76-86 are a one-story garage and the long side of the house described under No. 148 Sixth Avenue.

NORTH SIDE (Nos. 71-81)

No. 71-81 is the long side of the house described under No. 146 Sixth Avenue.

ST. JOHN'S PLACE Between Sixth & Seventh Avenues

This street is remarkable for its quality of uniformity, with three-story brownstones with full-height bays facing each other down both sides of the street. On the north side the rows are terminated, at the east end, by the charming little St. John's (P.E.) Church and Rectory, with the church set well back from the street. The equally long rows of brownstones on the south side are terminated by five town houses of unusual design and the impressive Memorial Presbyterian Church with its Chapel and Sunday School which has a frontage of about 135 feet to the corner of Seventh Avenue. With its steeple, gables and high finials, it provides a picturesque termination to the south side of the street.

SOUTH SIDE (Nos. 88-184, including No. 42-48 Seventh Avenue)

No. 88-98 is the corner house, with deep back yard, which is described under No. 155 Sixth Avenue.

(Nos. 100-136 have been omitted from the street numbering system.)

Nos. 138-162. This long row of thirteen brownstones was built in 1891-92 by veteran Park Slope owner-builder, William Flanagan. The houses, with their full-height, three-sided bays and jagged rooflines, still reflect the lingering influence of the neo-Grec style, although the smooth walls, rectangular doorways and certain decorative motifs are inspired by the classical tradition. The houses are all identical, except for a variation in the parlor floor windows: windows with transom bars and stained glass transoms alternate with windows having none,

in a generally ABBA pattern. Basement walls and stoops are rough-faced. A few have added unusual wrought iron handrailings and yard railings, complete at No. 156, reflecting the revival of wrought iron at the end of the 19th century. This row is characterized by an absence of decorative detail, except for a carved molding in the entablature over the entrance and for the frieze of the bracketed cornice. An emphasis on horizontality derives from the moldings above the lintels of each story, giving these houses a feeling of comfortable solidity.

Nos. 164-174. These six brownstones are neo-Grec in style with two-sided masonry bays extending to the roof cornices, with full-height pilasters at the apex of each bay. The row was erected in 1886-87 by builder Thomas F. Green. The houses have simple paneled wooden roof cornices with dentils. The cornice slabs above the doorways, carried on grooved pilasters and brackets, support miniature balusteredbalconies with typical neo-Grec urn finials which complement the large cast iron newels of the handrailings at the stoops. These have survived intact at Nos. 166 and 168. Typical incised decorations are found in the second and third story window lintels of the bays, with carved recessed panels under the parlor floor windows. In contrast to the row at the west, with its flush-fronted three-sided bays, the apex of these two-sided bays is further emphasized by the roof cornice which follows the profiles of the pilasters as well as creating an angular profile at the roof line.

Nos. 176 and 178. This remarkable pair of Queen Anne style houses was designed by Brooklyn architect R.L. Daus. The houses were built in 1887-88 for two physicians, William M. Thallon and Edward Bunker, whose professional emblem, the caduseus, appears in the richly ornamented gable of No. 178. They are of red brick above brownstone first floors and basements. Smooth and rough-faced stonework has been used for contrast and to accent the details. Being wider, No. 178 dominates this pair but they share a slate roof with a picturesquely arrayed variety of gables, dormer windows and a tower crowned by a conical roof. The cusped arch enframement of the dormer window at No. 176 is sheltered beneath a steep gable, supported by a pair of interesting caryatid brackets. The doorway, crowned by a foliate lintel stone, and the parlor floor window, with its wide Gothic arch, are reminiscent of the work of Wilson Eyre of Philadelphia. The two sides of this triple window are divided into many small lights contrasting with the plate glass central unit. At No 178, a bold asymmetrical elevation displays a tower at the right-hand side interlocked, at its base, with a wide-arched entrance porch at the left side The house is approached by a low stoop. The upper halves of the parlor floor and third floor windows are divided into many small lights, typical of the Queen Anne style. The whole treatment of the tiered windows, and the gable flanked by finials crowned by a conical roof, was [illegible] French Renaissance prototypes.

Nos. 180-184 were built after 1891 by Brooklyn builder William L. Dowling, who lived at 861 President Street, in the District. They are brownstone buildings with full-height, three-sided masonry bays, similar window alignments and classical cornices with triglyphs and bosses. The low basement walls at all three are rough-faced and smooth-faced battered stonework. Certain details, however, are quite different. At Nos. 180-182 the entrance doors are paired above short stoops with low stone balustrades. The steeply-pitched drip moldings above these doors are flanked by vertical ribs set on foliate corbels. The symmetry of this pair gives almost the impression of a single house. Although Romanesque Revival details appear in each house, they are distinctly different, notably in the treatment of the small second story windows above the doorways. No. 184 has arched windows at the parlor floor bay supported on boldly carved capitals. Smooth, alternating with rough-faced, stone blocks form an interesting checkerboard pattern above the Romanesque arches of parlor floor windows and the front doorway. These arches are supported by engaged columns with robustly carved capitals. The doors of all three houses are a fine example of the multipaneled doors of the Romanesque Revival period.

The building east of No. 184 is one side of the Memorial Presbyterian Church, Chapel and Sunday School, described under No. 42-48 Seventh Avenue.

ST. JOHN'S PLACE Between Sixth & Seventh Avenues

NORTH SIDE (Nos. 83-165)

No. 83-91 is the long side of the gabled house, with garage in the rear yard, described under No. 153 Sixth Avenue.

Nos. 93 and 95. These two brownstones were built by Brooklyn owner-architect J.H. Doherty in 1887-88. They are later in date and larger than their neighbors to the east but are nevertheless harmonious in scale and articulation with them. With smooth surfaces, pilasters and the ornamented pediment at the parlor floor window of No. 95, they show the influence of the neo-Italian Renaissance despite their bracketed cornice, typical of an earlier period. A basement entrance has been provided at No. 93.

(No. 97 has been omitted from the street numbering system.)

Nos. 99-109. These six houses were built by Brooklyn owner-builder Thomas Green in 1881-82. They are narrow houses of brownstone, not exceeding 16 feet 8 inches in width, with flush fronts and large single parlor floor windows. They are neo-Grec in style with low pediments over arched doorways carried on strapwork brackets. Narrow bands alternate with wider stone courses at the basement. The builder, reflecting the slope of the street, dropped the elevation at every other building so that the roof cornices are aligned in pairs. The original neo-Grec balustered handrailings and square-sectioned newel posts of cast iron remain at Nos. 101, 103 and 107.

Nos. 111 and 113 are full-blown examples of the neo-Grec style built by owner-builder Thomas Green in 1882. In contrast to the adjoining row to the west, both houses feature the typical, full-height, two-sided masonry bay with pilaster at the apex. No. 113 best retains its original appearance with its handsome arched entrance crowned by a restrained pediment with ears or acroteria and deep reveal. Grooved frames surround all of the windows which are crowned by incised lintels and V-shaped corbels supporting the sills of the parlor floor windows.

Nos. 115-137. This row of twelve brownstones was begun in 1887 by George H. Engeman, who was a hotel manager and a Coney Island developer-builder. He lived at 44 Seventh Avenue. Although these neo-Grec houses are only slightly wider than Nos. 99-109, the design, with a two-sided full-height bay with pilaster at the apex, gives the illusion of a larger house. The original doors remain unaltered at No. 115. Flanked by pilasters supporting brackets, the doorways have small balustraded balconies with end posts displaying urns. The roof cornices are most typically neo-Grec. Many fine balustered handrailings at the stoops and yard railings remain. Among the noted residents of this row were Alfred P. Sloan, Sr., tea merchant, whose son Alfred P. Sloan, Jr., spent his youth at No. 117 and went on to become Chairman of the Board of General Motors.

The end house in this row, No. 137, presents an extremely interesting facade, in spite of its narrow frontage. It has the usual full-height, two-sided bay and a rectangular bay rising up two stories above the cornice slab crowning the doorway alongside of it. Small lights across the top and at the sides of the window facing the street in the rectangular bay are of a type generally associated with Queen Anne, although the other design elements are all neo-Grec. In the carved panels inset below the parlor floor windows, faces represent 'laughter' and "tears' -- the delightful work of an anonymous 19th century stone carver. The projecting rectangular bay serves the purpose of terminating the row in the same plane with the rectory.

No. 139, the Rectory of St. John's (P.E.) Church, forms an effective termination for the rows of houses to the west but, most important, it is part of an exceptionally attractive ensemble which includes the church, set well back from the street in a grassy churchyard. It has the character of an English country parish church. The first Church of St. John's was built at the corner of Washington and Johnson Streets in 1826. The land for the present church complex was deeded to it by the noted philanthropist William E. Dodge and the cornerstone was laid on

ST. JOHN'S PLACE Between Sixth & Seventh Avenues

June 15, 1869. The following year, on April 1', 1870, the street name was changed from Douglass to St. John's in honor of the church.

Based on stylistic evidence, the rectory appears to have been built at about the same time as the church. Both are Victorian Gothic in style and are built of rough-faced, random ashlar sandstone with pointed-arch windows and doors. These arches are, characteristically, composed of varicolored stone voussoirs. The wide main gable of the church, facing St. John's Place, includes in its spread seven slender lancet windows, stepped upwards over a central pointed-arch doorway. The gable is crowned by a bell-cote. Despite its mansard roof, the rectory is architecturally quite similar to the church. It has a handsome Gothic porch of cast iron, facing the yard, and an unusual colonette set in a chamfered recess between paired windows at the southeast corner. Despite its small size, this charming complex of buildings creates a memorable and lasting impression.

No. 155-165 is the long side of the corner house, with rear yard, adjoining the church, which is described under No. 40 Seventh Avenue.

ST. JOHN'S PLACE Between Seventh & Eighth Avenues

This street sweeps up from Seventh Avenue toward the Grand Army Plaza with Grace (M.E.) Church on the left. The houses on both sides are predominantly neo-Grec in style, with full-height, two-sided bays, and are set back to provide spaces for small front yards along this tree-lined street.

SOUTH SIDE (Nos. 172-252)

No. 172 is the long side of the corner house, with rear yard, which is described under No. 37 Seventh Avenue.

Nos. 188-196. This row of five brownstones was erected before 1883 by owner Thomas Fagan, a neighborhood builder who was active in the development of the District. Neo-Grec in style, these three-story houses, with their two-sided full-height bays, have pilasters at the apex of each bay, reflected in the profiles of the bracketed roof cornices. The cornice slabs over the doors are carried on grooved brackets and are surmounted by criss-cross patterned crestings with orb-like finials at some of the houses. The fine balustered cast iron handrailings at the stoops and yard railings remain at most of the houses.

Nos. 198-202 are among the earliest neo-Grec brownstones in the area, dating from 1876. They were erected by Brooklyn owner-builder, Samuel Henry. Three-stories high, they have full-height, two-sided bays, like the row to the west. Here, however, the second floor segmental-arched windows have individual frames crowned by 'eared' pedimented lintels decorated with incised ornament and there are no pilasters at the apexes of the bays. The parlor floor windows of the bays have corbeled lintels decorated with incised ornament. The segmental-arched doorways have deep corbels supporting 'eared" pedimented lintels and the original cast iron balustered handrailings at the stoops remain at Nos. 198 and 200.

Nos. 204-212. This row of five brownstones was begun in 1872 by the prolific Park Slope developer and builder, William Flanagan. Quite similar to the three earlier houses adjoining, they differ principally in the elaboration of their doorways where cornice slabs on brackets are crowned by iron crestings. Nos. 204 and 212 retain the handsome balustered cast iron handrailings and newel posts at the stoops. No. 204 has a dormer window at the attic floor. A basement entrance has been provided at No. 208 which has been raised one story and has had its front smooth-stuccoed. Mayor Gaynor lived at No. 212 in 1890 before moving to No. 20 Eighth Avenue.

Nos. 214-218 were designed in 1889 by the prolific Brooklyn Heights architect Robert Dixon for owner-builder Thomas Fagan. These Victorian brownstones are impressive in scale, being somewhat wider and taller than their neighbors.

ST. JOHN'S PLACE Between Seventh & Eighth Avenues

They have full-height, curve-sided bays which become three-sided at the top floor. Rough-faced stonework at the basement floors and panels under the windows at all floors contrasts with the smooth wall surfaces. Heavy consoles surmount short squat columns with transitional capitals at the entrances. The house which best preserves its original appearance is No. 218. Basement entrances have been provided at Nos. 214 and 216.

(Nos. 220 and 222 have been omitted from the street numbering system.)

Nos. 224 and 226 were built in 1883 by owner-builder William Johnston, who lived at No. 224. They are almost identical to Nos. 188-196, to the west, with the exception of the design of the iron crestings on the cornice slabs above the doorways. Both houses retain their original cast iron handrailings at the stoops and their yard railings.

Nos. 228-240. These seven neo-Grec brownstones were built in 1884 for developer Henry Lansdell. They are exceptionally fine, late examples of this style, well expressed in the incised decoration and in the unusual carved panels beneath the windows. The shallow full-height, two-sided bays have grooved pilasters flanking the windows at every floor. The entrance doorways, with thick cornice slabs carried on bold brackets are embellished by iron crestings. The most unusual features of these houses, however, are their roof cornices, which rest only on end brackets, with heavy concave moldings at the top of plain friezes, punctuated by a series of small ornamental motifs beneath them. The balustered handrailings and ornate newel posts remain at No. 240. No. 240 also retains its original balustered yard railing.

No. 252 is the long side of the corner house, with low addition at the rear, described under No. 8 Eighth Avenue.

NORTH SIDE (Nos. 167-217)

No. 167-177 is the side of Grace (M.E.) Church, at the corner of Seventh Avenue, described under No. 31-35 Seventh Avenue. This handsome church originally had a brownstone spire crowning the corner tower, which was damaged and removed after the hurricane of 1944.

Nos. 179-193 (No. 183 has been omitted from the street numbering system). These seven houses, superficially so much alike, were built in 1880-81 by two Park Slope builders: John Gordon (Nos. 179-185) and William Gubbins (Nos. 187-193). Gubbins had purchased the land for development in April 1880. With their shallow full-height, two-sided bays, these three-story brownstone houses produce a gentle undulation at the cornice line, broken only by No. 179 where a fourth floor with a mansard roof has been added. The chief difference between the work of the two builders is one of detail Gordon's window enframements at the upper floors are individual, crowned with low pediments, whereas those at the Gubbins'houses are vertically connected by pilasters creating panels with incised ornament beneath the windows. Gordon's doors are surmounted by carved pedimented lintels, while Gubbins' have cornice slabs with iron crestings: cornice slabs also appear over the second floor windows above the doors. The handsome paneled doors, at No. 187, are the originals. The cast iron handrailings at the stoops remain at all but two of the houses.

(No. 195 has been omitted from the street numbering system.)

Nos. 197-217 (No. 207 has been omitted from the street numbering system). This row of ten brownstone houses was also built in 1881 by Brooklyn owner-builder William Gubbins. They are similar to Nos. 179-193, retaining Gubbins' cornice slabs with iron cresting above the doors, while using the individual upper floor window enframements, with low pediments, characteristic of Gordon's houses. It is interesting, in cases such as these, to note how freely local builders combined design elements from different buildings to achieve new results. Basement entrances have been provided at Nos. 201, 211, 215 and 217.

(The buildings to the east of No. 217, extending to the Flatbush Avenue corner, are outside the Historic District.)

STERLING PLACE

In 1873, just three years before the nation's Centennial, the section of Butler Street east of Fifth Avenue was renamed Sterling Place. It was named after General William Alexander Stirling, born in New York in 1723. Although he was the titular Earl of Stirling, he allied himself with the colonials against the British and, in 1775, was charged with the supervision of the fortification of New York and the harbor. He was one of the valiant commanders of the American troops during the British attack on the Park Slope area and Brooklyn Heights in August 1776, during the Revolutionary War Battle of Long Island. Although taken prisoner, he was later exchanged and distinguished himself in subsequent battles during the war, enjoying the confidence of Washington to an unusual degree.

STERLING PLACE Between Fifth & Sixth Avenues

SOUTH SIDE (Nos. 66-70)

Nos. 66-70 is the long side of the corner house, with garages behind it, described under No. 128 Sixth Avenue.

STERLING PLACE Between Sixth & Seventh Avenues

SOUTH SIDE (No. 135 Sixth Avenue and Nos. 130-138 Sterling Place)

The house at the westernmost end of this street is described under No. 135 Sixth Avenue.

(Nos. 80-128 are outside the Historic District.)

No. 130 is a handsome three-story town house which with its formal window enframements and pedimented arched doorway, displays the characteristics of the French Second Empire style, also reflected in the elaborate paneling of the front doors and in the segmental arches of the basement windows with keystones. A high stoop with solid masonry wing-walls approaches the entrance directly. The roof cornice is supported on deep end brackets and on smaller evenly spaced intermediate brackets.

No. 132-138 is a vacant corner lot, No. 26 Seventh Avenue--the site of a house destroyed by an airplane crash in 1960.

NORTH SIDE (Nos. 133-139)

No. 133-139 is the long side of a one-story building, described under No. 24 Seventh Avenue.

STERLING PLACE Between Seventh & Flatbush Avenues

SOUTH SIDE (Nos. 140-146)

No. 140-144 is the exceptionally handsome corner house with garage behind it, described under No. 21 Seventh Avenue.

STERLING PLACE Between Seventh & Flatbush Avenues

No. 146. This charming Queen Anne house of 1887 was built for Charles M. Pied, Esq. The architect was L. B. Vaulk, who also designed the neighboring row around the corner at Nos. 21-27 Seventh Avenue, built at the same time. Asymmetrically composed, No. 146 is two and one-half stories high with a steep slate roof. The narrow arched doorway is complemented by a wide-arched, tripartite parlor floor window, which is quite Romanesque Revival in character. The second story sheetmetal bay window, with pedimented arched central window, is surmounted at the third story by a wide dormer with two windows, terminating in a gable with terra cotta tile and central floral panel. Above the doorway, a single window and a dormer with hipped roof enhance the asymmetry. The west side of this house, facing the rear yard of No. 140-144, has three handsome chimneys with brickwork expressing the flues within. The front doorway is approached by a low stoop with wing-walls which have unusual wrought iron handrailings.

(The buildings to the east of No. 146, extending to the intersection of Flatbush Avenue are outside the Historic District.)

NORTH SIDE

The only building within the Historic District, on this side of the street, is the corner house, described under No. 19 Seventh Avenue.

* * *

UNION STREET

Union Street, like its neighbor President Street, reflects in its name a national theme and the sentiment of the nation following the Civil War. It is a broad street, a main artery leading up to Grand Army Plaza. At the end of the street, a pair of tall Doric shafts marks the entrance to Prospect Park. They are the work of the architect John H. Duncan and sculptor Frederick W. MacMonnies. Row houses, set well back, line the blockfronts between Seventh andEighth Avenues. On the south side of the street, just west of Eighth Avenue and in the park block, there is a combination of brownstone row houses and apartment houses of the early 20th century.

UNION STREET Between Seventh & Eighth Avenues

SOUTH SIDE (Nos. 820-870)

(The five houses at the western end of the street, west of No. 820 are outside of the Historic District.)

Nos. 820-836 are nine similar brownstones built in 1884-85 as part of a row which extends to the Seventh Avenue corner.The developer was Park Slope architect-builder William Flanagan. Though using the same basic architectural detail on all the houses, Flanagan introduced a flush front at No. 830, contrasting it with the full-height, two-sided bays of all the other houses. These houses are designed in the neo-Grec style which he used so abundantly in his other work. Nos. 828, 830 and 832, although basically similar to the other houses, show traces of the Queen Anne style: panels and bosses of floral ornament contrast with the simpler incised designs of the neo-Grec. The Union Street houses, like those behind them on President Street, were constructed on land which Flanagan purchased for development from the Methodist Episcopal Hospital. The shape of these houses varies slightly in detail from the neo-Grec row which John Magilligan built at the same time across the street at Nos. 865-887.

UNION STREET Between Seventh & Eighth Avenues

Where the roof cornices are silhouetted against the sky, a strong staccato rhythm is most apparent. Several original cast iron balustered stoop and yard railings remain as well as balustrades of the same material above the cornice slabs at some of the entrances. Basement entrances have been provided at Nos. 822 and 836.

Nos. 838-844. Built in 1884-85 by architect-builder Edward B. Sturges, these four brownstones have many of the same neo-Grec design elements used in the adjoining Flanagan houses. A distinguishing feature, at Nos. 838 and 840, is the Queen Anne sunburst motif, which appears at the top of the pilasters separating the long parlor floor windows and in the brackets supporting the cornice slabs above the doorways. Although a basement entrance has been provided at No. 842, the houses all retain the low cast iron balustrades above the doorways.

Nos. 846-854. These five one-family dwellings were built in 1902 for owner Bessie L. Martin, who lived at 24 Polhemus Place in the District, and were designed by Brooklyn architect Axel Hedman. With fronts of light-colored stone, they represent the taste for the new Classicism at this period. Only two stories above high brownstone basements and approached by stoops, they are a full story lower than their neighbors to the west. They have full-height, curved and polygonal bays in an ABBA sequence, with a rectangular bay at No. 854. Broad ornamental bandcourses run horizontally beneath the windows, and there is a great variety in the carved detail on each building. The deep sheetmetal cornices, carried on brackets, display classical motifs. No. 854, a brownstone, is quite similar in detail to the rest of the row. It terminates the group with its advancing rectangular flush-fronted bay. When built in 1902, the four windows in its eastern brick sidewall looked out on the extensive grounds of the Maxwell mansion which stood at the southwest corner of Union Street and Eighth Avenue until 1923.

Between Nos. 854 and 860 are two vacant lots separated from the street by a gate and iron fence.

No. 860 was originally the Victorian Gothic carriage house of the Maxwell mansion, built of brick and trimmed with stone. It is one of the few carriage houses in Park Slope. The facade of this two-story building was altered to its present handsome appearance, in 1923, by architects Caughey & Evans, of Manhattan, in a style much in character with the building. A large four-part, leaded window, with transom bar and mullions, is an attractive feature of this building at the ground floor. The projecting central bay has a gambrel roof gable, flanked by chimneys supported on elaborate corbels.

No. 862 is a seven-story apartment house built in 1923, similar to the adjoining apartment house at No. 78 Eighth Avenue. It was designed by the architectural firm of Slee & Bryson and occupies a part of the site of the Maxwell mansion on Eighth Avenue. Built of red brick, with precast stone trim, it is Tudor in inspiration. Emphasis is on the impressive central arched entranceway, surmounted by an elaborate heraldic device set in a panel. At the third floor, a statue of a knight in armor stands guard in a stone niche above the panel.

No. 870 is thelarge corner apartment house described under No. 78 Eighth Avenue.

NORTH SIDE (Nos. 865-917)

(The corner building and adjoining vacant lot, west of No. 865, are outside the Historic District.)

UNION STREET Between Seventh & Eighth Avenues

Nos. 865-887. These twelve residences were built in 1884-85 by Park Slope builder-architect John Magilligan, who lived at that time just west of the District on St. Mark's Avenue. The brownstone row is quite uniform and straightforward in its neo-Grec design--typical of Magilligan's work elsewhere in the District. All have full-height, two-sided bays accented with horizontal bandcourses. The bays have full-height pilasters at their apexes, incised with conventional neo-Grec ornament. The deep, paneled roof cornices reflect the profiles of the bays and pilasters at the skyline. The cornice slabs over most of the main entrances are surmounted by low cast iron balustrades, in character with the heavy stoop hand-railings. Basement entrances have been provided at Nos. 869, 873 and 885.

Nos. 889-903. Built in 1889, these eight brick houses were constructed for owner James C. Jewett of 42 Seventh Avenue, and were designed by neighborhood architect Albert E. White, who also did work for Jewett at Nos. 876 and 878 President Street. These fanciful houses, combining elements of the Romanesque Revival and Queen Anne styles, are in sharp contrast to the rather sedate and conventional neo-Grec houses to the west. In this highly picturesque octet, the architect used various types of stone trim and sheetmetal cornices and oriels in an alternating design pattern. As was the case with his President Street houses, which these with the oriels resemble, he made these houses symmetrical at the upper floors, instead of following the more typical asymmetry generally associated with the Queen Anne. The flush-fronted houses, best preserved at Nos. 893 and 897, retain the small enframing lights of the center tripartite windows at the third floors. The high basement walls have an interesting combination of smooth and rough-faced stonework. The entrances beneath round arches are accented by drip moldings and are complemented by the arches of equal size at the adjoining parlor floor windows. The effect of so many arches at this level provides a continous horizontal rhythm across the fronts, belying the narrowness of the individual houses. At the third story windowsill level, the stone string course rests on brick corbels. A crested effect is achieved by slightly advancing the wall plane surrounding the central window, above which an ornate sheetmetal cornice is crowned by a crenellated roof cresting with ball-topped spikes against the skyline. This bit of medieval whimsy is dainty when compared with the high pediments which crown the houses with oriels -- Queen Anne in inspiration. The central oriels at the second floors are supported on central brackets which are carried down between the broad arches at the parlor floors. The doors are surrounded by small bull's-eye glass lights, an unusual feature of this style. The entrances of all eight houses are approached by L-shaped stoops with random ashlar wing-walls.

Nos. 905-913. Finished in 1895, these five houses are basically Romanesque Revival in style displaying certain Queen Anne features. They were built for owner G.B. Dearing, and designed by Brooklyn architect Thomas McMahon, who both lived in the Cobble Hill area. They are built in an ABCBA pattern with flush fronts alternating with those which have shallow curved bays. Romanesque influence is especially apparent in the two-story curved bays, the arched windows, in the rough-faced masonry at the basement, and in the wing-walls of the stoops. Fine brick corbelling beneath the second floor sill-courses of Nos. 907 and 911 and their arched entranceways with drip moldings are also Romanesque. Another interesting element has been incorporated in the steep tile roof of No. 907, where delightful little lunette-shaped dormers, high up on the roof, flank the large central one. The dormers at the other houses, with their high ornate pediments, are decidedly Queen Anne. The Romanesque theme is carried up to roof level at No. 909, with its large round arched window and carved stone ornament beneath a masonry gable. These houses are especially picturesque above the cornice line.

No. 917 is the Union Street side of the prominent corner mansion at Eighth Avenue. It continues the character of the row houses to the west: here the architect has also combined Romanesque and Queen Anne elements. The house is also described under No. 70-72 Eighth Avenue.

UNION STREET Between Eighth Avenue & Prospect Park West

SOUTH SIDE (Nos. 872-902)

This section of Union Street is divided almost evenly between three apartment houses and six adjoining brownstones to the east. The apartment houses harmonize remarkably well in height with the brownstones. There is, however, an interesting contrast between the relatively flush facades of the apartment houses with horizontal roof cornices and the vertical masonry bays of the houses which produce an animated effect at the skyline.

No. 872-880 is the long side of the corner house described under No. 73 Eighth Avenue.

No. 882 (882-884), 'The Gwendolyn', a four-story apartment house of Roman brick with rusticated limestone base, was built in 1901 for Newman H. Raymond and designed by architect George E. Roosen. The symmetrical facade, flanked by sheetmetal bay windows above the first story, has a central columnar entrance porch. Classical features include console bracket keystones above the first floor windows and the bold roof cornice with swags which are tastefully incorporated in this structure.

No. 886 is a small apartment house of four stories built by S. B. Ogden & Co. in 1905-07 for George Eswein. Like its neighbor to the west, it has a rusticated base, with Roman brick above, and a bold roof cornice carried on brackets. It is a restrained example of classical design, with brick quoins delineating the sides and neo-Georgian double keystones at the window lintels.

No. 888 (888-890), 'The Park View, is an apartment house erected for the Kraslow Building Company and designed in 1922 by W. T. McCarthy. It has a well-ordered brick front of English bond with limestone accents. A cornice slab on horizontally placed console brackets juts out over the door to form a small canopy.

Nos. 892-902. This dignified row of six brownstones with high stoops was built in 1887 by Park Slope developer William Flanagan. Nearly identical with full-height, three-sided bays, they are transitional in design, illustrating how the neo-Grec gave way to neo-Renaissance influence. Neo-Grec details are still apparent in the bracketed roof cornices and in the partially fluted pilasters flanking the windows of the bays, but the triangular pediments above the central window of the bays and the flanking panels beneath the second floor windows are neo-Renaissance.

(The six buildings extending to the corner of Prospect Park West are outside the Historic District.)

NORTH SIDE (Nos. 919-927)

No. 919-927 is the long side of the corner house described under No. 71 Eighth Avenue.

(The three buildings and two vacant lots extending to the corner of Plaza Street are outside the Historic District.)

* * *

NUMBERED STREETS

FIRST TO FOURTEENTH STREETS

FIRST STREET

FIRST STREET Between Seventh & Eighth Avenues

First Street between Seventh and Eighth Avenues differs in certain respects from that portion of the street between Eighth Avenue and Prospect Park West. Most of the houses are relatively more modest than the generally taller, more richly ornamented residences of the park block. They display a variety of architectural styles: the neo-Grec, Romanesque Revival and neo-Renaissance all being represented.

SOUTH SIDE (Nos. 460-520)

(The corner apartment house on Seventh Avenue, to the west of No. 460, is outside of the Historic District.)

Nos. 460-468. These five houses were built for owner William Martin and designed by Brooklyn architect Arthur Koch in 1910-11. They are three stories high. No. 460, planned as a two-family residence, is only two stories, with a high basement and with ornament similar to that of the neighboring houses. It differs from the other houses in having a prominent, full-height, square bay with side windows facing the row. The house projects farther toward the street than this row, thus acting as a visual termination to the group. The limestone faced houses, Nos. 462-468, form a totally unified row with identical ornamental detail. At the doors, simple drip moldings, like those which enframe the windows, alternate with elaborately carved crowning motifs consisting of garlands and cartouches. The houses are three-storied with low stoops, which are unusual in this blockfront. The facades have full-height curved bays and are crowned by sheet metal cornices with classical swags. The ornament was inspired by French Renaissance prototypes.

Nos. 470-478. This row of five brick houses, built for owner Cornelius Donnellow in 1895-96 and designed by Brooklyn architect Robert Dixon, is typical of the late Romanesque Revival. The materials of the houses alternate--white Roman brick with limestone trim and orange Roman brick with brownstone trim--according to an ABABA pattern. Like the row to the west, these houses have full-height, curved bays. The brownstone and limestone at the basements, the L-shaped stoops, and the window and doorway lintels are rough-faced. The brickwork begins above the parlor floors and continues to the sheet metal roof cornices, the fascias of which are ornamented with rows of large scale rosettes. The simple, narrow doorways enframe unusually handsome paneled doors with original hardware and metal grilles, unique in the District.

Nos. 480-498. This long row of ten brownstones helps to unify this side of the street. Nos. 480-486 are known to have been erected by Brooklyn owner-architect John Magilligan in 1891-92. The rest of the row was probably also the work of Magilligan. They are very similar to the houses across the street, Nos. 503-509. Like so many houses in Park Slope, they have full-height, three-sided masonry bays, which extend from the basement floor to the roof cornice, and L-shaped stoops. Rough-faced stonework appears at the basements and stoops and in the band courses beneath the windows of the bays. Stained glass transoms ornament the parlor floor windows, and some of the stoops retain their original delicate wrought ironwork. Wooden roof cornices with neo-Grec detailing crown these severely rectangular buildings.

Nos. 500-506. Built by Brooklyn owner-architect Fred Griswold in 1890, this dignified group of Romanesque Revival brownstones consists of four houses which are very similar, with only minor variations in the decorative detail. Rough-faced stone appears at the basement floors and is used again at the second-story level and for the voussoirs of the arched windows. The tall, arched windows of the parlor floors have stained glass transoms, while the second floors are dominated by three-sided oriel windows supported on massive brackets, which rest on pilasters with foliate capitals. The arched windows of the top stories echo the disposition of arches at the parlor stories. The bracketed wooden roof cornices are retardataire in style; neo-Grec motifs linger on in the incised decoration of the second story end pilasters and in the band courses beneath the oriel windows.

FIRST STREET Between Seventh & Eighth Avenues

No. 508. This house of tan Roman brick with limestone basement, stoop and ornament was built by Brooklyn owner-architect Charles Peterson in 1895 and is unique among the houses of the block. It has an almost semi-circular masonry bay which extends to the second story and is crowned by a balustrade. The glass in the windows of this bay conforms to its curvature. The parlor floor windows are enframed by a delicate egg and dart molding and surmounted by carved blocks with cartouches. The egg and dart molding is repeated at the base of the balustrade and at the roof cornice, which is supported on carved console brackets. The entrance doorway is flanked by engaged columns and accords with the over-all neo-Renaissance theme.

No. 510 is a lot with a garage located halfway back.

No. 520 is the long side of the corner house, described under No. 196 Eighth Avenue.

NORTH SIDE (Nos. 465-513)

(The houses to the west of No. 465, originally built at the same time, are outside of the Historic District.)

Nos. 465-469A. These four brownstone houses were built in 1884-85 by Brooklyn owner-architects Martin and Lee. All four houses are raised on high basement floors and retain their straight, steep entrance stairways, which are ornamented with handsome iron railings and newel posts of the neo-Grec style.

No. 465, like its three neighbors to the east, displays typically neo-Grec fluting and delicately incised linear detail, although in a somewhat more restrained manner. The facade of No. 465 is enlivened by a projecting two-sided bay, which runs through all three stories of the house. This vertical accent is balanced by broad, horizontal band courses, which define the floor levels of the house. The imposing doorway is surmounted by a cornice slab on carved brackets and is enframed by grooved pilasters. A simple, bracketed wooden cornice of the same design as those at Nos. 467-469A crowns the facade. No. 467, although three-storied, is visually linked to the two-storied houses, Nos. 469-469A, by the repetition of identical ornamental detail. Eared pedimental lintels with incised floral ornament appear at the windows and doors of these houses and are very characteristic of the neo-Grec style, as are the corbels beneath the window frames.

Nos. 471-475A. Built in 1877 for Brooklyn owner George W. Richards and designed by another Brooklynite, architect-carpenter William Wright, these six rather modest two-story brownstones continue the series of French neo-Grec houses which begins at the west end of the street. The segmental arches of the doorways and windows differentiate this row from its neighbors. While the stoops are straight, like those of nearly all the houses on this side of the street, they are distinctive in having heavy balustered cast iron handrailings and newel posts, which are fully preserved at Nos. 475 and 475A. Arched cornice slabs project above the doorways, and the lintels have very simple incised linear decoration. Three of the houses (Nos. 471, 473, 475) retain their neo-Grec entrance doors, and all six facades are topped by paneled wooden roof cornices supported by foliate brackets.

Nos. 477-501. These fourteen brownstones were the first of a series of stylistically similar houses built at various locations within the Historic District by the Brooklyn owner-architect Fred J. Griswold. Built between 1887 and 1889, they are two and one-half stories in height, while the related houses at Nos. 500-506 First Street of 1890, Nos. 288-294 Garfield Place of 1891, and Nos. 178-184 Eighth Avenue of 1893 are three-storied. All the First Street houses by Griswold display a clear amalgam of Romanesque Revival forms with those of the earlier French neo-Grec style, while in the later buildings Griswold employed a purer version of the Romanesque Revival style. The basement floors and straight stoops of these houses are of rough-faced stonework. The arched parlor floor windows with stained glass lunettes are enframed by large scale voussoirs, and prominent keystones have been let down into the arches of the doorways. At each

FIRST STREET Between Seventh & Eighth Avenues

house, pilasters with simple foliate capitals are surmounted by a pair of large brackets supporting a three-sided oriel, the dominant feature of the upper floors. Below the roof cornices, which continue the shape of the oriels, small rectangular windows punctuate the fascia, thus providing an attic story. The handrailings, newel posts, and yard railings are of cast and wrought iron, rather than stone, and thus they harmonize nicely with the small scale of these charming houses and with the delicate incised neo-Grec detail of the enframing pilasters of the second floor. No. 485A is unusual; since it is only two bays wide, it has an oriel with only two sides.

Nos. 503-567(509). Toward the northeast end of the street, Nos. 503-509 form a row of four brownstones basically similar in design to the houses across the street, Nos. 480-498. Like them, they are three stories in height with full-height,three-sided bays. These houses were begun in 1890 for owner John Monas and were designed by Brooklyn architect J.J. Gilligan.

No. 513 is the long side of the corner house, described under No. 190 Eighth Avenue.

FIRST STREET Between Eighth Avenue & Prospect Park West

First Street between Eighth Avenue and Prospect Park West, contains many fine examples of the neo-Renaissance mode, which was one of the popular classical styles inspired by the highly influential Chicago Exposition of 1893. Each house or group of houses represents individual variations of this mode. All the original stoops, most of which are L-shaped, have been preserved, as have the cornices which are treated in a variety of ways.

SOUTH SIDE (Nos. 522-584)

No. 522 is the long side of the corner building, described under No. 195 Eighth Avenue.

This entire blockfront was developed by Louis Bonert during the years 1909-10 in accord with designs by architects Eisenla and Carlson.

No. 534 is a limestone-faced house, three stories high, with a full-height square bay and a straight stoop. It was begun in 1909. High relief decoration is set in panels below the parlor and third floor windows and in semi-circular blind arches above the parlor floor windows and entrance. The house projects forward toward the street, and, like many houses in the District, is intended to create a formal beginning to the adjacent row of houses.

Nos. 536-542. These four houses, begun in 1909, are of limestone with three-story, full-height curved bays and L-shaped stoops. Although the doorways are quite similar, displaying arched pediments with ornately carved panels, certain variations in decoration appear in alternation. Simply enframed parlor floor windows alternate with those having paneled pilasters; the windows above the entrances are enframed by broken pediments with fluted Ionic pilasters, or by dentiled cornices with smooth pilasters. Panels and bands of carved ornament adorn the bays. The roof cornices are beautifully handled, with foliate brackets, dentils and bands of floral decoration.

Nos. 544-558. In this row of eight houses begun in 1909, the end houses are faced with brownstone. The rest of the row is faced with limestone, a more typical material for neo-Renaissance facades of this period. All the houses have L-shaped stoops and are three stories high with full-height bays, the sides of which are curved. The doorways are flanked by engaged columns supporting entablatures with alternating detail. These entablatures are either surmounted by curvilinear ornament or have carved panels. Other details include diamond-shaped incisions at parlor floor level, fluting at the second floor and foliate decoration in spandrel

panels between the floors. Pediments surmount the windows above the doorways. The bold, neo-Classical sheetmetal roof cornices follow the profiles of the bays.

Nos. 560-566. These four limestone houses, begun in 1909, have full-height bays, which are rounded at the sides. The parlor floors are rusticated, and rusticated pilasters, flanking the doorways, support foliate friezes and pediments with central cartouches. This ornament is combined with glass and wrought iron doors to create imposingly elaborate entrances. Prominent carved keystones appear at the third floor level of each house, and segmental pediments surmount the windows above the doorways. Tall, slender pilasters in the bays extend from the second to third floors and unify them, and decorative low relief panels appear beneath all the windows of the bays. As in the neighboring houses, bold classical roof cornices conform to the profile of the bays.

No. 568 was begun in 1910, also for owner Louis Bonert, and was designed by his architects Eisenla and Carlson. It is nearly identical with No. 565 on the opposite side of the street. Four stories high, it has a three-story bay with curved sides and two-story pilasters extending up through the second and third stories. Ornamental panels adorn the spaces between the second and third story windows of the bay. Pilasters also appear at the entrance and at the parlor floor windows, which have stained glass transoms. The neo-Italian Renaissance ornament and the limestone facing of this house help to integrate it harmoniously with the four houses to the west, although it is one story taller.

Nos. 570 and 572. At the east end of First Street are two four-story neo-Italian Renaissance brownstones which were also built for owner Bonert in 1910 and designed by Eisenla and Carlson. They are built in mirror symmetry. The paired entrance doors are approached by L-shaped stoops and are flanked by three-story curved bays, which are ornamented by pilasters and foliate bandcourses. Stained glass transoms enrich the parlor floor windows. The entablatures above the arched doorways are supported by grooved pilasters and crowned by curvilinear ornament; they have end blocks which display carved heads. At the second and third floors, triangular and scroll pediments surmount the windows above the doorways, while at the top floor simple segmental-arched windows appear beneath the classical roof cornices.

No. 584 is the long side of the stone mansion with yard at the end of the street, described under No. 49 Prospect Park West.

NORTH SIDE (Nos. 515-567)

No. 515-525 is the long side of the apartment house described under No. 193 Eighth Avenue.

Nos. 527-535. This group of five limestone houses, on the north side, is unique in Park Slope. No. 527, which is two windows wide, was built in 1910 for owner Louis Bonert. The other four houses, which have three windows, were begun five years later for the same owner and were designed by architect Fred W. Eisenla. These unusual houses have the formal elegance of British Regency architecture, with details reminiscent of our Federal style. While the other houses on this block and in this area have projecting bays, these houses have handsome, shallow swell-fronts above first floor level, spanning almost the entire width of each house. The flush ground floors are rusticated. Low granite stoops lead directly up to the main entrance of the English basements (first floors), and separate, smaller stoops at the sides lead to the service doors. At the central entrances are porches, each with two pairs of free-standing columns. These porches are surmounted by low balustrades extending across the facades of the houses, following the curves of the swell-fronts. The balustrades, carried on brackets, and columns are ornamented at their bases by foliate bands and at their ends by stone urns. The swell-fronts of the upper three stories of these houses are rather simple and make a pleasant contrast with the ornate English basements. The repitition of round-arched Federal windows with interlacing muntins at the top floor helps to unify the facades. The modillioned roof cornices conform to the curves of the swell-fronts, thus creating a pleasing undulation. The front yards of these

houses are enclosed by high wrought iron fences, which are very simple, and light in character.

Nos. 537-545. These five houses are a series of brownstones of a type seen elsewhere in the District. Their basements and L-shaped stoops are rusticated, and they have full-height three-sided bays. Of severely simple design, with no carved decoration, the facades are articulated by plain horizontal moldings which emphasize the divisions of the floors and the forms of the bays. Handsome stained glass transoms appear at the windows at parlor floor level.

Nos. 547-553. This row of severely classical limestone houses was built for owner William Flanagan according to 1901 designs by architect P.J. Cullen. The three-story facades of the row alternate in an ABAB pattern; the type "B" houses, No. 549 and No. 553, are identical, with full-height, three-sided projecting bays and simple detailing. Carved decoration embellishes the wall surfaces of the bays between the second and third floors, and engaged Ionic columns flank the entrances and support simple entablatures. No. 547 and No. 551, type "A", have elliptical, full-height projecting bays and are somewhat more richly ornamented than the type "B" houses. Broad, fluted, engaged Ionic columns appear at the parlor level of the bay of No. 547, and a scroll pediment surmounts the entablature of the entrance. No. 551, once the residence of U.S. Senator William M. Calder, a builder in Park Slope, has a rusticated first floor with cartouches. A pediment, with central cartouche, and rusticated pilasters enframe the doorway. In this row there is an elegant simplicity and a feeling for unity, which is enhanced by the identical L-shaped stoops and classical cornices with dentils.

Nos. 555 and 557. Owner Irving Levy commissioned architect George Miller to design this pair of identical three-story limestone houses in 1909. They have several dramatic and distinguishing features. Engaged columns at the entrances support elaborate "broken" arch pediments with bold cartouches inspired by the Italian Renaissance. Fluted pilasters on each side of the central parlor floor windows support foliate console brackets, which, in turn, support balustraded balconies set in front of the central second floor windows. Bold keystones flanked by foliate forms are an unusual feature at the principal second floor windows. Classical cornices crown these houses, and carved ornament, similar to that under the parlor floor windows, adorns the wing-walls of the L-shaped stoops.

No. 559. This brownstone is three stories with a high basement. Along with the three-story house, No. 567, it enframes the taller houses which stand between them. It was built for owner Mary Conlon and was designed in 1902 by architect E.D. Earl. The shallow curved bay extends full-height and is reflected in the classical roof cornice, which conforms to its profile. The L-shaped stoop and basement are rough-faced. Small panels of ornament are set under the windows of the bay at the parlor floor, and above these windows a broad band of foliate ornament appears. A carved, scrolled pediment surmounts the entablature of the main entrance. The second and third stories have fluted pilasters between the windows of the bay, while the pilasters at the third floor are paired and smaller in scale, contrasting with the rather heavy classical cornice which crowns the house.

No. 561. This four-story limestone house was built by owner-builder Peter Delaney in 1900. It has a curved three-story bay, with handsome engaged columns separating the windows at both the parlor and second floors. Pilasters appear between the windows of the bay at the third floor. The low stone balustrade surmounting the bay displays an unusual series of pierced circles, which recur at the front of the L-shaped stoop. The entrance door is set between two engaged Ionic columns, which support an attractive arched pediment enframing a large scalloped shell. The second and third floor windows above the entrance are also handsomely enframed.

Nos. 563 and 565. These two houses were built for owner-builder Peter Delaney in 1901. No. 563, a brownstone, and No. 565, a limestone house, are four stories in height and have similar cornices. No. 563 has fluted pilasters at the first and second floors of its three-story elliptical bay and smooth pilasters at the third floor. The entrance door is set in an arch at No. 563 and is square-

FIRST STREET Between Eighth Avenue and Prospect Park West

headed at No. 565, but both doors are crowned by entablatures with surmounting scrolled ornament. The three-story bay with curved sides at No. 565 has fluted pilasters extending from the second to third story.

No. 567. This three-story brownstone, built by owner-builder Peter Delaney in 1902, is quite similar to No. 565, although it is only three stories in height. An ornately enframed window, a richly carved scrolled pediment above the entablature of the doorway, handsome floral panels in the bay, and the L-shaped stoop with inverted console-type terminations are the principal decorative features of this facade.

(The large corner apartment house with yard and courtyard, to the east of No. 567, is outside of the Historic District.)

* * *

SECOND STREET

SECOND STREET Between Seventh & Eighth Avenues

This street includes some of Park Slope's most interesting houses, as well as some inharmonious elements. On the north side, a row of ten unusual houses--similar to Nos. 485-501 Fourth Street-- more than compensates for an ill-conceived group of post-World War II houses at the east. On the south side, Victorian row-houses are interrupted by an harmonious six-story apartment house. Some of the houses have been painted in various colors obscuring their masonry walls and the harmony of the row. Arranged in related groups of four and five, all of the row houses on this side of the street are three stories above high basements except the easternmost house, which has a mansard roof, making it one story higher. Stylistically the facades present an interesting variety--ranging from simple and severe to robust and imaginative. To attempt to place them in precise stylistic categories would be difficult, however. Except for two houses which are clearly Romanesque Revival, the houses take elements from the styles current at the time.

SOUTH SIDE (Nos. 516-576)

(The corner apartment house on Seventh Avenue, west of No. 516, is outside of the Historic District.)

Nos. 516 and 516A are a pair of one-story buildings used for commercial purposes.

Nos. 518-524 were built for owner Henry R. Donnellon in 1898 from designs by Brooklyn architect Robert Dixon. They are basically Romanesque Revival in style and are similar to No. 513 and Nos. 537-541 on the opposite side of the street. They follow an ABBA pattern, with the end houses of tan colored brick and brownstone. The center pair are of ivory colored brick and limestone. These houses are only eighteen feet wide, two feet narrower than the similar ones across the street. The narrowness of the fronts and of some of the windows, combined with the verticality of the bays, give this group a severe look. No. 518 retains its small window over the entrance doorway, the others having been enlarged to the same height as the other windows. All the houses retain their original detail. Neo-Classical roof cornices, with swags set in panels, crown the houses. Fine, twisted iron grilles guard the basement windows. The strength of the whole composition tends to conceal the careful conversion of No. 520's stoop from L-shaped to straight.

A six-story apartment house, built in 1927-28, (No. 526-534) interrupts the essentially uniform building height on this side, but it does so in an inoffensive

fashion, since it has been designed with thoughtful attention to detail. The walls are a tapestry brick in a rich range of colors, laid up in Flemish bond. Details are of Southern French and Spanish Romanesque origin, and include some harmonious buff-colored precast stonework in versions of medieval bas-reliefs and colonnettes. At the roof, there is sparing use of green Spanish tile. Perhaps the most thoughtful element of this design is the placing of the fire escapes back in the recess of the entrance court, instead of on the street fronts.

The next group, a quintet, Nos. 536-544, was built in 1892-93 and designed by architect John H. Bailey for owner Matilda Nilsson. The facades have bold, full-height three-sided bays, and are constructed of rough-faced brick between rough-faced brownstone bandcourses, which serve as lintels on the upper floors. The range of rough brickwork and stone, the heavy roof cornices and an over-all brown-orange tone give the group a rather tweedy texture, not unlike much row housing in Victorian England. The handsome L-shaped stoops and the basements, both of rough-faced brownstone, add to the bold effect. A basement entrance has been provided at No. 542.

Nos. 546-554, a group of five, was built in 1891 for owner Catherine Hill from designs by Manhattan architect John E. Dwyer. While the groups to each side of this one are vigorous in form or texture, this Romanesque Revival row has a highly disciplined flat quality, relieved through the manipulation of shapes, brick colors , roof silhouettes and fenestration. The fronts of these three-story houses are arranged in an ABABA pattern. Straight stoops above high basements lead up to arched doorways. All the houses have very shallow partially rusticated two-story bays with rounded corners, which are treated almost as appliques on otherwise flat walls. The projections of the roof cornices are also quite shallow; they gain interest through the contrast of triangular gables on the "A" units with horizontal roof-lines on the "B" units.

The last row of five houses, Nos. 556-564, also designed by John E. Dwyer for Catherine Hill, was built in 1891. The houses have vigorous facades, set slightly back from the prevailing line of fronts on the street. No. 556 makes the transition for this setback with a projected rectangular bay on its west side. High stoops approach the ample doorways, and, where L-shaped, have handsome carved ornament on the wing-walls facing the street. The houses were all originally of orange-colored Roman brick, trimmed with brownstone. The three central houses in the group, Nos. 558-562, are in an ABA pattern the "A" units are identical in design and above the rooflines have steep triangular gables, which have flat sheet-metal fronts embossed in foliate patterns and are flanked by swirl-shaped stub terminals. The windows and doors of all the houses are full-flowered Romanesque Revival, some round-arched, some square-headed and some grouped with continuous transom bars. At the second floors of Nos. 558 and 562 triple windows are handsomely enframed by beautifully carved foliate borders. The rough stone mullions between the windows are surmounted by three dwarf pilasters separating the transoms of the windows. The end houses of the group have cornices which are highly unusual and imaginative, with friezes consisting of tight-packed ranks of miniature Ionic balusters, supported on rounded corbels. On No. 564, this cornice is surmounted by a fourth-story, tiled mansard roof with dormer windows crowned by segmental-arched pediments.

Terminating this block is the Church of the Virgin Mary, No. 568-576, which is described under No. 218 Eighth Avenue.

NORTH SIDE (Nos. 507-563)

(The corner apartment house west of No. 507 is outside of the Historic District.)

Nos. 507 and 509 are identical, symmetrically composed four-story apartment houses with full-height curved bays flanking central entrances. They are faced with medium-brown speckled brick above smooth stone first floors and are liberally trimmed with limestone window lintels and sills. Their basic style is neo-Georgian, with splayed flat arches at the second story, and swagged classical roof cornices, while the front doors are more reminiscent of Italian Renaissance prototypes.

Notable in these buildings are the small pairs of stained-glass windows, in the flush wall plane, centered at each floor above the entrance doors.

No. 511 is a single house, three stories high, with a three-sided bay extending up two stories and crowned by a decorative, low wrought iron railing. It displays the classicism of the Queen Anne style. The front door, approached by a high straight stoop, has a deep cornice slab carried on brackets, surmounted by an iron railing. The basement is faced with smooth stonework alternating with narrow bands of rough-faced stone. The bold roof cornice is carried on brackets and has a dominant central panel with swag.

No. 513 is a late Romanesque Revival house with curved full-height bay, similar to Nos. 537-541, as well as to Nos. 518-524 across the street, which were designed by Brooklyn architect Robert Dixon.

The impressive row of late Romanesque Revival houses, Nos. 515-533, is one of the most picturesque and unusual in the Historic District. The houses were built in 1894-98 and were the work of several architects, working in the same style, including Robert Dixon, James Nelson and J.L. Allan. All are two and one-half stories high, except No. 529, which has an extra story. They all have high L-shaped stoops leading up to their round-arched doorways. The walls of smooth Roman brick, in differing earth colors, afford an interesting contrast to the walls of the rough-faced stone stoops and to the Spanish tile roofs which remain at two of the houses. At Nos. 517 and 521 the roofs sweep out to form deep eaves supported on end brackets and rafters. At the other houses, the tops of the walls are crowned by brick corbeling. Triple windows of alternating designs, are centered on the steep roofs. Over the first and second story windows are a variety of brick arches, some round, some segmental, and others three-centered. Many of these windows retain their stained glass in the arches. Four courses of headers form and emphasize the arches, and all the openings are trimmed with curved molded brick. Flanking the arched doorways of Nos. 525 and 527 are carved pilasters with cornice slabs carried on brackets.

No. 535 is a single brownstone house of significantly more monumental scale than its neighbors to the west. Three-storied, with a full-height, curved bay, it is neo-Classical in style, with engaged Ionic columns at the entrance, and is a carefully proportioned exercise in town house design.

The three houses at Nos. 537-541 are similar to the houses on the other side of the street, Nos. 518-524, which were designed by Robert Dixon in 1898. In color they are arranged in an ABA pattern, the end houses faced with light-colored Roman brick and limestone, the center one of orange-colored Roman brick and brownstone. They have full-height curved bays, topped with neo-Classical sheetmetal cornices. Above the entrance doors, small decorative windows with stained glass provide graceful accents.

Nos. 543-549. The sequence of three and four-story houses on this side of the street is interrupted at this point by a row of four two-story red brick apartments of post-World War II vintage, each with a sunken garage and driveway. They have fifteen-foot setbacks and low rooflines and are entirely different in character from the neighboring houses, introducing a semi-suburban air to this part of the street.

No. 551 was begun in 1888, making it the oldest house on the block. The architect was H.S. Ihnen of Manhattan, and the owner was Henry Thomas. The three-story brick front with brownstone trim and base has a masonry parapet in lieu of a roof cornice. At the center of the second story is a three-sided oriel set on a corbeled brownstone sill under a brownstone segmental arch. A basement entrance has been provided beneath the parlor floor, which is graced by a small flower-patterned stained-glass window. Stylistically, the house has suggestions of the Romanesque Revival and the Queen Anne.

The easternmost house, No. 553, a brownstone begun in 1894 by owner-architect Jeremiah Gilligan, is distinguished by a full-height semicircular bay that makes a strong termination to the street. A garlanded roof cornice and a foliate relief frieze at second-story level run around the full curve of the bay. Subtle carving around the entrance doorway and second-story windows adds relief to otherwise plain

SECOND STREET Between Seventh & Eighth Avenue

walls The entrance doors are approached by an L-shaped stoop above a rusticated basement.

No. 555-563, described under No. 216 Eighth Avenue, presents a long brick sidewall to the street with rectangular central bay extending full height. It has a garage at the rear surmounted by a solarium with Ionic columns.

SECOND STREET Between Eighth Avenue & Prospect Park West

Most of this street is lined by two consistent rows of houses. At the south is a row of variegated materials and colors, with bays of different shapes, and at the north is a uniform row of limestone houses with curved bays. The general impression is one of harmony, dignity and uniform character, on the north side, facing variety on the south.

SOUTH SIDE (Nos. 578-660)

No. 582(578-588), the corner apartment house, is described under No. 217 Eighth Avenue.

Nos. 590-648. (Nos. 602, 618, 630 and 644 have been omitted from the street numbering system.) This long row of twenty-six houses was begun in 1903 for William H. Reynolds, representing the First Construction Company of Brooklyn, and was designed by Benjamin Driesler, a Brooklyn architect. It is an interesting example of the quest for variety, while at the same time utilizing certain standards of form, materials and architectural detail. Although at first the row has the appearance of a series of individually designed townhouses, a second glance reveals certain underlying similarities, with minor variations of detail intended to differentiate the houses. First, with regard to form, there is an alternating sequence of curved and three-sided bays; in addition, the end houses terminate the row with projecting square bays. Second, with regard to materials, there are three basic house types, all built upon brownstone basements: an all brownstone house, a brick above brownstone house and an all limestone house. Third, there is the consideration of architectural style and details and how they are used relative to the houses of varying materials. The basic similarities of these houses are found in the uniform use of brownstone basements, Romanesque Revival L-shaped stoops, and neo-Classical sheetmetal cornices with small round bosses evenly spaced throughout. The houses are all slightly stepped down, as is noticeable at the cornices, to follow the slope of the street.

The brownstone end houses, Nos. 590 and 648, have doorways and windows with blind arches, at the first floor. The tympana of the arches are ornamented with foliate carving. At the first and second floors of No. 648, the two windows in the wall of the bay facing the street are crowned by an unusual drip molding embracing both windows. In both houses the sides of the square bays facing the doorway have windows. The top floor windows at No. 648 repeat the round-arched theme of the first floor, whereas, in contrast, the windows of the intervening floors are square-headed.

The principal windows of the intervening houses, Nos. 592-646, are all square-headed in the floors between the parlor floor and top floor, except for No. 624, where there is an arched window above the entrance. Variety is introduced through the use of round-arched windows and doors at parlor and top floors in no predictable pattern. The houses generally have three stories above high basements, but there are four stories at Nos. 622-628 and at Nos. 642-648.

The materials are used at random, and the limestone houses stand out quite boldly against their more sombre-hued neighbors. The brick above brownstone houses lend a note of warmth with their orange-colored brick at the upper floors. The remaining houses, of brownstone, impart a dignified character to the row.

Architecturally, these houses all belong to the Eclectic period, when a wide range of styles was in use. The distinctive styles are generally identifiable at the first two floors, since the character of the upper floors, with their neo-Classical cornices is generally consistent, except in those few cases where arched

SECOND STREET Between Eighth Avenue & Prospect Park West

Romanesque Revival windows have been introduced. These styles appear at random throughout the row. The predominating stylistic influence is that of the Italian Renaissance, which may be seen at Nos. 590, 608, 616, 628 and 632; the next in order of predominance is the Victorian Gothic at Nos. 596, and 638, followed by the French Renaissance at Nos. 594, 626,636 and 646 and by the Romanesque Revival at Nos. 598, 620 and 640. The remaining houses handsomely combine elements from several different styles.

No. 650-660 is the large corner townhouse with rear yard, and is described under No. 61 Prospect Park West.

NORTH SIDE (Nos. 565-649)

The corner apartment house, No. 573(565), is described under No. 215 Eighth Avenue.

Nos. 589-627 were built as a row for Louis Bonert and were designed by Eisenla and Carlson. The portion of the row nearest the Park, Nos. 605-627, was begun first, in 1908, and the rest of the row, Nos. 589-603, was begun in 1909. No. 627 is 5 feet wider than the twenty-foot width which prevails for the rest of the row but is stylistically a part of it. By contrast with the houses across the street, this neo-Italian Renaissance row presents a remarkably uniform appearance. The houses are all three stories high, with full-height bays set to the left of the doorways above relatively low basements. They are all approached by L-shaped stoops, with the exception of the end house, No. 589, which has a straight stoop and a square bay brought forward to meet the building line of the apartment house to the west. The roof cornices, which follow the profiles of the bays, are carried on console brackets, with dentils, and have sheetmetal friezes of embossed ornament below them. At the left side of the bays there are brackets, which make the slight roofline transition from higher to lower, following the downward slope of the street away from the Park.

A subtle variety has been introduced into the western half of the row, Nos. 589-603: No. 589, with a limestone front, has a square bay: Nos. 591, 593, 599 and 601 have limestone fronts with curved bays; and Nos. 595-597 and 603 have brownstone fronts with three-sided bays. The eastern half of the row, Nos. 605-627, is impressive in its uniformity, for all the houses are of limestone with curved bays. In Nos. 605-625, the only variation occurs in the enframements of the doorways, where a low-arched pediment, above the molding of the door frame, is alternated with an Italian Renaissance entablature carried on pilasters. Handsome bands of floral ornament appear in the bays between the first and second floor windows and individual ornamental panels are set below the three windows at first and third floors. The large house at the east end of the row, No. 627, has a wider bay with curved corners and is rusticated at the first floor. The doorway repeats the theme, with rusticated pilasters supporting the only triangular pediment in the row. The same pattern of ornament is followed in Nos. 591-603, but No. 589 has blind arches filled with ornament above the first floor windows and door.

(No. 629 has been omitted from the street numbering system.)

Three handsome individually designed townhouses adjoin the row to the east. No. 631 is brought forward and provides an effective termination for the long row to the west. This remarkably handsome French Beaux Arts residence was begun for Charles Meads in 1909 and was designed by Brooklyn architect J. Garfield Kennedy. It has quoins and a low rusticated basement, and, like the row it adjoins, is of limestone. At the first floor, three arches separated by Ionic columns provide openings for the front door at the left and for two casement windows. Glass transoms fill the arches set above arched transom bars. Under the windows are low balustrades. The columns between the windows are crowned by a low entablature, from the center of which springs a richly carved corbel block that receives the amplitude of a curved central oriel at the second floor. This oriel is crowned by a low balustrade set in front of a glazed loggia, which has two Ionic columns and a crossetted enframement. The wide eaves, carried on three brackets, display a

series of evenly spaced beam ends. Refreshing in this design is the use of windows as a central motif, leaving wide expanses of wall on either side and above them. The projecting west wall has two small arched windows, which face down the block overlooking the front yards of the row to the west. A high wrought iron yard railing, with openwork posts, encloses the areaway.

No. 633 is a handsome neo-Federal townhouse altered in the 1920s. Symmetry prevails in this red brick building, with white accents of stone provided by horizontal band courses, window sills, keystones and the columns of a central porch. This porch shelters the entry and is surmounted by a wrought iron railing, at second floor level, where three full-height arched windows signalize the parlor floor. Above these, by contrast, are three small double-hung windows, set just below a brick parapet. Entered a little above street level, the porch is flanked, on either side, by a high wrought iron fence enclosing the areaways.

No. 635, a four-story residence built in 1908-09, repeats the central window-scheme of No. 631 but has an individual style, while using conventional ornament. Again it is symmetrical the limestone first floor and its cornice form a basically horizontal accent, which contrasts with the upsweep of the freestanding columns flanking the central entrance and supporting a wide,shallow bay window above. The windows above the oriel are carried up in the same material and are also enframed by brick walls on either side. Three individual windows at the top floor are crowned by a cornice and a low sheetmetal balustrade at the roof. A blank sidewall adjoins the spacious yard of the house next door and forms the visual termination of the blockfront, since the corner house is set well back from Second Street.

No. 649 is the yard side of the mansion described under No. 53 Prospect Park West.

* * *

THIRD STREET

THIRD STREET Between Seventh & Eighth Avenues

This wide, tree-lined street has a row of ornate limestone houses with curved bays on the south side, while the north side is dominated by high-stooped brownstones. An unusual feature here is the long sequence of brownstone retaining walls surmounted by low wrought iron fences. A long Tudor style row on the south side and a trio of neo-Federal houses on the north are absorbed into the dominant rows of houses. This combination of styles creates an atmosphere of dignified diversity.

SOUTH SIDE (Nos. 516-562)

(The corner apartment house on Seventh Avenue, and the three houses adjoining it, to the west of No. 516, are all outside of the Historic District.)

(Nos. 512-514 have been omitted from the street numbering system.)

Nos. 516-522 consist of four Tudor style houses of Flemish bond brickwork built in 1929 for owner J.H. Infanger. The architects were Slee & Bryson of Brooklyn. The center houses have paired arched doors in deep reveals, accented with limestone trim, and the windows of the first two floors all have limestone enframements keyed to the brickwork. Elliptically arched driveway entrances, with white keystones and impost blocks, are closed with ornamental wrought iron gates and lead to garages behind. Pointed gables with limestone copings rise in front of a steep slate roof, with the taller end gables emphasizing the unity of this row.

THIRD STREET Between Seventh & Eighth Avenues

The next eleven houses, Nos. 524-544, are of limestone and generally alternate in an ABAB pattern. They were designed in the neo-Italian Renaissance style by Brooklyn architect Axel S. Hedman and were begun in 1909 by the Morgan Construction Company. All have curved masonry bays running the full three-story height above low basements, with square-headed windows throughout. The swell of the bays is echoed in the roof cornices, imparting a gentle rhythm to the group. Type "A" has a square headed door flanked by engaged columns or pilasters supporting an entablature. Type "B" is more ornate, with a blind arch over the door supported on pilasters and a cartouche in the tympanum. They are all approached by L-shaped stoops with carved wing-walls and inverted console brackets. The sheetmetal friezes of the roof cornices, decorated with swags and foliate ornament at alternate houses, carry out the stylistic theme.

Nos. 546-560. This row of eight elegant three-story limestone residences was begun in 1909. Nos. 546-552 were designed by E. Carlson for owner Henry A. Bade, and Nos. 554-560 were built by owner-architects Eisenla and Carlson. They are interesting examples of an amalgam of styles, derived principally from Italian Renaissance forms. The majority of the basements are of brownstone, and all the doorways are approached by low, L-shaped limestone stoops with carved ornament. Nos. 546, 550, and 554 have two-story projecting bays. No. 558 has a shallow bay beginning at the second story, while No. 560 has an oriel at the second story. The variety in treatment is seen principally in the handsome individually designed doorways and at the roofs. The doorways are square-headed, round or ogee-arched. Some are very simply handled, while others are enriched with decorative carved enframements or engaged columns. Crenelation appears at Nos. 554 and 560; mini-roofs with tiles, carried on brackets are at Nos. 546 and 550· and simple bracketed cornices surmount Nos. 548, 552, 556, and 558.

The south rows of houses end with a single, high, angular brownstone, No. 562, which is approached by a straight stoop. It has a three-sided bay extending full height. The house is basically classical in character, with some Romanesque Revival detail.

(The apartment house at the corner of Eighth Avenue, to the east of No. 562, is outside of the Historic District.)

NORTH SIDE (Nos. 509-571)

(The corner apartment house and the three houses adjoining it, to the west of No. 509, are all outside of the Historic District.)

No. 509 was built in 1892 by owner-builder Julius Anderson and designed by architect Lewis Anderson, as part of a four-house row, of which No. 509 is the only one within the boundaries of the Historic District. It is basically late Romanesque Revival, with retardataire ornamental details from the neo-Grec. The L-shaped stoop rises to a rectangular doorway crowned by a cornice slab carried on stone brackets. Square-headed windows are set flat in the flush brownstone wall, which is varied by rough-faced stone band and sill courses. This house is crowned by a bracketed, neo-Grec wood cornice.

The next group of five three-story brownstone houses, Nos. 511-519, was begun by Brooklyn owner-architect E.H. Mowbrey in 1889 and displays an interesting combination of neo-Grec and Queen Anne detail. The shallow rectangular bays, beginning at the second story, are reflected in the profile of the Queen Anne sheetmetal roof cornices. The bays are carried on foliate brackets. The deeply recessed doorways and the arched parlor floor windows, with stained glass fanlights, lend dignity to these houses. Several of the upper floor windows still retain their borders of small square lights, so typical of the Queen Anne style. An unusual feature is the tooling at the joints of the basement stonework.

Nos. 521-529 have the same bay scheme at the upper two floors as the houses to the west. The windows of the first and second stories and the doorways are segmental-arched, with graceful stained glass transoms above the doors. Massive L-shaped stoops sweep up to the doorways, guarded by extraordinary stone griffons.

THIRD STREET Between Seventh & Eighth Avenues

The brackets above the parlor floor windows, supporting the bays, are carved with fantastic and varied heads. A band of neo-Grec ornament appears beneath the sills of the third floor windows, and the cornice is detailed with arches supported on brackets, typical of the Queen Anne style.

Nos 531-539 are similar to the houses to the west. Slightly projecting bays appear at the upper two stories. There is carved neo-Grec stonework on the bays and on the stone corbels which support them. The windows of the first and second stories and the doorways are segmental-arched. The doorways, which retain their stained glass transoms, are flanked by Romanesque Revival columns, which support elongated brackets beneath the cornice slabs. The L-shaped stoops are massive with solid wing-walls and stone newels with tapered tops. A basement entrance has been provided at No. 533. Beginning with this row, low stone walls topped by wrought ironwork enclose the front yards through No. 539.

Nos. 541-559, begun in 1892 by Brooklyn owner-architect William Flanagan, consists of ten angular neo-classical houses, with three-sided masonry bays running full height. The basements and L-shaped stoops are of rough-faced brownstone with Romanesque Revival carving. The facades are of smooth ashlar with horizontal moldings above the windows. The main decorative elements are the stained glass transoms above the parlor floor windows in the bays, the carved cornices above the door frames and the boldly profiled roof cornices.

(No 561 has been omitted from the street numbering system.)

At the eastern end of the street, Nos. 563-567 comprise a trio of red brick and stucco duplexes in an ABA arrangement and may be characterized as neo-Federal in style. They were begun in 1913 for Brooklyn owner Charles Neergaard and were designed by the well-known Manhattan architect, Aymar Embury II. They have arched doors and windows with leaded fanlights at the stuccoed first floors. The upper floors are of red brick, with three-sided sheetmetal oriels at the second floors of the end buildings. Triple windows are the principal features at the third floors. A fourth story attic rises above a sheetmetal cornice, and a balustraded parapet crowns the buildings. Low, straight stoops with wrought iron handrailings lead up to the entrance doors.

No. 569-571, the corner house, is described under No. 234 Eighth Avenue.

THIRD STREET Between Eighth Avenue & Prospect Park West

The character of this spacious tree-lined street, leading up to the Lion Gate entrance to Prospect Park, is unique in the Historic District. On both sides of the street, residential rows with deep front yards are further set back from the street by exceptionally wide sidewalks. The north side displays an interesting combination of late 19th century houses, mostly of limestone, in contrast to the long 20th century brick row on the south side. The street slopes gently downward from the Park entrance, and the roof cornices are stepped down to accord with it The houses present generally flush facades to the street, with only minor projections producing an overall effect of serenity.

SOUTH SIDE (Nos. 592-634A)

(The corner apartment house, to the west of No. 592, is outside of the Historic District.)

(Nos. 536-590 have been omitted from the street numbering system.)

Nos. 592-596. These three houses were built as one-family dwellings in contrast to the prevailing four-story duplexes of the rest of this blockfront. The houses are arranged in an ABA pattern, with projecting two-story bays enframing the group. The brickwork is handled masterfully, with Flemish bond at the first floors,

THIRD STREET Between Eighth Avenue & Prospect Park West

and, at the upper floors, dark headers which form an over-all diamond pattern in the walls. Recessed pointed arches surmount the doors and windows at the first floor, while the roof gables are derived from the Jacobean.

Nos. 598-634A is a long row of remarkably uniform two-family duplexes, built in 1910 by the Kings and Westchester Land Company of Brooklyn. It was designed by the architectural firm of Mann & MacNeille, which accounts for its unity of appearance, as does the uniform use of light brown brick. Variety is introduced through the use of ornamental patterns in darker brick, shallow sheetmetal bay windows, and the treatment of the roofs. Many of the windows are grouped in multiples of three or four, and are varied by small leaded panes in the transoms. The simple entrances are approached by low concrete steps flanked by brick wingwalls with limestone caps. Stylistically, this row is a reflection of the best English work of the period.

Nos. 598-600 and Nos. 608-610 are identical units, which, like Nos. 592-596, are crisscrossed by diamond patterns of dark brown projecting brick headers. Both units were begun in 1910. The first floor door and window openings are made visually uniform by the surmounting row of blind pointed arches inlaid with blue tile lozenges. Central yellow tile crosses enliven the facades, which are topped by simple brick parapets.

Nos. 602-606. These brick houses, also begun in 1910, are very simply detailed and have projecting oriels at the third floor level. Their steep red tile roofs each have two dormer windows.

Nos. 612-634A. This long portion of the row, begun in 1909, is also of patterned brick. It gains individuality through the introduction of steep mansard gables, pierced by dormers and crowned by finials, at Nos. 616/616A, 622/622A, and 630/630A. Ornamental sheetmetal parapets unify these dwellings, as do the stone sills at the first floor windows, and the continuous horizontal stone band courses above the first floors. Rectilinear bay windows appear at the third floors of many of these houses replacing conventional triple or quadruple windows.

(The corner apartment building on Prospect Park West, to the east of No. 634A, is outside of the Historic District.)

NORTH SIDE (Nos. 581-631)

(The corner apartment house, to the west of No. 581, is outside of the Historic District.)

Nos. 581-601. This impressive row of eleven neo-Italian Renaissance limestone residences was begun in 1911 for the Prosar Realty Co. and was designed by the architectural firm of Eisenla & Carlson, which was active on other streets within the District. The low brownstone retaining walls with low wrought iron railings separating the front yards from the street lend unity to this row. The houses are symmetrically arranged, making an alternating ABAB sequence. Type "A", the more severe of the two designs, has a rectangular doorway flanked by unfluted Ionic pilasters supporting an entablature, the cornice of which is extended over the adjoining triple window. The type "A" houses have asymmetrically placed windows at the second and third stories and are crowned by a modillioned sheetmetal cornice. Type "B", which is more ornate, features a richly enframed arched doorway, echoed by three arched windows at the top floor; a small oval stained glass window with four keystones, at the second floor, draws attention to the doorway below. Crowning the type "B" houses is a short but steep red tile roof-front, carried on brackets; the ornament consists of heraldic emblems and floral arabesques in panels and at the window enframements.

Nos. 603-607 is an interesting group of three brick dwellings. It is basically late Romanesque Revival in style with some neo-Renaissance details. The Romanesque Revival features are concentrated at the first and third floors and the neo-Renaissance detail at the second story. Characteristic of the Romanesque Re-

vival is the varied color scheme all the houses have gray rough-faced brick at basement level, and limestone stoops and trim; Nos. 603 and 607 have gray rough-faced brick banded horizontally through orange brick at the first floor and have white terra cotta ornament. No. 605 has a green copper oriel at the second floor The deeply revealed arched second story windows of Nos. 603 and 607 are crowned by an entablature with ornate cornice. No. 605 repeats the Romanesque theme in its arched doorway and also at the top floor glazed loggia, where slender columns with broad corbels support the lintel. At this house, a bold copper roof cornice carried on console brackets complements the richly ornamented copper oriel, which is topped with a red tile hipped roof at the second floor. All three houses have stained glass in the transoms of the second story windows, and all have straight stoops with carved Romanesque detail.

(No. 609 has been omitted from the street numbering system)

No. 611 was begun in 1889 and designed by Horace G. Knapp for Jose Maseras. It is a fine Queen Anne townhouse, with smooth walls at the parlor floor and brick at the upper stories. Asymmetrical in design, it is replete with terra cotta panels, classical heads, arch spandrels and keystones. Especially interesting are the arched loggia at the second floor and the small central pediment carried on pilasters in front of the ornamented roof parapet. In keeping with the style, all the decorative motifs are derived from a Renaissance vocabulary.

(No. 613 has been omitted from the street numbering system.)

One of the most imposing houses on the block is No. 615, a carefully scaled neo-Georgian residence of beige Roman brick accented with limestone; it was begun by Brooklyn owner-architect Peter J. Collins in 1900. A striking feature of this residence is the second floor Palladian window, with shell motif in the blind arch. This window opens upon a stone balcony with balustrade, supported on deep horizontal foliate console brackets. Above the first floor, the ends of the facade are defined by Ionic pilasters rising two stories from a Greek fret bandcourse to a roof cornice studded with lions' heads. An L-shaped stoop leads up to the simple rectangular doorway, with a handsome Federal style inner doorway.

Nos. 617-631. The street terminates at the east end with a splendid row of eight neo-Renaissance houses, with L-shaped carved brownstone stoops and low rusticated basements. It was designed by Axel S. Hedman in an ABCACDAB sequence for the Prospect Park West Realty Co. and built in 1910. Type "A" has a rope molding around the first floor openings and paired three-sided oriels set into segmental arches at the second floor. Type "B" has low-arched openings at the first floor topped by a cornice supporting a shallow three-sided bay at the second story, which, in turn, supports the engaged columns flanking the central third-story window. One of the most charming features of the row appears here in the arched Beaux Arts windows and door of the first floor. The type "C" facade has rectangular doors and windows and a rusticated parlor floor, from which four fluted Corinthian columns rise two stories to a modillioned metal cornice. Type "D", the only one of its kind in the row, is French Renaissance in inspiration. Above the segmental-arched doorway is a foliate panel, which is carried over as a bandcourse separating the two floors of a shallow curved bay. The roof cornice is carried on console brackets profiled by dentils, an unusual feature.

(The corner apartment house with deep rear lot, to the east of No. 631, is outside of the Historic District.)

* * *

FOURTH STREET

FOURTH STREET Between Seventh & Eighth Avenues

In contrast to the unified facades and straight cornice lines of the park block, the houses on this street are of various materials and display a wide variety of features, including picturesque roofs, dormer windows and a fine circular tower crowned by a tall octagonal roof terminating the eastern end of the north side. This variety is indicative of turn-of-the-century efforts to humanize the urban scene.

SOUTH SIDE (Nos. 486-504)

(The John Jay High School with its playground at the east end, adjoining No. 486 to the west, is outside of the Historic District.)

No. 486 is a four-story limestone apartment house which is neo-Classical in style. It has an Ionic entrance porch surmounted by a low balustrade, full-height swell-front bays at either side, and a sheetmetal cornice carried on console brackets, with swags decorating the fascia below it.

Nos. 488-492 consist of three houses designed as a group. They were begun in 1892 for Thomas L. Leeming and were designed by the noted architectural firm of Heins & LaFarge, which won the competition for the Cathedral of St. John the Divine in Manhattan. The design represents the renewed interest in our Colonial heritage which occurred in the 1890s. The buildings are Georgian in style and have somewhat more robust detail than was to be found in the earlier Queen Anne style. Nonetheless, there are features reminiscent of the Romanesque Revival: the two-story bays, the use of Roman brick and the horizontal stone band course above the first floor windows and doors. The Georgian features are the small dormers with broken pediments, the larger gabled dormers, featuring Palladian windows, a large central Palladian window at the second story of No. 490, and the arched doorways with fan lights. Two small oval windows, each with four keystones (at top, bottom, and sides), are placed above the arched doorways and lend emphasis to them. The low basement is of limestone, and the doors are approached by straight stoops with stone wing-walls. A minor note of asymmetry is achieved by the bays at the ends, curved at No. 488 and three-sided at No. 492.

Nos. 494-504 is a row of six severely neo-Classical townhouses which are of brick with limestone trim. The off-center entrance doors are enframed by pilasters supporting ornamented entablatures, and all are approached by straight stoops with stone wing-walls. The triple windows of the second and third floors have common stone enframements, with stone spandrel panels between them. The roof cornices with dentils are stepped down at each house and are supported on end brackets. Variety is achieved through the use of gray brick at the two center houses and red brick at the flanking ones.

(The corner apartment house on Eighth Avenue, to the east of No. 504, is outside of the Historic District.)

NORTH SIDE (Nos. 465-513)

(The corner apartment house on Seventh Avenue, to the west of No. 465, is outside of the Historic District.)

Nos. 465-473 at the west end of the block are three wide walk-up apartment houses of limestone, begun in 1904 for Thomas Corrigan and William H. Johnston and designed by Brooklyn architect Thomas Bennett. These four-story houses are of neo-Classical design and have Ionic porches crowned by balustrades. The fascias of the sheetmetal roof cornices are decorated with swags. With their full-height swell-front bays, these houses provide an undulating rhythm in contrast to the flush faced rows to the east.

FOURTH STREET Between Seventh & Eighth Avenues

Nos. 475-483 is a row of five houses which have a sober character in contrast to the more picturesque houses in the eastern half of the block. They were begun in 1895 by the owner F. H. Mowbray, a Brooklyn mason, and were designed by Brooklyn architect Walter M. Coats They have flush, basically neo-Italian Renaissance facades, with small-scale moldings enframing the triple windows of the first and second floors. By contrast, the three third floor windows at each house are round-arched and set beneath sheetmetal roof cornices with wreaths and swags. The doorways are richly enframed at their upper portions and are approached by high stoops with monolithic pierced stone wing-walls. In this row the two end houses, faced with brownstone, contrast with the center houses, faced with a light-colored stone.

Nos. 485-493. This row of five houses, Romanesque Revival in character, is of an unusual design, so simplified as to represent a kind of proto-Modern style. Similarly designed houses appear on the north side of Second Street between Seventh and Eighth Avenues The row was begun in 1891 by owner-architect R. von Graff of Brooklyn. These houses are all of an orange-colored Roman brick similar to that used on many other houses in the District. The facades are pared down to barest essentials without applied ornament, and have brick arches, which are round, segmental or elliptical and are formed by concentric rows of brick headers. The steep roofs, with wide dormer windows, end alternately with shallow corbel tables and with outswept eaves carried on end brackets. The original Spanish tile roof survives at No. 485. The tall straight stoops with masonry wing-walls have been replaced by basement entrances at Nos. 491 and 493.

Nos. 495-503 This row of five houses was built in 1891 for Allan Bros , Brooklyn owner-architects. These houses are also of orange-colored brick and have a pattern of gables alternating with broad shed-roofed dormers, a scheme which was continued in the row adjoining them to the east Here the gables, with stepped sides, are truncated and are surmounted by sheetmetal roofs crowned by ornamental friezes. The oriels beneath them have hipped roofs and are carried on corbels The details are generally Romanesque Revival in style, with brownstone lintels, corbels and transom bars extending the width of Nos. 497 and 501. The handsome original single doors, approached by high stoops, remain at Nos. 495 and 503.

Nos. 505-511 These four basically Romanesque Revival houses, which form a short but very coherent row, were built in 1892, also for owner-architects Allan Bros. of Brooklyn They offer an interesting contrast in both design and materials to the row to the west and to No. 513, the single townhouse with tower, to the east. Wide dormers alternate with gables, one of which still displays its original triple window, with an arch above the mullions of the central window. No 507 retains its original tile roof All the houses are of gray-colored brick with alternating narrow stone bands of smooth texture and wide bands of rough-faced brick Molded brick lends textural interest at the basements and at the gables, where it is laid in chevron pattern The first floor windows are square-headed in the houses with dormers and arched in the gabled houses several of the windows retain their original stained glass transoms. The entrance doors are directly approached by limestone stoops with solid wing-walls.

No. 513. The last building in the blockfront is a single town house of distinctive design, a type which often terminates rows Despite its individuality, No. 513 was actually built in 1892 by Allan Bros., as a part of the neighboring row to the west. Almost the entire front of this Romanesque Revival house is composed of one large full-height tower, constructed entirely of brick headers. The entrance porch and a balcony above are tucked back into the space between the tower and a projecting wing-wall at the west side. The main roof sweeps down past the tower to shelter the second floor balcony and has a delightful little semicircular dormer set at mid-height. The brick walls are of a soft orange color, with brownstone trim that is quite close in color to the brickwork. Handsomely carved bands of stone form lintels for the first and second story windows of the tower and are carried out over the entrance porch and the balcony above it A similar band of stone at the top of the tower is corbelled in such a manner as to make the transition from its cylindrical shape to the polygonal shape of the high tower roof. This roof is of tile and is capped by a low finial. This house is an excellent example of the freedom of Romanesque Revival architecture, a striking asymmetrical composition on a relatively narrow lot.

FOURTH STREET Between Seventh & Eighth Avenues

(The corner apartment house on Eighth Avenue, to the east of No. 513, is outside of the Historic District.)

FOURTH STREET Between Eighth Avenue & Prospect Park West

The unique and effective composition of the park block of Fourth Street results from the careful handling of the rows lining both sides of the street. These two opposing rows of three-story residences were designed by the same architect over a two year period in the early 1900s. They vary subtly in detail but were subject to a definite set of design controls. These controls and the amenities they produce include: setting the houses back fifteen feet from the sidewalk and enframing the rows by projecting the end houses, thereby making a smooth transition to the neighboring building lines; raising the front yards with limestone retaining walls, thus minimizing the apparent height of the basements; grouping the houses into units of three with regard to yard and cornice levels, thereby producing an effect of restful serenity, as opposed to those rows where breaks in height occur at every house. The generally flush facades of limestone, in the north row, are only interrupted by a few rectangular oriels and two-story bays and by the curved bay of the end house as an enframing element. The ornament on both sides of the street, borrowed from Classical, Romanesque and French Renaissance sources, has a generally consistent character, and the varied shapes of the openings are repeated in such a manner as to deemphasize the individual house while lending interest to the rows.

SOUTH SIDE (Nos. 528-598)

(The corner apartment house on Eighth Avenue, just west of No. 528, is outside of the Historic District.)

Nos. 528-534 are, except for a garage at the back, empty lots. The four townhouses which stood here were demolished by 1939. To date there are no plans for these sites, which present a challenge to the area and are a potential asset if properly developed.

Nos. 536-584. (Nos. 542 and 570 are missing from the street numbering system.) This row of twenty-three houses once included the four houses which were demolished to the west (Nos. 528-534). They were begun in 1907 by owner-builder Arthur Singer and were designed by Brooklyn architect Arthur R. Koch. The architectural design treats the row in groups of three with the design control advantages mentioned above. The symmetry of the block front revolves about No. 556 which was the center house when the row consisted of twenty-seven houses. Two characteristics distinguish this long row from the otherwise similar one facing it. Horizontally banded stonework and rustication extend across the first floor fronts of several of the houses giving them a bolder relief, and, presumably because of its length, this row was varied through the use of brownstone, as contrasted with limestone, for the nine central houses of the original twenty-seven.

The fronts share some interesting features with the houses opposite, such as copper-clad second floor oriels, bay leaf garlanded arches above some of the first floor windows and doors, and two-story three-sided bays displaying unusual foliate ornament set vertically above dwarf pilasters at the second floor. A special feature, to be found only at the south side of the street, is a series of glazed third floor loggias consisting of three windows separated by Byzantine columns at Nos. 548, 556, 564 and 578. Another special feature is the small Palladian window set in a handsome rusticated wall at the first floor of No. 556, which was formerly the center of the row. On this side of the street, the survival of Romanesque Revival features is indicated by the use of brownstone, the triple window loggias at the third floors and the more general use of stone transom bars at the first floor windows.

No. 586 was begun in 1909 for owner Otto Singer, and was designed by Arthur R. Koch, also the architect of the long row built two years earlier to the west of this house. This imposing limestone faced residence harmonizes with the neighboring row, despite its more elaborate ornamentation. A wealth of French Renaissance detail at doorway, roof cornice and bay enlivens the facade, while the two-story bay effectively terminates the row.

FOURTH STREET Between Eighth Avenue & Prospect Park West

The corner apartment house is described under No. 86 Prospect Park West.

NORTH SIDE (Nos. 539-597)

(The corner apartment house, to the west of No. 539, is outside of the Historic District.)

Nos. 539-561 is a row of six four-story neo-Georgian apartment houses, built in a uniform style from plans of 1905 by Brooklyn architect, Thomas Bennett; Nos. 539-551 were built for H.B. May and Nos. 557-561 were built for Albert C. Hessel. They are all approached by low stoops and have porches supported on columns, some of which are crowned by low balustrades. Sheetmetal cornices carried on console brackets, with friezes ornamented by swags, are the same for all six apartments. The facades are enlivened and given rhythmical cadence through the use of full-height swell-front bays, one on each side of the central entrance porch. These bays are Federal style in origin, although the buildings are basically Georgian in their detail. Variety is achieved by treating the four end buildings with quoins and splayed lintels with keystones; the two central buildings have simple rectangular lintels except at the top floors. Changes in materials, and brick colors introduced at random, lend further interest to this otherwise uniform row. Basically, the houses are of brick, with the exception of No. 547, which is all of limestone, and the first floor of No. 551, which is also of limestone.

Nos. 565-597. (No. 581 has been omitted from the street numbering system.) This handsome row of sixteen townhouses was begun in 1908 by owner-builder Otto Singer and was designed by Brooklyn architect Arthur R. Koch, who designed the similar row on the opposite side of the street. Like those houses on the south side, this row also enjoyed the design controls outlined in the introduction. Several different types of facades are distributed more or less symmetrically about the center house, No. 583, with the houses to the east having the front doors on the left side and those to the west having them on the right. Variations in the design of the roof cornices lend interest to the row, as do the two-story bays, oriels and round arches of some of the doors and windows at the first floors, similar to those across the street. The glazed loggia theme recurs at the second floors of Nos. 573 and 591, but is executed here in the neo-Classical style, with columns between the windows displaying Composite capitals. The basement walls are of rough-faced masonry like those across the street, some of them have smooth-faced flat arches, with splayed stones stepped up at their tops to meet the high foliate keystones at the center, some of which are crowned by fanciful masques. At both ends of the row, the last two houses are projected forward, with diagonal walls, to make the transition to the building lines of the adjoining apartment houses. This design makes possible deep yards in front of the row of houses. The end house to the west, No. 565, is exceptionally narrow (14'-0" wide), but, with its round-arched door and window at the first floor, makes an effective terminal feature despite its small size.

(The corner apartment house, east of No. 597, is outside of the Historic District.)

* * *

FIFTH STREET

FIFTH STREET Between Eighth Avenue & Prospect Park West

Here the street presents a remarkably uniform quality, despite minor variations of detail. The north side reflects the enthusiasm for all-white neo-Classical buildings that was inspired by the Chicago Fair of 1893. The south side of the street is made up of two rows, with neo-Georgian apartment houses to the west and Romanesque Revival houses to the east. They display an interesting range of colors and materials. The two easternmost houses in the rows, on opposite sides of the street, form a visual link with their similar tower-like bays and provide effective terminations to the handsome rows.

SOUTH SIDE (Nos. 550-612)

No. 550. This is the long side of the corner apartment house, which is described under No. 501 Eighth Avenue.

Nos. 564-580 is a row of nine four-family apartments designed to resemble individually owned town houses. It was built in 1910 for owners Nathan and Leon N. Levy and was designed by William Debus. The houses are treated in groups of threes, with the outer two buildings having full-height bays, while the central building is flush-fronted. The style is basically neo-Georgian, with certain minor modifications of detail lending interest and coherence to the basic scheme, an ABC, ABC, ABC pattern. All of the houses are brick above limestone basements and first floors, with low straight stoops approaching the doorways. Type "A" has a full-height, three-sided bay. There are arched windows in the rusticated first floor; garlanded pediments surmount those of the second floor and the windows of the upper stories have keystones. Type "B" is flush-faced and has arched pediments above the doorways and blind-arched windows at the third floor. This is the only type in the row which has a deeply projecting cornice carried on console brackets. Type "C" has a rusticated first floor and a full-height curved bay with handsomely enframed and pedimented windows at the second floor. The brickwork is varied from red at type "C" to buff colored at types "A" and "B".

No. 582 (No. 582-584) is a four-story apartment house standing on the site of a two-story brick stable, which belonged to the Litchfield estate and was demolished in 1904. The building has limestone quoins and a limestone rusticated first floor, with brick above. A swell-front bay extends full-height.

Nos. 586-608. This row of twelve three-story Romanesque Revival townhouses was begun in 1892 for John A. Bliss and was designed by Brooklyn architect Magnus Dahlander, who also worked in the Stuyvesant Heights area. The design pattern is quite subtle. Full-height curved bays flank the two central flush-fronted houses and also terminate the ends of the row. All the intermediate houses are flush-fronted. This establishes a symmetry, within which the fenestration and details are varied at random, with each house having its own clearly defined cornice of individual design. Nos. 586, 594 and 600, with curved full-height bays, are quite similar to each other in design, as are Nos. 588 and 592, with their flush fronts and regular fenestration. Nos. 590 and 604 are notable for their two very large arched windows at the top floors, while Nos. 602 and 606 are the antithesis in design, with four high, narrow windows at their top floors and arches at the first. Horizontal bandcourses, rough-faced stone basements, stone transom bars, and arched and corbelled windows are among the many Romanesque Revival characteristics of this row. The masonry includes combinations of rough-faced limestone, brownstone and Roman brick. Of particular interest is the convex rustication used at the parlor floors of Nos. 588 and 592, splayed in form at the segmental arches above the parlor floor windows. No. 608, the end house, although built with the row, is a variant in design from the other townhouses. At the east wall there is a handsome shallow bay window crowned by a conical roof. A small garage is located on the lot adjoining the stoop to the east.

No. 612, the corner house, is described under No. 94 Prospect Park West. It has a large open yard behind it, adjoining No. 608.

FIFTH STREET Between Eighth Avenue & Prospect Park West

NORTH SIDE (Nos. 557-607)

(The corner property, to the west of No. 557, is outside of the Historic District; it was the site of a six-story elevator apartment house, which was recently razed.)

Nos. 557-579. This row of twelve interesting townhouses was built in 1903-04 by owner-builder Lane & Yeandle and was designed by Manhattan architect Woodruff Luning. The houses were all designed with tile roofs, some of which have been replaced by other roofing materials, and high rusticated basements. There is a wide range of design in this row. Nos. 567, 569 and 579 are quite different from the rest of the row. These three have English basements, entered at street level, in contrast to most of the other houses, which have stoops. At Nos. 567, 569 and 579, an arched doorway is emphasized by rusticated stonework and forms a visual part of the wide three-sided bay which extends upward to provide a balustraded deck for the fourth story. The bay windows with stone mullions at each floor are reminiscent of Tudor architecture. The fourth story has a triple window behind the balustrade placed on the bay. These houses are crowned by low parapets in lieu of cornices. Flanking the pair of central houses, Nos. 567 and 569, are two neo-Classical houses, Nos. 565 and 571. They are flush-fronted, with the exception of centrally placed curve-sided oriels. This house type appears again next to the end houses, at Nos. 577 and 559, of which No. 559 gives the best idea of their original appearance. Set between these neo-Classical houses are two pairs of handsome brownstones: Nos. 561 and 563, 573 and 575. With their high L-shaped stoops and bracketed cornices, they seem to belong to an earlier period than this turn-of-the-century row. However, "broken" pediments above the doorways, and classical swags under the second floor windows provide the clue to their actual dates. They have full-height, three-sided bays, reflected at the cornice line. The house at the western end of the row, No. 557, has a rectangular projecting bay interlocked with an arched entrance porch. Handsome triple windows in the front of the bay lend dignity to this neo-Classical house.

Nos. 581-607 is a severely neo-Classical row of fourteen three-story townhouses built in 1907-08 by owner-builder Eli Bishop of 20 Halsey Street and designed by Axel Hedman, a Brooklyn architect who also did work in the Stuyvesant Heights area. An undulating classical cornice with swags is the reflection of the full-height bays which appear at every house. Half of the bays are three-sided, the other half curved, as at Nos. 583, 589, 593, 595, 599, 605 and 607, in a more or less symmetrical arrangement. A rusticated first floor extends the length of this limestone row, and all the houses are approached by straight flights of steps leading into small front terraces, which extend the width of the houses. These terraces are all surrounded by low walls and are a most inviting feature. The houses are stepped down at the cornice-line in pairs, and this system of levels is also carried out at the terraces. Ornament has been used sparingly: it is most to be noted above the first floor door and window heads and in small panels at the front face of the three-sided bays, between the second and third floor windows. The end house, No. 607, has a conical roof surmounting the bay. This tower-like element provides a visual termination for the row.

No. 607A, on the corner, is one of a row of apartment houses and is described under No. 92 Prospect Park West.

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SIXTH STREET

SIXTH STREET Between Eighth Avenue & Prospect Park West

The general uniformity of this pleasant residential street, with its one-family dwellings and small apartment houses, is given interest by round and three-sided bays and by many high L-shaped stoops. The overall effect is one of brightness, due to the general use of limestone and light-colored brick. The classicism of these limestone houses is indicative of the influence exerted by the "Great White City", the Chicago Exposition of 1893.

SOUTH SIDE (Nos. 590-638)

(The lots occupied by St. Saviour's (R.C.) Church, which is located on the corner of Eighth Avenue, and by the adjoining St. Saviour's School, west of No. 590, are outside of the Historic District.)

Nos. 590-598. These four-story eight family apartment houses were built in 1904-05 for J. Eugene Ryerson they were designed by Rooklyn architect Thomas Bennett. The original plans for No. 598 called for gas lighting--surprising at this late date. Converted to a convent for St. Saviour's in 1928, No. 590 now reveals the pleasant rhythm of its swell-front bays. The porches at the centers of these buildings have Ionic columns and are surmounted by wrought iron railings. Sheetmetal roof cornices, with console brackets and swags in the friezes, continue the neo-Classical theme. No. 598, on a narrower lot, has a different plan. Small paired windows are placed above the doorway at each of the upper floors.

Nos. 600-608 are five neo-Classical three-story residences which were built for the Prospect Park West Realty Company from 1909 designs by Brooklyn architect Axel Hedman. The verticality of the full-height curved bays at Nos. 600, 602 and 606 is accented by two-story grooved pilasters. Nos. 604 and 608 have only two-story bays. No. 600, the end house, has a boldly projected bay, which is flush with the line of the apartment house to the west. It curves in to meet the line of the row, which is set back to provide front yards. These houses are unified by a continuous classical cornice, supported on console brackets, and by their brownstone basements and L-shaped stoops. The carved ornament of the limestone walls varies from house to house. Of particular note are the bas-relief panels over the doors and central parlor floor windows and the scallop-shell motif over the entrance of No. 600.

Nos. 610-620 (No. 612 has been omitted from the street numbering system). This group of five three-story neo-Classical houses was built at the turn of the century. They are of limestone, with alternating rounded and three-sided full-height bays. The deep cornices are striking and make a bold profile against the sky as they follow the lines of the bays. There are carved classical panels set in wide bandcourses above the doors and windows of the first floors.

Nos. 624 and 626 (Nos. 622 and 628 have been omitted from the street numbering system). These houses were built in 1898-99 for Charles G. Peterson. They have two-story curved bays and basically stem from the Romanesque Revival tradition. However, they display an array of neo-Renaissance details in the stone trim set in light-colored brickwork at the first floor doors and windows, in the balusters above the bay at No. 626, and in the sheetmetal cornices supported on console brackets. The basements and the wing-walls of the L-shaped stoops are rusticated.

No. 630-638 is the large corner house described under No. 108 Prospect Park West.

NORTH SIDE (Nos. 543-627)

No. 543, the corner apartment house, is described under No. 519 Eighth Avenue.

SIXTH STREET Between Eighth Avenue & Prospect Park West.

Nos. 567 and 573 are two substantial apartment houses built in 1911 for Nathan Levy and designed by Brooklyn architect Jacob Debus. The limestone trim and red brick used here form a pleasing combination of materials. Noteworthy features at these two buildings are the large, scrolled, iron brackets supporting the cornices and the decorative iron railings on the fire escapes. Triple windows are set on either side of the central entrances at the limestone first floors. Similar windows are tied together vertically by a common limestone enframement at the second and third floors.

Nos. 575-575A to 583-583A were built in 1910-1911 for two-family occupancy. This group of five duplexes was built for Nathan and Leo Levy and designed by architect William Debus, except for Nos. 583-583A, which were built for Cyrus Rheims and were designed by Brooklyn architect M.L. Reiser. The row is given definition by the two end houses, with classical pilasters at the first floor and quoins at the second floor. At each of the five duplexes, separate street entrances have been provided at either side, to serve five two family units, the stoops are low and approach the entrances directly. Though severely simple in style, these houses show evidence of the Georgian tradition in the quoins, the brickwork, and the splayed flat arches above some of the windows. It is also apparent in the dormer windows at Nos. 577 and 581.

No. 585 is an eight-family brick apartment house dating from 1914. It was built for Isaac Seid and was designed by S. Millman & Son of Brooklyn. With its Spanish tile rooflet and stone insets in the parapet, it typifies much of the new domestic architecture of the turn of the century.

Nos. 587-593. These four houses were built in 1895-96 by owner-builder Augustus Hurd: two brownstones alternate with two limestone houses. They have high rusticated basements and L-shaped stoops of brownstone, which, with their rough-faced stone wing-walls, are derived from the Romanesque Revival style. The severe full-height, three-sided bays, and the swags in the friezes of the dentiled sheetmetal roof cornices, are the neo-Classical elements of these transitional houses.

Nos. 595-609. This row of eight houses, begun in 1900, was built by owner-builder John A. Bliss from designs of architect A.E. White the houses are late Romanesque Revival in style. They have alternating curved and three-sided two-story bays, and the limestone trim offers a subtle contrast to the yellow brick, giving the row a mellow effect. The houses with three-sided bays have stone transom bars at the first floor windows and splayed rock-faced flat arches at those on the second floors: small elaborately enframed windows are placed above the doorways. There are arched windows with stone transom bars at the top floors of alternating houses, and the roof cornices are varied in an alternating pattern. The entranceways have columns at each side supporting vertically placed console brackets, which, in turn, support the entablatures -- an unusual feature.

No. 627, the corner house, repeating the basic design of the one opposite it on the south side, has a swell-front bay at the back end of a wing which is one story lower than the rest of the house and faces the rear yard. These houses produce a handsome gateway effect as one enters the street from the park. This house is described under No. 107 Prospect Park West.

* * *

SEVENTH STREET

SEVENTH STREET Between Eighth Avenue & Prospect Park West

The park block of Seventh Street contains variously designed houses, which create a successful ensemble. The south side is remarkable for its groups of handsome Flemish Renaissance houses, with striking color variations and picturesque gables, which create bold profiles against the sky. The north side of the street, while less flamboyant, is nevertheless interesting. It has rows of sedate brownstones with bays, which contrast with a flush-faced row having considerable variety in its fenestration and detail.

SOUTH SIDE (Nos. 550-610)

(St. Saviour's (R.C.) School at the corner of Eighth Avenue, west of No. 550, is outside of the Historic District.)

Nos. 550-570 is a group of six eight-family neo-Georgian apartment houses. No. 550 was built for Jacob Friedman and Nos. 554 and 558 for the H.B. Hill Contracting Co. These three were designed by Brooklyn architect Frank S. Lowe and begun in 1905. Nos. 562, 566 and 570 were built at about the same time and were undoubtedly designed by the same architect. All the buildings are four stories high and are of brick, above rusticated limestone first floors. They are directly approached by low stoops set between wing-walls. Full-height swell-front bays produce an undulating rhythm at the cornice line.

No. 574 is "The Brunswick", an apartment house which was built at the turn of the century. It is neo-Renaissance in style, executed in cream-colored brick with stone trim. A stylish iron marquee shelters the central entranceway at street level and a two-sided bay, beginning at the second floor, rests on a broad corbel of carved stone. The limestone enframements of the second story windows have traditional classical "ears" and are surmounted by arched pediments. The copper roof cornice is quite deep and has an exquisite patina.

Nos. 576-598 is an interesting row of twelve three-story townhouses arranged in groups. This row was begun in 1903 for William B. Greenman and designed by the Manhattan architectural firm of Chappell & Bosworth, agents for architect R. Clarence Rupp. The end houses, two at the west and three at the east, have a sober dignity that contrasts well with the two elaborately designed central groups of gabled houses, which, in turn, flank a very simple single house. All the houses in the row are approached directly, except Nos. 594 and 598, which have L-shaped stoops. Nos. 576 and 578, the flat-roofed houses at the west end, have arched doors; No. 578 has an arched window and doorway at the first floor, with square-headed windows above. No. 576 has a full-height, three-sided bay alongside of an arched doorway, while No. 578 is flush-fronted, both are rusticated full-height, with brick above limestone. They share a simple classical cornice. The two groups of gabled houses, Nos. 580-584 to the west and Nos. 588-592 to the east, are identical in their basic elevations, with variations only in the detailing. In these groups of three, the outer houses have three-sided bays, with parapets at the third floor levels. The center house of each group has a handsome central oriel at the second floor. Their style is proclaimed by the elaborate Flemish Renaissance gables, which crown the fronts of the three houses. A strong pattern of horizontal stone bandcourses sets off the Roman brick to advantage. No. 586, the center house set between these two Flemish groups, makes a strong contrast, with its flat roof and straightforward neo-Georgian detail. Of the three houses at the eastern end of this row, Nos. 594 and 598 have three-sided stone bays with broad front faces. These bays are further emphasized by the pediments which crown them. The central house, No. 596, has a high stepped gable behind a two-story oriel, topmost section of which frames a handsome classical scallop shell.

(No. 600 has been omitted from the street numbering system.)

No. 602 is a deep narrow lot, and No. 610 is the corner apartment house with rear yard, which is described under No. 118 Prospect Park West.

SEVENTH STREET Between Eighth Avenue & Prospect Park West

NORTH SIDE (Nos. 553-627)

(The corner lot at Eighth Avenue, containing a house with garage, to the west of No. 553, is outside of the Historic District.)

Nos. 553-581. This long row of fifteen flush-fronted townhouses incorporates designs popular at the turn of the century. It is particularly noteworthy as an example of how architects, using a few house types and a variety of materials, lent interest to the cityscape. There are basically four different house designs, which appear at first glance to be intermingled quite at random. Upon closer inspection, a completely symmetrical central core may be discerned, centering around a pair of houses, Nos. 563 and 565, and extending out at either side to No. 557 on the west and No. 571 on the east. Outside of this core, except in the case of the two easternmost houses, which are completely different, some of the four basic house types appear quite at random. Although the basic house designs are quite distinct, the architect has varied the materials used for them, lending further interest; limestone and light and dark colored brick have been used for contrast. The houses are approached by high, straight stoops with limestone wing-walls, some of which are surmounted by iron handrailings. All of these houses have limestone basements.

Nos. 563 and 565, the two houses which form the center of the symmetrical core, have square-headed windows and, at the second floor, two small three-sided bay windows set in conventional window openings on corbeled sills. The roofs display gambrel roof lines with wide hip-roofed dormers, each of which has two windows. No. 565 retains its handsome original tile roof. On either side of these, appears a house type which has a strikingly large plate glass, arched window set next to an arched doorway at the first floor. These Romanesque Revival arches are ribbed and rest on carved impost blocks. At the second and third floors, triple windows are crowned by rooflets; the upper one is carried on beam-end outlookers. Flanking these, in turn, are houses of a severely rectilinear scheme, of brick above limestone first floors. At No. 559, paired windows are placed next to a doorway framed by pilasters and an entablature. The centrally located upper floor windows of Nos. 559 and 569 are triple and share a common limestone enframement; they have limestone panels between them. Overhanging roof cornices, with long panels beneath, are carried on end brackets. The two outermost houses of the symmetrical inner core, Nos. 557 and 571, are neo-Renaissance in style and have double windows set under elliptical arches beside arched doorways. These windows and doorways are set in rusticated limestone walls up to impost block level and have handsome stone voussoirs with keystones forming the arches, interlocked with the brickwork above them. The windows of the upper floors are enframed by limestone moldings, and the houses are crowned by dentilled roof cornices carried on end brackets. The two easternmost houses, Nos. 579 and 581, which differ in design from all the others, are very similar to each other at the upper floors; they have three-sided bays carried on corbels at the second floors and triple windows at the third. Their end-bracketed roof cornices are also quite similar. It is at the first floors that they differ. No. 579 is especially handsome, with a richly ornamented neo-Renaissance mask set in the tympanum of the broad window arch. This arch is enframed by evenly spaced blocks set in a molding. The same enframement appears at the arched doorway, which also has an ornate tympanum. The adjoining house, No. 581, has a double window, with small arched pediment centered above the lintel. The window is set to the left of a very ornately enframed doorway. The houses to the west of the inner core belong to the basic house types described above but are placed at random.

Nos. 583-603 is a long row of neo-Grec brownstone houses, with three-sided bays, built in 1888-89 for owner-architect Charles G. Peterson. The houses are all approached by high, straight stoops with wrought iron hand-railings and slender cast iron newel posts. In their ornamental roof cornices and door enframements, they show the influence of the neo-Grec style, even though they belong to a later period. As compared with their neighbors to the west, they have the appearance of dignified disapproving ancestors. Nos. 583-593, with full-height bays, are two and one-half stories high. At Nos. 589-593 there are fenestrated attics, where the

SEVENTH STREET Between Eighth Avenue & Prospect Park West.

windows are set in the fascia boards beneath the roof cornices. The engaged columns at the doorways support lintels with cornices. Above these, the panels beneath the second-floor windows form a visual continuity with the wide band courses above the parlor floor windows. Nos. 595-599 are quite similar but are three stories high, with three-sided bays which extend up to the third stories, at which level they are crowned with low cast iron crestings.

Nos. 605 and 607 were also built for owner-architect Charles G. Peterson, but in 1893. In their combination of gray-colored Roman brick and limestone, smooth and rough-faced, these houses herald the architectural character which the street was to assume at the turn of the century. The materials, the arched windows, the stone transom bars and the detail make these bold houses unmistakably Romanesque Revival in style.

No. 627 is a four-story corner house, described under No. 117 Prospect Park West.

* * *

EIGHTH STREET

EIGHTH STREET Between Eighth Avenue & Prospect Park West

This street has an airy open character due to the low houses on the south side. These row houses are, in their details, expressions of the wave of classicism and interest in the Renaissance which swept the country after the Chicago World's Fair of 1893. They are modest versions of this style, designed to fit the needs of the aspiring middle-class owner. With only one exception, the houses on the south side are of limestone. The north side, by contrast, presents and almost solid wall of four-story apartment houses. Their materials consist of light-colored shades of brick, with limestone trim, which harmonizes with the houses across the street. Their height is visually minimized by the concentration of architectural elements and details at ground floor level, while their full-height bays create a wavy undulation at the skyline. Strangely out of place are a pair of low brick houses of the nineteen twenties, which are lacking in urban elegance and give the blockfront a toothless character. One dark, handsome, brownstone apartment house stands proudly among its neighbors. One feels it might have belonged on Boston's Commonwealth Avenue.

SOUTH SIDE (Nos. 502-564)

(The corner apartment house, on Eighth Avenue, west of No. 502, is outside of the Historic District.)

Nos. 502-524. This row of twelve identical neo-Italian Renaissance houses was built in 1908-09 for Louis Levy and was designed by Brooklyn architect Thomas Bennett. It is only two stories high, with full-height curved bays. The smooth limestone is enriched by fluted pilasters between the square-headed windows of the bays, by the doorways with their engaged columns supporting ornate entablatures, and by the carved panels beneath the windows in the bays. High L-shaped stoops approach the handsome doorways with wrought iron grilles in the doors. The houses are crowned by individual sheetmetal roof cornices, which have console brackets, and a frieze with swags.

No. 526 is a two-story red brick townhouse with a three-sided bay. It was built in 1904-05 for Alexander Lyons and Charles Block and was designed by architect Simeon Eisendrath. It is unique in this row. The linestone quoins give

EIGHTH STREET Between Eighth Avenue & Prospect Park West

the facade a banded appearance. The richly enframed bull's-eye window over the doorway, the pedimented window above it, the sidelights and transom at the door and the elegant wrought iron railings at the stoop and yard produce a cosy neo-Georgian character, which contrasts with the formal limestone rows on either side of the house.

Nos. 528-550. This row of twelve two-story townhouses was built in 1902 for William H. Reynolds and was designed by Brooklyn architect Benjamin Driesler. Full-height curved bays alternate with three-sided ones, a device which lends variety and creates a certain rather attractive agitation at the skyline. There is a pronounced cleavage in this blockfront where No. 526, the darker-colored neo-Georgian house, separates the two long rows of houses, and it is interesting to note the subtle differences in these two rows. This row, although neo-Classical in style, retains in an occasional arched doorway or arched window at the second floor, a vestigial reminder of the earlier Romanesque Revival style, an interesting fact when we consider that it is only three years older than the Renaissance row to the west. Otherwise it is quite similar to that row, with its ornate cornices and carved panels beneath the windows. An exception is No. 540, which displays neo-French Renaissance ogival arches at the parlor floor windows. The end house, No. 550, exhibits a terminal feature found in many other rows in the Park Slope area: a square bay carried forward to meet the line of the corner apartment house.

Nos. 552-564 is a large six story corner apartment house described under No. 131 Prospect Park West.

NORTH SIDE (Nos. 511-583)

(The corner apartment house, on Eighth Avenue, just west of No. 511, is outside of the Historic District.)

Nos. 511-537. These eight apartment houses, which were designed for eight-family occupancy, were begun in 1904 for John Wilson and were designed by Brooklyn architect Henry Pohlman. They are four stories high and have full-height swell-fronts on either side of the entranceways. They have Flemish bond buff-colored brickwork trimmed with limestone above smooth limestone first floors, and their detail accords well with that of the houses across the street. Basically neo-Georgian in style, they have splayed window lintels with keystones and typical modillioned cornices at the second floors. The arched windows with keystones at the top floors, and the curved cornices above the swell-fronts give the buildings an undulating rhythm. Straight low stoops approach the doorways, which are enframed by pilasters supporting carved entablatures.

No. 541 is an impressive and dignified brownstone apartment house begun in 1905 for J.B. Hoecker and also designed by Brooklyn architect Henry Pohlman. It is also four stories high with swell-fronts on either side of the entranceway, but it is quite different in character from the row to the west. Here, the first floor is rusticated and the central second floor windows of the swell-fronts display handsome triangular pediments with carved tympana. The central windows above these have arched pediments with carving, and the top floor has arched windows with carved keystones. The wide central doorway is flanked by Ionic columns supporting a simple entablature, which, in turn, supports a series of small richly-enframed stair windows at the floors above it. These windows are set at different levels from those at the sides. All of these elements give the building an air of elegance and a sense of verticality, enhanced by a raised section of cornice above the central entrance.

Nos. 545 and 547 are two small brick houses linked across a central access-way by an arch, with wrought iron gates, leading to garages. They were built in 1922 for Adele Hoecker and were designed by the Manhattan architectural firm of Scott & Prescott. They have Flemish bond brick walls, one-story bays, and low stoops with stepped brick wing-walls. The second floors have triple windows with rooflets above them.

EIGHTH STREET Between Eighth Avenue & Prospect Park West

Nos. 553-571 is a row of five apartment houses remarkably similar to the row to the west, although somewhat more ornate. They were built in 1909 for George F. Heim and were designed by Brooklyn architect Arthur Koch. All but one have full-height, swell-fronts on either side of the doorways, echoed by the undulating rhythm at the skyline. These apartment houses are wider than thosw in the row to the west, with the exception of No. 571, which was built on the narrower end lot. It has only one swell-front bay, set to the left of the doorway. All these buildings are constructed of the same material and are executed in the same neo-Georgian style. They were built five years later than the row to the west and have square-headed windows, instead of round-arched ones, at the top floors. They all have splayed flat arches with keystones, with swags adorning the keystones at the first floors. The doorways are arched and have carved ornament in the tympana. They are flanked by tall, fluted columns, which extend above the arches to meet the lines of the cornices crowning the rusticated first floors. These cornices are carried out over the columns and support a finial centered above each column. The handsome wrought iron and glass double doors and the door enframements, including the ornamental tympana in the arches and the rusticated voussoirs enframing them, all show the influence of French Beaux Arts design, so prevalent at the turn-of-the-century. The windows of the stairways, above the doorways, do not align with the windows on either side of them and have been vertically enframed in pairs. The low bottom window, above the doorway, has been enhanced by flanking scrolls, which, behind the finials above the columns, create a visual ensemble. Flemish bond brickwork and a handsome modillioned roof cornice, lend further distinction to this fine row.

No. 573-583 is a large corner apartment house, described under No. 125 Prospect Park West.

* * *

NINTH STREET

NINTH STREET Between Eighth Avenue & Prospect Park West

This wide street, the equal in width of the north-south avenues, has a remarkable quality of openness, not only due to its breadth, but also to the low row houses on either side of it. After one passes the line of high apartment houses fronting on the Park, a quality of repose and serenity, enhanced by a gentle undulation at the cornice line, becomes evident on this almost purely neo-Classical street. The light color of the limestone and the uniformity of the facades give a new turn-of-the-century aspect to this sunny street, a comprehensive feeling of town-planning is becoming evident here, in contrast to the charming picturesqueness of some of the streets developed in the 1830s and 1890s, in which diversity was considered the most desirable quality. Another factor contributing to this uniformity was the development of longer and longer rows, as it became evident that greater economy was achieved in building them. Like those on Eighth Street, these neo-Classical rows reflect the influence of the Chicago Fair of 1893. This street is unusual in having a terminal feature at the point where it dead ends at the Park. Centered at the end of the street, in the Park, is a monument to General Lafayette by Daniel Chester French, with architectural enframement by Henry Bacon. It was unveiled in 1917.

SOUTH SIDE (Nos. 526-572)

(The six two-story houses west of No. 526 are outside of the Historic District.)

Nos. 526-538. This row of seven houses was built in 1894-95 for T. Kilty and

NINTH STREET Between Eighth Avenue & Prospect Park West

was designed by architect George W. Oelkus. These three-story, brownstone-fronted houses have a severely rectilinear quality, with their flush fronts, square-headed windows and doors and horizontal bandcourses under the windows at each floor. This dignified severity is relieved by the round-arched openings which occur at the first floors of Nos. 526 and 534 only, and by the bracketed roof cornices with paneled fascias of all the houses. High stoops, with wrought iron handrailings, lead directly to the double entrance doors with transoms. This is the only row in this blockfront which has flush facades.

Nos. 540-552. These three-story, multi-family, brownstone buildings give the appearance of single-family townhouses. They were built in 1896 for Charles Hart and were designed by Brooklyn architect Thomas F. Carroll. Their high, straight stoops lead up to glazed double doors. Here, we again find the alternating curved and three-sided full-height bays that are so prevalent in this area of the Historic District. The theme of wide horizontal bands between the windows is continued here, with carved panels set in the width of the band beneath the second-floor bay windows. The most notable ornament is to be found at the doorways, where engaged columns support dentiled entablatures. The roof cornices with modillions and the richly ornamented friezes are surmounted by very low paneled parapets, an unusual feature. Many of the elegant iron handrailings and newel posts remain at the stoops.

Nos. 554-572 is a row of ten houses built in 1902 for Philip Jung and designed by Brooklyn architect Thomas Engelhardt. They are two stories high and make a break at roofline with the three-story buildings to the west. Neo-Classical in design, they are remarkably similar to the houses across the street, which were designed by another architect. The pattern of alternately curved and three-sided bays is interrupted only at the west end, where the bay is two-sided, with its wide front carried over to meet the line of the row to the west. The windows are all square-headed, with the exception of a few which are arched, above the doorways. Most of the arched windows are simply set in the smooth front walls, but those at Nos. 554 and 568 have delicate drip moldings carried around the outer profile of the voussoirs, a reminiscence of the Romanesque Revival. Richly ornamented bas-relief panels are introduced in the wide bandcourse beneath the second-floor windows of some of the houses. The individual roof cornices are supported by widely-spaced modillions and have ornamental friezes beneath them. High stoops, alternatingly straight or L-shaped, have solid masonry wing-walls.

(The corner buildings at Prospect Park West, just east of No. 572, are outside of the Historic District.)

NORTH SIDE (Nos. 519-577)

(The corner apartment house on Eighth Avenue, just west of No. 519, is outside of the Historic District.)

Nos. 519-543. This row of thirteen identical neo-Italian Renaissance houses was built in 1908-09 for Louis Levy and was designed by Brooklyn architect Thomas Bennett. These houses are only two stories high, with full-height curved bays. The smooth limestone is enriched by fluted pilasters between the square-headed windows of the bays, by the doorways with their engaged columns supporting ornate entablatures, and by the carved panels beneath the windows in the bays. High L-shaped stoops approach the doorways, and the houses are crowned by individual sheet-metal roof cornices, with swags in the frieze and console brackets for support. These houses are practically identical to those back-to-back to them, Nos. 502-524 Eighth Street, which were built by the same owner and designed by the same architect.

Nos. 545-567. This row of twelve two-story limestone townhouses was built in 1902-03 for William H. Reynolds and was designed by Brooklyn architect Benjamin Driesler. Full-height, curved bays alternate with three-sided ones, a device which lends variety and produces a rather attractive agitation at the skyline. This row, although neo-Italian Renaissance in style, retains vestigial reminders of the earlier Romanesque Revival style in its occasional arched doorways and arched second floor windows. The houses have ornate cornices and display carved panels

NINTH STREET Between Eighth Avenue & Prospect Park West

and bandcourses beneath some of the windows. No. 553 displays neo-French Renaissance ogival arches at the parlor floor windows. These houses were built for the same owner and designed by the same architect as the ones back-to-back with them, Nos. 528-550 8th Street. Like them, they were begun in 1902, and only minor differences in the ornament prevent their being described as identical.

No. 569-577, the four-story corner apartment house, is described under No. 140 Prospect Park West.

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TENTH STREET

TENTH STREET Between Eighth Avenue & Prospect Park West

This almost unaltered residential block presents an interesting variety and has its own distinctive character, derived from the overall aspect of many short rows with flush fronts, punctuated only here and there by rows or houses with two-story bays. High basements and L-shaped stoops characterize many of the houses. Some extraordinary yard railings on the south side of the street lend interest as does the wide variety of architectural detail. Certain of these houses retain their original paving blocks in the sidewalk, adding character to the street.

SOUTH SIDE (Nos. 642-708)

(The three residences and the corner apartment house on Eighth Avenue, to the west of No. 642, are all outside of the Historic District.)

No. 642. This distinctive two-story brownstone house, approached by an L-shaped stoop, was built by owner-builder Thomas Brown in 1895 and was designed by Manhattan architect Paul F. Higgs. It is a bold statement of the Romanesque Revival. With its full-height, three-sided bay, it displays a combination of stone textures: rough-faced verticals between the windows and smooth-faced horizontals above and below them. The doorway with its three-light transom has some interesting carved detail, and the three bands of billet molding at the roof cornice are unusual, but most expressive of the style. The L-shaped stoop of brownstone, with its smooth-faced perforated wing-walls, displays some handsome foliate ornament.

Nos. 644-652. These five houses were built in 1887-88 by owner-builder Thomas Brown. Brooklyn architect Charles Werner designed them. Here, varying design features are evident above the rather uniform first and second floors: No. 644 has a mansard roof with pedimented dormer windows; No. 646 has always had a full third story, quite similar to the floors below; No. 648 has a full third floor with arched windows and a stepped gable, seemingly of later date; Nos. 650-652 are twins, with dentiled cornices and dentiled triangular pediments set above the two right-hand windows, and with low rectangular windows cut in the fascia boards. The handsome cast iron railings display a wealth of foliate forms set in gothic arches, and this design continues east to No. 672.

Nos. 654-664 is a row of six brownstone houses, built by owner-builder William Brown, and designed by Brooklyn architect W. M. Coots in 1887. These two and one-half story houses are unified in design and are treated in an unusual manner at the top floor level. The rough-faced stonework of the basement and of the window lintels, contrasting with the smooth walls, is somewhat similar to that of the houses to the west. The cornice slab over the doorway, with simulated balcony above it, is supported on high grooved brackets. The unusual feature of this row is the most unconventional top half-story, where a mini-balustrade takes the place

of a cornice, while low attic windows piercing the fascia have striking sunburst panels between them. A higher window at the center is crowned by a dentiled pediment, the ends of which meet the top of the balustrade. The pediment is crowned by an acroteria motif. A full top story, with stepped parapet, was a later addition at No. 654.

Nos. 666-672. These four brownstone houses were also designed by Brooklyn architect W. M. Coots for owner-builder William Brown, but one year later, in 1888. They differ from his row to the west only in being three stories high and in having full top stories which are quite similar to the floors below. Their dignified rectangularity is enhanced principally by the foliate yard railings and by the bracketed roof cornices which are broken slightly forward on the left side to signalize the doorways below them. Basement entrances have been provided at Nos. 666 and 670.

No. 674, located almost at the center of the blockfront, is a three-story individual townhouse built in 1894 for John Thatcher and designed for him by the well-known Manhattan architect William B. Tubby. With its two-story, three-sided bay, it interrupts and contrasts with the flush-faced fronts of the rows on either side of it. A rather severe example of neo-French Renaissance architecture, it represents a great contrast to Tubby's rather picturesque Romanesque Revival work on Lincoln Place off Eighth Avenue. Limestone extends to the second story window-sill, and brick is used for the top two floors. The high, narrow windows of the two-story bay accent its verticality. The stone transom bars of the parlor floor windows and doorway, the paneled pilasters flanking the main entrance, and the second floor arched window keyed to the brickwork, are indicative of the style, although the roof cornice with its dentils and console brackets is more nearly classical in character. A high L-shaped stoop, with stone scrolls at the bottom, further enhances the individual character of this house.

Nos. 676-682. These four houses, built in 1888, are perfect examples of the neo-Grec style. They were designed by Brooklyn architect J.D. Reynolds and were built by owner-builders J. F. Ransom and P. S. Stevens. The heavy stone lintels with incised ornament over the main doorways, and the similar but smaller ones over the windows at first and second floors, are designed in pedimental form and all have the characteristic Greek "ears". Crowning these two and one-half story houses are bold cornices with low windows just beneath them between the deep, paired brackets. No. 676 has had the attic floor raised to create a full third story. The overall effect of the houses is complemented by their original wrought iron yard railings, with curvilinear and foliate forms.

Nos. 684-690. These four houses, built before 1890, form an effective group. The two center houses display high triangular pediments, while the eastern house, with pedimented dormer, has a subordinate character. The westernmost house, which has had a full-height top floor added, was presumably once similar to the easternmost creating a symmetrical group. These brownstones are Romanesque Revival in style, with rough-faced lintels and impost blocks at the first floors. They have corbel blocks supporting the window sills at the second floors. The original stained glass transoms over door and window remain at No. 686. High stoops with wrought iron railings approach the front doors in one straight run, and the handsome yard railings repeat the pointed arch pattern found in the western half of the blockfront.

Nos. 692-696. These three brownstone houses are perfect examples of a transitional style. Neo-Classical in their smooth-faced stonework, they are nevertheless replete with Romanesque Revival carved ornament, done in a restrained manner and indicative of their date, 1888. They were built for Thomas Brown, the principal developer of this street, and were designed by the noted Brooklyn architectural firm of Parfitt Brothers. Three stories high, they form a fine terminal accent for this blockfront; their three-sided, two-story bays contrast with the flush-faced rows of houses to the west. The sheetmetal roof cornices, with their garlands and tassels, are neo-Classical in detail, while the yard railings, handrailings and newel posts at the stoops continue the pointed arch foliate pattern of the houses to the west.

TENTH STREET Between Eighth Avenue & Prospect Park West

No. 698-708. This large four-story brick apartment house, with towers at the corners and an entrance on 10th Street, is described under No. 152 Prospect Park West.

NORTH SIDE (Nos. 631-693)

Nos. 631-641. The four low Romanesque Revival townhouses and the high adjoining neo-Classical corner house, although different in appearance, were all begun in 1894 by owner-builder Thomas Brown, the principal developer of this street. These houses were designed by architect Paul Higgs. No. 631-633, the three-story corner house on Eighth Avenue, has a smooth stone facade with a full-height, three-sided bay facing Tenth Street; an L-shaped stoop leads up to the front door. The Eighth Avenue side is of brick and has another full-height three-sided bay at the rear. The heavy roof cornice, carried on console brackets, extends along both of these sides. The only notable ornament is to be found in the carved blocks supporting a small horizontal cornice at the head of the parlor floor windows facing Tenth Street. The four Romanesque Revival houses adjoining No. 631-633 to the east are two and one-half stories high. They have arched openings at the first floors and, in alternate houses, also at the second floors. The low attic floors have small square windows set in the fascias of the roof cornices. For variety, Nos. 635 and 639 each have a pair of tiny arched windows in the fascia. Handsome ornamental panels, above dentiled string courses, separate the attic windows at Nos. 637 and 641.

Nos. 643-649 is a row of four late Romanesque Revival houses, built in the early 1890s. They are all approached by L-shaped stoops with solid masonry wingwalls and have an alternating ABAB design pattern. The "A" houses, Nos. 643 and 647, have square-headed windows at the top floors; the "B" houses have arched windows at the top floors and low arches above paired windows to the left of the first floor arched entrances; semi-engaged colonettes fill the wall spaces beneath the springs of the arches. All the houses have separate but similar cornices, with small closely spaced corbels. The principal ornament is to be found in panels under the first floor windows and in the checkerboard bandcourses beneath the windows of the upper floors.

Nos. 651-661. These six houses were built in 1890 by owner-builder Thomas Brown, with Brooklyn architect W.M. Coots as designer. They use the same cornices as the houses to the west, and, like them, are late Romanesque Revival in style. There is an underlying symmetry in this row of three-story brownstones, which, except for detail, follows a basically ABAABA pattern. The "A" houses have square-headed openings and smooth-faced walls. The "B" houses have arched parlor floor windows and also have arched doorways with deep keystones, which support corbeled shelves serving as extensions to the sills of the second floor windows. Above the spring of the first floor arched openings at the "B" houses, a system of narrow, rough-faced bandcourses alternates with the smooth stonework and lends considerable texture and interest to these openings. The houses are all approached by high L-shaped stoops with low wrought iron handrailings.

Nos. 663-667. These three brownstone houses were also built by owner-builder Thomas Brown, but in 1889. Very similar to the rows to the east, they are three stories high and introduce two-story three-sided bays which contrast with the flush-fronted rows to the west. They are transitional in style, displaying Romanesque Revival elements of design, such as checkerboard panels beneath the parlor floor windows, rough-faced voussoirs above them and iron crestings at the tops of the bays. Classical elements include the pediments over the doorways, which are linked visually with the fluted corbels at the sills of the windows above them, and the swags and dentils at the friezes of the roof cornices.

Nos. 669-681. These seven three-story houses are quite similar to Nos. 663-667, with the exception of certain minor details. They were also begun in 1889 and were constructed by owner-builder Thomas Brown, who retained the Manhattan architectural firm of Higgs & Rooke to design this row. Here, the two-story, three-sided bays are also crowned by iron crestings, but the doorways have rough-faced

TENTH STREET Between Eighth Avenue & Prospect Park West

stone voussoirs with keystones in lieu of low pediments.

No. 683 is an individual three-story brownstone townhouse built by owner-builder James McLaren in 1896. Like the rows to the west, it has a classical roof cornice with swags and a two-story, three-sided bay surmounted by iron crestings. The ornamented horizontal chamfers at the heads of the first and second floor windows are reminiscent of the rapidly fading Romanesque Revival, but the dentiled entablature of the doorway, supported on columns, is classical. An interesting feature above this entablature is the small panel flanked by scrolls, which is surmounted by a cornice-slab serving as a sill for the window above. An L-shaped stoop with stone newel posts approaches this handsome doorway.

No. 685 is a vacant lot.

Nos. 687-693. This row of four three-story houses was built in 1888 by owner-builders Assip and Buckley and was designed by Brooklyn architect W.M. Coots. All four of these modified Romanesque Revival houses have two-story, three-sided bays, which terminate in metal cornices that extend across the width of each facade. Above this level, a picturesque roofline is created by mansard roofs, large double dormer windows crowned by peaked roofs, and small single dormer windows above the doorways. The main entrances to these houses are flanked by delicate colonettes crowned by segmental arches above the doorways. The graceful curve of these arches is repeated above the central parlor floor windows of the bays, where arched drip moldings create a rhythmic pattern. The original double doors, with small square panels in the lower half and stained glass transoms above, are still intact at three of the houses. Handsome L-shaped stoops, with striking lunettes in the walls facing the street, lend character to these fine houses.

(The apartment house to the east of No. 693 is outside of the Historic District.)

* * *

ELEVENTH STREET

ELEVENTH STREET Between Eighth Avenue & Prospect Park West

The overall appearance of this attractive street is one of small-scaled residential buildings well balanced on both sides. There is an interesting contrast between rows with flush-fronts and rows with bays. The north side displays a variety of styles, whereas the south side houses, so similar to those on Ninth Street, are singularly uniform with the exception of the four-story brick apartment houses at the eastern end of the block. The houses were built to provide dignified dwellings for persons of moderate means, and the overall effect they produce is that of an extremely cohesive neighborhood.

SOUTH SIDE (Nos. 584-646)

(The corner apartment house on Eighth Avenue, and the five houses to the west of No. 584, are all outside of the Historic District.)

Nos. 584-614. This long two-story row of fifteen neo-Italian Renaissance brownstone houses was begun by owner-builder Thomas F. Martin in 1897, with the exception of the end houses, Nos. 610 and 612-614, which were begun by him in 1898. The designer has varied the full-height bays from round to three-sided, but they do not alternate, as was so often the case. Here, three pairs of three-sided bay houses appear near the center of the row, alternating with single curved-bay houses. No. 584, has a two-sided bay extended forward to meet the row of five

houses to the west of it, as was so often done in the Park Slope area. L-shaped stoops with low wing-walls, arched at the bottom, lead up to the doorways. Some have low iron railings on top of the wing-walls, while others do not. The doorways have ornamented pilasters supporting deep brackets, which carry the cornice slabs above carved panels. Carved panels appear beneath all the windows in the bays, and the sheetmetal roof cornices have dentils above their ornamental friezes. Aside from these ornamental features, the front walls are all of smooth-faced stonework. The only vestigial remains of the Romanesque Revival style may be seen in the rough-faced lintels above the windows. No. 612-614 has an alleyway, east of the house, leading to a garage at the back of the property.

Nos. 618 (616-620) and 624 (622-626) are two similar four-story brick apartment houses of yellowish brick. They were built in 1912 for the Kessan Realty Company and were designed by Brooklyn architect Axel S. Hedman. At the upper floors, they have central bays, four windows wide, flanked by end bays with single triply-divided windows. The arched entranceways have fluted pilasters on either side, and the buildings are crowned by parapets stepped up above the central bays. The removal of what were probably pitched rooflets, in front of the central parapets, may still be discerned in the smooth stucco covering at No. 624.

(Nos. 628 and 630 have been omitted from the street numbering system.)

Nos. 632 and 634 are a pair of very similar apartment houses. No. 632 was built in 1903 for William H. Johnson and designed by Brooklyn architect George F. Roosen. Although they are only four stories high, full-height curved bays, flanking the central entrances, give the facades a pronounced sense of verticality and height. They have stone-faced first floors, rusticated at No. 632, and are brick above, with horizontal stone bandcourses above the windows serving as lintels at No. 634. Their boldly projected cornices supported on console brackets, with dentils and ornamental friezes below, and the pedimented doorway at No. 632, are neo-Classical features. The entrances are approached directly by low stoops.

No. 636. Built as a three-story neo-Federal two-family dwelling in 1920 for Louis A. Rosenstein, this building was designed by Brooklyn architect M.A. Cantor. At the right of this all-brick building is an entrance doorway with vertical console brackets supporting a cornice slab. In the center is a paired window, and to the left is a driveway entrance closed by a wrought iron gate. Above the first floor, two tiers of shallow three-sided bay windows occupy most of the front; they are recessed in openings in the wall and are surmounted by panels with escutcheons draped with swags. These panels break the top line of the brick parapet. Interesting brickwork panels between the bays and blind arches above them enliven this facade.

No. 642-646. This is the entrance side of the four-story corner apartment house, No. 162-163 Prospect Park West. This brick building was erected for William Murphy in 1903 and was designed by the architectural firm of Pohlmann & Patrick. It is remarkable in that the brickwork is laid up through all four floors in a simulated rustication above a rough-faced stone basement. Horizontal stone bandcourses are carried through at every floor at windowsill level, and broader bandcourses at the third and fourth floors serve as impost blocks, for the window lintels at the third floor and for the arches at the top floor. A modest cornice, carried on closely-spaced console brackets, crowns the building. The entrance on Eleventh Street has a shallow porch, supported by columns and surmounted by a low balustrade with urns at the corners. An angular corner bay is complemented by very shallow swell-front bays set near the ends of the two facades. The narrower Prospect Park West facade is similar in all details to the one on Eleventh Street, except for having a rusticated limestone facing at the first floor in lieu of brickwork.

NORTH SIDE (Nos. 583-653)

(The four-story brick apartment house on the corner, to the west of No. 583, is outside of the Historic District.)

ELEVENTH STREET Between Eighth Avenue & Prospect Park West

(No. 581 has been omitted from the street numbering system.)

Nos. 583-591, a row of five two-story Romanesque Revival houses, was built before 1898. They form an ABABA pattern. The "B" houses have arched doorways, with the carved arch supported on triple colonettes at each side. To the left of this doorway, an unusually wide plate glass arched window with keystone provides a dramatic accent. At the second floor, above the doorway, a small pseudo-balcony, flanked by scrolls, is set directly beneath a single second-story window. The roof cornice, typical of all those in the row, is supported on closely-spaced console brackets, with foliate ornament in the frieze below it. An unusual feature of the cornice is the end bracket separating each house, as it is carried up well above the cornice line and capped with a small arched section. The "A" houses have square-headed windows. The mullions and jambs of those at the first floor display carved Ionic scroll motifs at top and bottom. As at the "B" houses, the doorways have small balconies above them; here they rest on heavy lintel blocks, which, in turn, are supported by narrow end brackets. There is also an interesting frond-like carving at each end of the rough-faced second-floor window lintels. High stoops with rough-faced stone sidewalls are surmounted by low iron railings, except at No. 587.

Nos. 593-603. Contrasting with the flush-fronted row to the west, this two-story row, with full-height, shallow, three-sided bays, was erected in 1889. It was built by owner-builder William Brown, the developer of some of Tenth Street, including the houses directly behind these, which were designed for him by Brooklyn architect W. M. Coots, also the designer of this row. These six houses, with square-headed openings, have original details, which do not specifically relate to any one style: the stilted, rough-faced stone work, which includes the flat arches of first and second floor windows; the triangular pediments above the doorways, carried on shallow brackets; and the unusual bracketed cornice with fan-shaped and diagonal ornament in its panels. This row again repeats the handsome iron yard railings with Gothic arch and floral design so conspicuous on the south side of Tenth Street. High straight stoops, with wrought iron handrailings, lead up to the doorways of this interesting row.

Nos. 605-611. These four rectilinear flush-fronted brownstone houses, reminiscent of the neo-Grec style, were built in 1891 by owner-builder F. O. Peterson. The heavy enframements of the windows to the left of the front doors are two stories in height, giving the suggestion of bays. Straight stoops with iron handrailings lead up to double doors, which are sheltered by thin cornice slabs carried on pilasters with brackets. Small incised rosettes and other carvings appear at the window lintels. No. 607 retains its original paneled wood doors, glazed at the top. The delicate roof cornices of these houses are most unusual, and although the detail is actually neo-Grec, it lacks the bold quality we generally associate with that style. The yard railings at these houses have closely spaced fleur de lys finials.

Nos. 613-623. Although these brownstone houses are only two stories high, like their flush-fronted neighbors to the west, they appear higher, due to the verticality of their three-sided, full-height bays. (No. 621, with a curved bay, is the only exception.) They were built in 1892-93 for Charles G. Peterson. Their bold, dentiled cornices, supported on closely-spaced brackets, and their smooth-faced stonework are neo-Classical in character. However, as is often the case in the Park Slope area, the lower portions of the houses display lingering traces of the Romanesque Revival. Here, these include the rough-faced masonry stoops and bands of stonework beneath the parlor floor windows. Nos. 621 and 623 have handsome stained glass transoms above the parlor floor windows.

No. 625. This three-story, Romanesque Revival house of limestone was built in the late 1890s and was occupied by John D. Datherdato. Except for the fact that it has an L-shaped stoop, its basement and first two floors are almost exactly similar to those at No. 621 in the row to the west. The curved bay is only two stories high, but this house is surmounted by a handsome third floor with arched windows. It is crowned by a classical roof cornice, which is also remarkably similar to those in the row to the west.

(No. 627 has been omitted from the street numbering system.)

ELEVENTH STREET Between Eighth Avenue & Prospect Park West

Nos. 629-639. This row of six Romanesque Revival houses was begun in 1901 for Thomas C. Van Pelt and was designed by Brooklyn architect Thomas Bennett. The houses are set above terraces with L-shaped stoops, and a rhythmical continuity is achieved by the series of arched openings, separated by pilasters, at the first floor. A projecting stone transom bar runs continuously through all the arches and provides a cap for the intermediate pilasters. Rough-faced stone bandcourses serve as lintels for the second floor windows, giving further unity to the row. The classical cornice, not unlike those of the houses to the west, persists here. The first floor is of rough-faced stonework, laid up in narrow bands above the arches of the windows; the upper floors are of Roman brick.

(No. 641 has been omitted from the street numbering system.)

No. 643-653 is a four-story corner apartment house of brick, with an entrance on Eleventh Street, described under 161 Prospect Park West.

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TWELFTH STREET

TWELFTH STREET Between Eighth Avenue & Prospect Park West

Like Eleventh Street, this street is almost level between Prospect Park West and Eighth Avenue, starting its westward slope on the far side of the Avenue. It is primarily a street of three-and four-story apartment houses, except on the south side, which has a long row of two-story family residences. Many of the streets in the southern part of Park Slope have apartment houses at the eastern or Park end of the street. Some of these are quite interesting architecturally, having a distinctly European character. A good example here is "The Waldorf", at the southwest corner of Prospect Park West and Twelfth Street. Since William Musgrave Calder (1869-1945) was the designer and developer of so many of the houses on this street, it is interesting to note that he started his career as a carpenter's apprentice, studying nights at Cooper Union, and that he became Commissioner of Buildings for the Borough of Brooklyn (1902-03), the New York State Representative to Congress (1905-15) and U.S. Senator (1917-23). His father, Alexander G. Calder, developed practically all of the major residential rows on Thirteenth Street.

SOUTH SIDE (Nos. 464-528)

No. 468 (464-472) is a four-story brick apartment house, entered on Twelfth Street, which is described under No. 1201 Eighth Avenue.

Nos. 474-482 are a row of five apartment houses, built in 1899-1900 for James Jack, and designed by Brooklyn architect Thomas Bennett. Although they are only four stories high, their full-height curved bays, flanking the central entrances give the appearance of great verticality and height. The facades of Nos. 478-482 are of buff-colored brick, with horizontal stone bandcourses serving as impost blocks for all the window lintels, while Nos. 474 and 476 are of gray brick. The boldly projecting, curved roof cornices supported on console brackets, with dentils and ornamental friezes below, echo the curved bays and thus enhance the undulating rhythm which characterizes these facades. The entrances are all approached by low stoops with masonry wing-walls. The building at the eastern end of the row, No. 482, is considerably narrower than the others and has only one curved bay, which is located to the right of the entrance. These apartment houses are remarkably similar to Nos. 632 and 634 on Eleventh Street.

TWELFTH STREET Between Eighth Avenue & Prospect Park West

Nos. 484-514. This long row of sixteen family residences was built for James Jack. It was constructed by Brooklyn architect-builder William M. Calder. Nos. 494-514, nearest the park, were begun in 1898, while Nos. 484-492, to the west of them, were begun the following year. These small but dignified stone-faced houses are all two stories high and have three-sided and curved full-height bays, which are varied in no particular pattern. They are basically neo-Italian Renaissance in style, distinguished by the stone-carving of the pilasters and entablatures of their entrance doorways and by the ornamental panels under the windows The parlor floor windows of the bays, a few of which are round-arched, are divided by pilasters, which represent a wide range of orders, at many of the houses. There is variety, but no discernable pattern, in the facing materials· brownstone, limestone and greenstone. Reminders of the rapidly fading Romanesque Revival style are still to be found in the arched second floor windows above the doorways of some of the houses, as well as in the arched doorways and those converted to windows at Nos. 496, 500, 506 and 510. Those flanked by slender colonettes, Nos. 486 and 502, and that at No. 494, with stilted top enframement carried on an ornamental bandcourse, are also reminders. The roof cornices are non-continuous and are expressive of the individual houses, with frieze designs of swags at the three-sided bays and foliate ornament at the curved bays. The 1898 houses are approached by L-shaped stoops, whereas those built in 1899 have straight stoops. Basement entrances have been provided at Nos. 500, 504 and 506.

Nos. 516 and 518 are two brick apartment houses which are quite similar to Nos. 474-482, at the western end of the street, except that they are three stories high and have slightly different doorways. They were begun in 1902 for John Wilson and were designed by the architectural firm of Pohlman & Partrich.

No. 524 (520-528), "The Waldorf", is a four-story apartment house with rusticated limestone first floor and basement. It was built in 1903 for J. Niebel and was designed by architect-builder M. Pasquale Forte. It is neo-Italian Renaissance in style and has quite a continental flavor. Its handsome entrance porch with paired columns and its frieze at the roof cornice, interrupted by terra cotta cartouches, are manifestations of the style. It also bears the numbers 170-171 Prospect Park West.

NORTH SIDE (Nos. 467-527)

No. 467-471 is a four-story brick apartment house with corner tower and with store at ground floor, described under No. 1123 Eighth Avenue.

No. 473-477. (No. 475 has been omitted from the street numbering system.) This is a one-story store occupying the former rear yard of No. 1123 Eighth Avenue.

Nos. 479-485 is a row of four brick apartment houses built by owner-builder William M. Calder in 1901 and designed for him by architect Thomas Bennett. These four-story brick buildings, with full-height curved bays, are quite similar to the apartment houses on the south side, Nos. 474-482, built for James Jack and also designed by Bennett. They differ principally in that the stone bandcourses are aligned with the window lintels and that the top floor windows have stilted segmental arches of rough-faced stone with the impost blocks forming a bandcourse. The frieze of the roof cornice displays curvilinear ornament.

Nos. 487-491. These three two-family brick apartment houses were built for E. J. Norris in 1892 and were designed by Brooklyn architect A. V. B. Norris. Only three stories high, they are conspicuously low in this blockfront and are approached by low stoops. The arched entranceways, with rough-faced stonework crowned by drip moldings and keystones, are reminiscent of Romanesque Revival prototypes· the splayed flat arches of the windows, also with keystones, and the dentiled roof cornices are more nearly derived from Georgian prototypes. The blind single windows above the entrances are unusual but maintain the symmetry of these facades.

TWELFTH STREET Between Eighth Avenue & Prospect Park West

Nos. 493-501. These five eight-family apartment houses, like Nos. 479-485, were built in 1901 by owner-builder William H. Calder with Brooklyn architect Thomas Bennett. They are strikingly similar to them, with the exception that, here, the windows at the top floor have a simple horizontal stone bandcourse serving as window lintels. The boldly projecting neo-Classical cornices have been removed at Nos. 497, 499 and 501, exposing the underlying brickwork, which has been capped by a thin line of coping.

Nos. 503-505 and 507-509 are two broad-fronted yellowish brick apartment houses, four stories high. They are the newest buildings in the blockfront, having been built in 1915-16 for the Alivon Realty Company, and were designed by Brooklyn architect W. T. McCarthy. Each building has sixteen apartments. The ground floors, with their broad arched doorways, limestone bases, and balusters beneath the windows, have an air of conservatism. They contrast with the merely playful character of the upper floors, where tiers of triple windows, at each side, are flanked by brick pilasters and crowned by gables, in a manner generally reminiscent of French Contemporary work. Since these two buildings sit right up to the front lot line, they have a very prominent position as seen along the blockfront.

Nos. 511 and 513 are a pair of four-story apartment houses which are remarkably similar to Nos. 474-482, on the south side, the first of this type to be built on this street. One of them, No. 513, was built in 1900-01 by the same architect, Thomas Bennett, for a different owner, Thomas Van Pelt; No. 511 was begun in 1903 for William H. Johnson and was designed by George Roosen of Brooklyn. It is interesting to note how certain building types, such as this one, with its full-height pair of curved bays, became so popular with owners and architects that they did not hesitate to make almost literal copies from the originals. Here, the only major differences from those originals are in the limestone first floors and in the details of the doorways. The difference in appearance between these two buildings is primarily due to the use of light, orange colored brick at No. 511 and brown brick at No. 513, the introduction of rustication at the first floor of No. 511, and certain minor differences at the window lintels.

Nos. 515-519. These three two-story townhouses are conspicuously the lowest buildings on this blockfront but correspond in height to the long row across the street. Despite the remarkable similarity of these three houses, the two nearest the Park, Nos. 517 and 519, were built first, in 1898-99, for George F. Cranford. They were designed, like so many of the apartment houses on this street, by Thomas Bennett. No. 515 was not built until 1910, for owner James Mason, and was designed by Brooklyn architect Benjamin F. Hudson. Nos. 517 and 519 have full-height, three-sided bays; there is a curved bay at No. 515. In spirit they are neo-Classical, with roof cornices carried on console brackets, and with pedimented doorways at two of the houses. They are all approached by L-shaped stoops with masonry wing-walls. The arched windows in the parlor floor bay at No. 517 and the square-headed doorway with engaged columns at No. 519 are design elements seen in earlier houses built in the District.

No. 521-523 is a four-story brick apartment house, with limestone enframements at the first floor. It projects further toward the street than Nos. 515-519 and has two full-height, three-sided bays set on either side of a central doorway. The easternmost bay is further advanced to make the transition to the line of the corner apartment house, which stands up to the lot line on 12th Street. In its severe rectangularity and in the detail at the cornice, this building is generally neo-Classical, with the exception of the stilted segmental-arched window lintels at the top floor.

No. 525-527, a four-story brick apartment house, has an entrance at No. 525 but is also entered at No. 166 Prospect Park West. It is described under No. 166-169 Prospect Park West.

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THIRTEENTH STREET

THIRTEENTH STREET Between Eighth Avenue & Prospect Park West

This block is remarkable for its feeling of openness and for its character as a distinct neighborhood it is one of the few streets in the area which is lined on both sides by low, two-story houses, most of which retain their original function as one-family residences. All the houses on both sides of the street have curved or three-sided full-height bays, in varying arrangements, giving them a rhythmical undulation at the cornice line. With a few exceptions at the ends of the street, these rows of late 19th century neo-Classical and neo-Renaissance residences were developed by Alexander G. Calder, father of Brooklyn architect-builder William Musgrave Calder, who had developed so much of Twelfth Street and Nos. 490-502 on this street.

SOUTH SIDE (Nos. 450-512)

These rows of basically neo-Classical houses have many features in common and extend along the entire length of the block. Survivals from the Romanesque Revival are the bands of rough-faced stonework beneath the parlor floor windows. By contrast, all the houses have classical cornices, carried on console brackets, and many have swags in their friezes. All of the houses but Nos. 504-506 have straight stoops, and all retain their fine original iron handrailings and yard railings. Three types of stone facing are used in these rows, including limestone, brownstone and redstone; however, except in one of the rows, their use is quite at random.

No. 450-458 is the site occupied by the John W. Kimball School (P.S. No. 107). This three-story, brick building, with playgrounds on both sides and to the east, is described under No. 1301-1323 Eighth Avenue.

Nos. 460 and 462. These brownstones were built as a pair in 1897-98 by owner-carpenter Alexander G. Calder and were designed by architect William M. Calder. No. 460 has a full-height, terminal, two-sided bay, typical of the end buildings of the rows in the Park Slope area. It is neo-Italian Renaissance in certain of its details; its mate, No. 462, with full-height, curved bay, is more nearly neo-Classical in its simplicity.

Nos. 464-482 form a row of ten houses with smooth wall surfaces and simply enframed doorways; the houses are very similar to Nos. 460 and 462. They were built for Alexander G. Calder in 1896 and were designed by his son, Park Slope architect-builder William M. Calder. The only exceptions to the rather severe neo-Classicism of this row are the doorways of Nos. 464, 470 and 478, which have French Renaissance ornament at their upper halves. If house No. 464 were omitted from this row, an interesting symmetry would appear in an AABAAABAA pattern, in which the "A" houses have three-sided bays and the "B" houses have curved bays. There is also a pattern of symmetry in the facing stone used, whether brownstone, redstone or limestone.

Nos. 484-488. This little group of three brownstone houses has a three-sided bay house flanked by curved bay houses. They were begun in 1897 for Alexander G. Calder, with his son, William M. Calder, as architect-builder. The flanking houses are basically neo-Classical in style, while the center house, No. 486, echoes the neo-Italian Renaissance design to be found across the street at Nos. 461-475.

Nos. 490-502 is a row of seven neo-Classical townhouses with alternating curved and three-sided bays. They were built in 1896-97 by owner-architect-builder William M. Calder. Here he has repeated the French Renaissance theme in the detail of the doorways of the curved bay houses. The house types are in regular alternation.

Nos. 504 and 506 are a symmetrical pair of houses with full-height, curved bays: the entrances are paired together. Built in the 1890s, they are neo-Italian Renaissance in detail. At their arched doorways are bold console bracket keystones supporting the corbels beneath the windows of the second floor. There are pilasters

at the parlor floor windows, beneath which are handsome bands of foliate ornament.

No. 508-512 is the large four-story corner apartment house, which has an entrance on Thirteenth Street and is described under No. 179 Prospect Park West.

NORTH SIDE (Nos. 449-511)

All these houses are two stories high, with full-height bays, and are crowned by uniform cornices with varying details. The stoops are straight or L-shaped and many have their original handrailings. As on the south side of the street, the facing materials include brownstone, redstone and limestone. Members of the Calder family are again prominent as the developers, as they were on the south side of the street.

No. 451 (449-453) is a four-story brick apartment house, entered on 13th Street. It is described under No. 1215 Eighth Avenue.

Nos. 455-459. These three houses may have been built a few years later than the rest of the rows on this street, as the easternmost of the three has a bay which has been swept forward in a curve to meet the two-sided terminal bay of the westernmost house of the adjoining row. All the bays are full-height. The curved one at No. 455 and the three-sided one at No. 457 are both set to the left of the doorways, leaving the doorways of Nos. 457 and 459 paired. In their overall detail, these three houses are basically neo-Italian Renaissance, while their rough-faced stone window arches and L-shaped stoops hark back to Romanesque Revival precedent.

Nos. 461-475. This row of eight neo-Italian Renaissance houses was begun in June, 1897 for Alexander G. Calder by his son, architect-builder William M. Calder. No. 461 was treated as a typical Park Slope end-type house with two-sided bay. If we disregard No. 461 in this row, an interesting symmetry appears with an ABAAABA pattern, in which the "A" house has a three-sided bay and the "B" house a curved bay. The two end houses, Nos. 461 and 475, are of brownstone, and the intervening houses are of limestone. At the richly enframed doorways of the houses with three-sided bays, are pilasters, supporting entablatures with cornices crowned by small arches at their centers. This arch theme is repeated, at even smaller scale, above the central parlor floor windows of these houses. The curved bay houses, although simpler, have the door heads carried up to meet carved corbels, which support the sills of the windows above the doorways. The carved panels beneath the second floor windows of all these houses are further evidence of the Renaissance character of the ornament. On both types of houses, the roof cornices are supported on console brackets; the friezes of the "A" houses have foliate ornament and those at the "B" houses have swags, further emphasizing the underlying symmetry of the row.

Nos. 477-491. Like the adjoining row to the west, this row of eight houses was begun in March, 1897, for Alexander Calder by his son, architect-builder William M. Calder. An alternating pattern of curved and three-sided full-height bays creates a flowing rhythm at the cornice line, but here swags appear on the friezes of the houses with three-sided bays and foliate ornament on those with curved bays. The Italian Renaissance influence is again evident in the detail of the doorways, the more elaborate ones appearing at the houses with three-sided bays. Carved panels again appear beneath the second floor windows. It is of interest to note that, although only two months intervened between the time of construction of this row and the row to the west, a small increase was reflected in the cost per house in the later ones to the west.

Nos. 493-503. Different in appearance from the rows to the west, principally due to deep brackets at the roof cornices, these six houses were built in 1895-96 for K. M. Hallum and were designed by Brooklyn architect Robert Dixon. All of them have three-sided bays and an alternating use of materials, limestone and brownstone, to lend interest. Engaged Corinthian columns of the entranceways support vertical console brackets, which, in turn, carry the cornice-slabs above carved lintels--neo-Italian Renaissance in style. Basement entrances have been

THIRTEENTH STREET Between Eighth Avenue & Prospect Park West

provided at Nos. 493 and 497. There are carved panels beneath the first floor windows, and beneath the second floor windows are delicately incised panels, which are neo-Grec in style. The roof cornices display neo-Classical swags. The rough-faced stone voussoirs of the flat arches above the second floor windows, and the rough-faced stone basement and stoop walls are surviving elements from the Romanesque Revival.

No. 505-511 is the four-story corner apartment house, entered from Thirteenth Street and described under 170 Prospect Park West.

* * *

FOURTEENTH STREET

FOURTEENTH STREET Between Eighth Avenue & Prospect Park West

Fourteenth Street is the southernmost east-west street in the Historic District. Like Thirteenth Street it has a neighborhood character due to the long rows of two-story dwellings facing each other. It is only at the eastern end of this street that three and four-story multiple dwellings make their appearance, and these have a character which enhances the blockfronts. It differs from Thirteenth Street in that all the one-family residences are flush-fronted. This produces a reposeful, uniform cornice line against the sky. Stylistically, there is considerable variation, ranging from the Romanesque Revival to the neo-Classical and neo-Renaissance. It is also interesting to note that,in general, this street was built up several years before Twelfth and Thirteenth Streets, a fact which may be attributed to its proximity to the more commercial circle at the southwest corner of the park, where Prospect Park West and Fifteenth Street intersect, (now Bartel Pritchard Square).

SOUTH SIDE (Nos. 446-494)

Most of the one-family houses on this side of the street have high, straight stoops and retain their original metal handrailings and yard railings. Brownstone, brick and limestone fronts appear quite at random except in the row at the western end, where the materials are symmetrically arranged, and in the two-family houses at the eastern end, which have bays and are all of limestone. Except for the eastern row, the cornices are the same height but have different ornament in accordance with the varying styles of the rows.

(The four apartment houses, west of No. 446, are outside of the Historic District.)

Nos. 446-454 is a row of five late Romanesque Revival style houses built in 1894-95 for Christopher C. Firth. Although they belong basically to the same style, each has a distinguishable modifying characteristic. No. 446 has a handsome two-story oriel of sheetmetal, with an intricate design embossed in its panels and in the pseudo-corbel beneath it. No. 448, although influenced basically by the Romanesque Revival, displays the influence of the neo-Italian Renaissance in the enframement of its paired parlor floor windows. No. 450 also shows Romanesque influence and has a strikingly broad parlor floor window, with heavy lintel carried on paired colonettes. No. 452 has the conventional Romanesque arched openings at the first floor, complemented by a checkerboard pattern in the stonework above the front door. and No. 454 has, at the second floor, an interesting modified Palladian window, which is Romanesque in its heavy treatment. A symmetry of materials is introduced here, with one central limestone house flanked on either side by brownstones.

FOURTEENTH STREET Between Eighth Avenue & Prospect Park West

No. 456 is a brownstone house which was built in 1893 by George Morgan for Agnes Morgan and was designed by architect Albert Ullrich. This example of late Romanesque Revival architecture is quite striking when we consider that this was the very year of the classicizing World's Fair in Chicago. It should also be noted that, except for its cornice, it is practically identical to Nos. 475 and 485 on the north side of the street. Here, at the first floor, the stonework between the segmental-arched windows and doorway consists of long narrow stones of convex profile. The stones between the deep voussoirs are all carried up to a thin horizontal bandcourse, which forms the sills for the second-floor windows. By contrast, the second floor stonework is smooth ashlar, except for the common drip molding which crowns all three windows. The unusual cornice has deep brackets, with evenly spaced small squares between them.

No. 458 was begun in 1892 for F. Klug and was designed by Brooklyn architect John Koller. It is even more retardataire than No. 456, and, except for its dentiled and foliate cornice, is a neo-Grec design, with incised linear ornament at the window lintels and at the eared door lintel carried on grooved brackets.

Nos. 460-464. These three houses, having bracketed cornices in common, were built in the 1890s, like their neighbors on either side. They all display characteristics of the late Romanesque Revival, and, except for their door enframements, are extremely simple in design. They achieve variety principally through their use of materials, with a dark colored brick at No. 460, brownstone at No. 462 and a molded brick at No. 464.

Nos. 466 and 468. This pair of houses was built in 1892 by Brooklyn owner-carpenter-architect William Hawkins. These houses are of brownstone and have similar roof cornices, with paired sunbursts in the fascias between brackets. Some of the houses in the longer row to the east, built by the same owner, are quite similar and have identical cornices. In their use of materials, they reflect the late Romanesque Revival tradition.

Nos. 470-480. These six houses, of late Romanesque Revival design, are of alternating brick and brownstone, and, to further emphasize this difference in materials, the brownstone houses have sunburst cornices similar to those at Nos. 466 and 468. They were begun in 1892 by owner-carpenter-architect William Hawkins, who lived across the street at No. 449. At most of the doorways, cornice-slabs are carried on brackets above pilasters. That of No. 472 is an exception, as it is carried on paired colonettes, which, in turn, are supported on corbels set at mid-height of the doorway. No. 480 has an entablature carried on pilasters. The molded brick used at No. 478 represents an attempt to introduce a new material and texture. No. 470 is narrower than the other houses in this row and, consequently, has paired windows to the right of the doorway.

Nos. 482-494. The most striking features to be noted in this row of seven two-family dwellings are the alternating curved and three-sided bays, the low L-shaped stoops and the limestone fronts. These houses were begun in 1908 for the Prospect Park West Realty Company (Morris Levy, President) and were designed by Brooklyn architect Axel Hedman who also designed buildings in the Stuyvesant Heights area. In style, the details show the influence of the French Renaissance. The alternating bays and corresponding cornice lines of these three-story buildings introduce the only rhythmical flow in this otherwise straight-lined blockfront.

(The Sanders Moving Picture Theatre, east of No. 494, is outside of the Historic District.)

NORTH SIDE (Nos. 437-495)

This blockfront, except for the two apartment houses at the eastern end, has a low-lying character due to the preponderance of two-story houses. Except for the gabled Queen Anne row near the center, the houses belong basically to the Romanesque Revival tradition and again have a remarkably uniform cornice line. All but one of these houses have straight stoops, and most of them retain their fine original iron handrailings, at the stoops, and their yard railings. The materials are basically brick and brownstone.

FOURTEENTH STREET Between Eighth Avenue & Prospect Park West

No. 437 is a playground south of the John W. Kimball School (P.S. 107).

Nos. 441-449. This row was built in 1890 by Brooklyn owner-carpenter-architect William Hawkins, who lived at No. 449. These five houses, and Nos. 467-471, were the first to go up on this street. They are of brick and have brownstone trim, consisting of rough-faced flat arches at the first floor and basement, and lintels at the second. With their bracketed cornices, they were built very much in the local vernacular, with a suggestion of Romanesque Revival influence in the rough-faced character of the brownstone trim.

No. 451 was built in 1891 by owner-carpenter William Hawkins, with H.B. Hawkins as architect. This house is quite similar to the row to the west, but has, above the doorway, a neo-Grec lintel carried on small grooved brackets. It also has a different roof cornice, with more widely spaced brackets, and the whole house is slightly taller than the row it resembles.

Nos. 453-461. These five houses were built in 1891 for Mrs. G. F. Beatty and were designed by Brooklyn architect G. F. Beatty. They are quite interesting architecturally, having only one large window opening alongside each doorway; these window openings are subdivided with various arrangements of mullions and, in most cases, transom bars. The cornice, with frankly projecting rafter ends, is set above an unusual frieze which is formed by a pattern of alternating light and dark brick headers. In style they are a very free version of late Romanesque Revival. A slender cornice crowns the rough-faced brownstone first floor; it becomes the cornice slab at the doorways, where it is carried on shallow ornamented stone brackets. The upper floors, by contrast, are of molded brick, with horizontal bands of smooth brick set between every third course. The carved stone lintels above the parlor floor windows provide further ornamentation. There is an interesting range of brick colors, with orange at Nos. 453, 455 and 461, and gray at Nos. 457 and 459.

Nos. 463-471. Creating the one picturesque note in this otherwise severely horizontal blockfront, these five houses were designed in the Queen Anne style. The row was built for Christopher C. Firth in 1890-91 and was designed by Brooklyn architect W. O. Tait. These brick houses are symmetrically arranged, making an ABABA pattern. High gables face the street at Nos. 465 and 469, the 'B' houses, while the 'A' houses are kept lower with parapets, seen in original form at No. 471. The gabled 'B' houses have round-arched entranceways and wide segmental-arched parlor windows, with central mullions and stained glass above the transom bars. The designs of the gables reflect the Flemish Renaissance influence. No. 465 has its original sea-wave cresting above the scalloped slate roof behind the gable and has diminutive quoins of molded brick defining its width. The arches of all the windows in the row have rough-faced stone voussoirs. The curvilinear ironwork of the handrailings at the stoops and the latticework of the yard railings are notable.

No. 473 was begun for owner Christopher C. Firth in 1892. It is the only house on this side of the street with an L-shaped stoop and three stories. The third story is an addition the house was probably once crowned by a cornice at the termination of the rough-faced stonework of the wall. In style, this painted brownstone is a modified version of French Renaissance design, as may be seen at the doorway and in the richly carved band of stonework above it, extending the width of the house. Drip moldings crown the wide frames of smooth stonework at the second floor windows.

Nos. 475-487. This row of seven houses is the longest on the blockfront. It has two and one-half story, stone-faced houses. They were built in the early 1890s, and Nos. 475 and 485 in this row are almost identical to No. 456 across the street, which was built in 1893. They are retardataire in retaining many elements of Romanesque Revival design at this date. The most striking feature of these houses is to be found in the fascia boards below the roof cornices: each of these has three small rectangular windows, separated by short stubby piers which are carried on corbels and appear to support the cornice. Nos. 475 and 485 have details which are fully described under No. 456 and include segmental-arched openings at the first floors, and bold voussoirs. No. 477 has arched openings at the first

floor and, at the second floor, a remarkable triple window, set under an arch with a flat top. Capping the wide enframement of this window, is a drip molding, which ends, at its base, in impost blocks of unusual design. Beside the arched doorway of No. 479 is an arched double window with flattened top section: the two square-headed windows at the second floor are embraced by a wide drip molding terminated on carved bosses. No. 481 has arched openings at first and second floors, and Nos. 483 and 487 have square-headed windows and doorways.

No. 489 is a four-story neo-Classical apartment house of brick, with limestone at the first floor. It was built in 1904 by William M. Calder, who had developed so much of Twelfth Street and it was designed by Brooklyn architect Thomas Bennett. The front facade consists of two wide, swell-front bays. These enframe a narrow, central stair tower above an entrance porch that has Ionic columns and is surmounted by a low balustrade. This central section is carried up above the cornice line. The top floor is given emphasis through the introduction of round-arched windows. At the bold roof cornice, carried on console brackets, is a frieze with swags.

No. 491-495 is a large four-story corner apartment house of brick, which is described under No. 186 Prospect Park West. It is entered from Fourteenth Street.

* * *

STATEMENT BY THE COMMISSION

The Landmarks Preservation Commission recognizes that the needs of the churches in the Park Slope Historic District may change in the years ahead. By this designation it is not intended to freeze the properties of those churches in their present state for all time and thus prevent future appropriate alterations needed by the churches for all their buildings. The Commission believes it has the obligation and, indeed, it has the desire to cooperate with owners in Historic Districts who may wish to make changes in their properties to meet their current and future needs. This attitude reflects the Commission's endorsement of the view that Landmarks are often successfully preserved through active and beneficial use.

The Landmarks Preservation Law contains many provisions relating to changes in Historic Districts. The Commission is already working with owners who wish to make changes in their properties and has given many approvals. In this connection the Commission wishes to state at this time that it recognizes that the churches in the Park Slope Historic District may want to erect new buildings on their grounds in the future. The Commission recognizes that the churches may also wish to make exterior alterations to their existing buildings. The Commission looks forward to working with the representatives of these churches when they desire to erect new buildings on their grounds or to make exterior alterations on their existing buildings.

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 Park Slope 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 Park Slope Historic District is one of the most beautifully situated residential neighborhoods in the City, that its history and development is closely related to that of the adjacent Prospect Park, that it is almost exclusively residential in character with minimal inroads by commerce, that it retains an aura of the past to an extent which is unusual in New York, that the wide sunny avenues and tree-lined streets, with houses of relatively uniform height punctuated by church spires, provide a living illustration of the 19th century characterization of Brooklyn as "a city of homes and churches," that the major development of the District within a relatively brief span of some five decades, from the Civil War period to World War I, produced a special quality of homogeneity and regularity reflecting the desire of developers, builders and architects to achieve coherence and dignity in planning, that this development was a reflection of the social and cultural aspirations of its residents, that the houses, churches and other structures provide, in microcosm, a cross-section of the important trends in American architecture of the time, that the styles include principally: late Italianate, French Second Empire, neo-Grec, Victorian Gothic, Queen Anne and exceptionally notable examples of Romanesque Revival houses, the finest in the City and among the most outstanding in the country; followed by the neo-Renaissance, neo-Classical, neo-Federal and neo-Georgian, representing the last great wave of development of the District after the turn-of-the-century; and, finally, 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 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 Preservation Commission designates as an Historic District the Park Slope Historic District, Borough of Brooklyn, containing the property bounded by the southern property line of 446 through 494 14th Street, the eastern property line of 494 14th Street, 14th Street, Prospect Park West, 10th Street, the eastern and northern property lines of 693 10th Street, part of the northern property line

of 691 10th Street, the eastern property line of 572 9th Street, 9th Street, Prospect Park West, 4th Street, the eastern property lines of 597 4th Street, the eastern property line of 634 3rd Street, 3rd Street, the eastern property line of 631 3rd Street, the southern property lines of 646 and 648 2nd Street and of 65 Prospect Park West, Prospect Park West, 1st Street, the eastern property line of 567 1st Street, part of the southern and the eastern property lines of 316 Garfield Place, Garfield Place, the eastern property line of 323 Garfield Place, part of the southern property line of 54 Montgomery Place, the southern property lines of 56 through 60 Montgomery Place and of 32 Prospect Park West, Prospect Park West, Montgomery Place, part of the eastern property line of 59 Montgomery Place, the southern property line of 25 Prospect Park West, Prospect Park West, part of the northern property line of 13 Prospect Park West, the eastern property line of 946 President Street, President Street, the eastern property line of 953 President Street, the northern property lines of 953 through 947 President Street, the northern and part of the western property lines of 945 President Street, the northern property line of 943 President Street, part of the eastern and the northern property lines of 941 President Street, the northern property lines of 939 through 933 President Street, the eastern property line of 902 Union Street, Union Street, the eastern property lines of 71 through 63 8th Avenue, the southern property lines of 264 through 276 Berkeley Place, the eastern property line of 276 Berkeley Place, Berkeley Place, the eastern property lines of 49 through 27 8th Avenue, Lincoln Place, Plaza Street, the northern property line of 5 Plaza Street, 8th Avenue, St. Johns Place, the eastern property line of 217 St. Johns Place, the northern property lines of 217 through 179 St. Johns Place, part of the northern property line of 31-35 7th Avenue, the eastern property line of 29 7th Avenue, the eastern property line of 146 Sterling Place, Sterling Place, the eastern property lines of 19 through 13 7th Avenue, the northern property line of 13 7th Avenue, 7th Avenue, Park Place, the eastern property line of 133 Park Place, the northern property lines of 133 through 95 Park Place, the western property line of 95 Park Place, Park Place, the western and part of the northern property lines of the stable (90 Park Place), the southern property line of the stable (90 Park Place), part of the western property line of 92 Park Place, the southern property lines of 92 through 144 Park Place, the western property lines of 18 through 24 7th Avenue, Sterling Place, the western property line of 130 Sterling Place, the western property line of 34 7th Avenue, part of the northern property line of 139 St. Johns Place, the northern property lines of 137 through 93 St. Johns Place, the eastern property lines of 143 through 135 6th Avenue, Sterling Place, the western property lines of 128 through 146 6th Avenue, St. Johns Place, the western property lines of 148 through 168 6th Avenue, Lincoln Place, 6th Avenue, Berkeley Place, the western property lines of 188 through 192-A 6th Avenue, the southern property line of 192-A 6th Avenue, 6th Avenue, the southern property line of 199 6th Avenue, part of the western and the southern property lines of 100 Berkeley Place, the southern property lines of 102 through 156 Berkeley Place, part of the southern property line of 158 Berkeley Place, the southern property line of 86 7th Avenue, 7th Avenue, the southern property line of 87 7th Avenue, the western property line of 865 Union Street, Union Street, the western and part of the southern property lines of 820 Union Street, the western property line of 833 President Street, President Street, the western property line of 828 President Street, the western property line of 749 Carroll Street, Carroll Street, the western property line of 776 Carroll Street, the western property lines of 8 through 22 Polhemus Place, part of the northern and the western property lines of 24 Polhemus Place, the western property line of 219 Garfield Place, Garfield Place, the western and part of the southern property lines of 214 Garfield Place, the western property line of 465 1st Street, 1st Street, the western property line of 460 1st Street, part of the northern and the western property lines of 507 2nd Street, 2nd Street, the western property line of 516A-516 2nd Street, the western property line of 509 3rd Street, 3rd Street, the western property line of 516 3rd Street, the western property line of 465 4th Street, 4th Street, the western property line of 486 4th Street, the southern property lines of 486 through 504 4th Street, the eastern property line of 504 4th Street, 4th Street, the eastern and part of the northern property lines of 513 4th Street, the eastern property line of 562 3rd Street, 3rd Street, 8th Avenue, the southern property line of 225-227 8th Avenue, the western property line of 581 3rd Street, 3rd Street, the western property line of 592 3rd Street, the northern and western property lines of 539 4th Street, 4th Street, the western property line of 528 4th Street, the western property line of 557 5th Street, 5th Street, 8th Avenue, 6th Street, the western property line of 590 6th Street, part of the northern property line of 571 7th Street, the northern property lines of 569 through 553 Seventh Street, the western property

line of 553 7th Street, 7th Street, the western property line of 550 7th Street, the western property line of 511 8th Street, 8th Street, the western property line of 502 8th Street, the western property line of 519 9th Street, 9th Street, the western property line of 526 9th Street, part of the western property line of 643 10th Street, the northern property lines of 641 through 631-633 10th Street, 8th Avenue, 10th Street, the western and part of the southern property lines of 642 10th Street, the western property line of 583 11th Street, 11th Street, the western property line of 584 11th Street, part of the northern property line of 479 12th Street, the northern property line of 1113 8th Avenue, 8th Avenue, 14th Street, the western property line of 446 14 Street.

TYPOGRAPHICAL ERRATA

page 6,	par. 3,	line 3,	read Fagan...instead of Fagen.
page 10,	par. 4,	line 1,	read school...instead of School.
page 18,	par. 3,	line 8,	read ashlar...instead of asshlar
page 18,	par. 4,	line 8,	read is...instead of are.
page 21,	par. 6,	line 5,	read served as the...instead of served the.
page 25,	par. 1,	line 5,	read symbolical...instead of symbolica.
page 25,	par. 5,	line 10,	read supported...instead of support.
page 27,	par. 2,	line 6,	read combination...instead of co bination.
page 27,	par. 5,	line 13,	read design...instead of deisgn.
page 30,	par. 4,	line 1,	read two...instead of tho.
page 32,	par. 4,	line 1,	read No. 32...instead of (No. 32).
page 37,	par. 1,	line 11,	read handsome...instead of handso.
page 37,	par. 2,	line 4,	read Parfitt...instead of Farfitt.
page 37,	par. 2,	line 6,	read framements;...instead of framements.
page 38,	par. 3,	line 6,	read pediments, in this house of 1900,...instead of pediments a.
page 42,	par. 2,	line 6,	read 1860s. ... instead of 1862.
page 42,	par. 4,	line 2,	read Thomas H. ...instead of Thomas A.
page 42,	par. 6,	line 10,	read panels...instead of panel
page 46,	par. 2,	line 2,	read 1887-88...instead of 1187-88.
page 46,	par. 3,	line 2,	read 52-54...instead of 52-52.
page 46,	par. 7,	line 3,	read Doherty...instead of Dougherty.
page 50,	par. 5,	line 3,	read 921-941...instead of 927-941.
page 52,	par. 1,	line 10,	read reflect...instead of presage
page 53,	par. 4,	line 12,	read Colonial feature...instead of Colonial Revival feature.
page 59,	par. 3,	line 5,	read Sloan, Jr,...instead of Sloane,.
page 60,	par. 3,	line 4,	read Pohlman...instead of Pohlmann.
page 61,	par. 4,	line 3,	read Delaney...instead of Delany
page 62,	par. 4,	line 1,	read northwest...instead of northeast.
page 67,	par. 2,	line 1,	read J.H. ...instead of N.H.
page 70,	par. 4,	line 2,	read neo-Federal...instead of Federal
page 72,	par. 5,	line 6,	read street, ...instead of streets.
page 74,	par. 1,	line 1,	read complemented by an...instead of complemented.
page 74,	par. 5,	line 4,	read eave-line is interrupted...instead of eave-line interrupted.
page 75,	par. 3,	line 6,	read and is approached...instead of and approached.
page 76,	par. 3,	line 5,	read Bros. Yet...instead of Bros yet.
page 77,	par. 2,	line 4,	read Renaissance style has...instead of Renaissance has.
page 77,	par. 3,	line 8,	read up to the...instead of up the.
page 78,	par. 4,	line 4,	read Philip I. Cootey...instead of Philip J.Cooty.
page 87,	par. 6,	line 6,	read 828-844...instead of 828-948.
page 99,	par. 4,	line 2,	read Donnellon...instead of Donnellow
page 106,	par. 4,	line 11,	read designs...instead of designs,.
page 110,	par. 7,	line 2,	read Mowbray...instead of Mowbrey.
page 117,	par. 1,	line 1,	read house (No. 588-598)...instead of house.
page 120,	par. 3,	line 2,	read Brooklyn...instead of Rooklyn.
page 124,	par. 4,	line 8,	read harmonize...instead of harmonizes.
page 126,	par. 1,	line 1,	read those...instead of thosw.
page 132,	par. 2,	line 1,	read four-story apartment...instead of four-story brick apartment.
page 133,	par. 4,	line 11,	read fleur-de-lis...instead of fleur de lys.
page 136,	par. 2,	line 6,	read more...instead of merely.
page 137,	par. 1,	line 9,	read who later developed...instead of who had developed.
page 137,	par. 1,	line 9,	read and also developed Nos. 490-502...instead of and Nos. 490-502.
page 138,	par. 8,	line 5,	read columns at...instead of columns of
page 32,	par. [illegible]	line [illegible]	read George P. Chappell...instead of George W.
page 94,	par. 1,	line 2,	read Laurence [illegible] Vaulk...instead of Vaulk
page iii,	par. 4,	line 15,	read marshes...instead of marches.
page iv,	par. 3,	line 16,	read redefined...instead of redfined.