
BROOKLYN ACADEMY OF MUSIC
HISTORIC DISTRICT
DESIGNATION REPORT

1978

City of New York
Edward I. Koch, Mayor

Landmarks Preservation Commission
Kent L. Barwick, Chairman
Morris Ketchum, Jr., Vice Chairman

Commissioners

R. Michael Brown
Elisabeth Coit
George R. Collins
William J. Conklin

Thomas J. Evans
James Marson Fitch
Marie V. McGovern
Beverly Moss Spatt

BROOKLYN ACADEMY OF MUSIC

HISTORIC DISTRICT

Designated September 26, 1976

South Portland Ave



FULTON STREET

664
678

South Elliott Place

97 127
98 120

Fort Greene Place

119 135

LAFAYETTE AVENUE

90
56

89

98

22

287

St. Felix Street

147

154

Ashland Place

351

PLACE

HANSON

LANDMARKS PRESERVATION COMMISSION

Landmarks Preservation Commission
September 26, 1978, Designation List 118
LP-1003

BROOKLYN ACADEMY OF MUSIC HISTORIC DISTRICT, BOROUGH OF BROOKLYN

BOUNDARIES

The property bounded by the eastern curb line of Ashland Place, the southern curb line of Lafayette Avenue, the western curb line of Fort Greene Place, the northern property line of 119 Fort Greene Place, the western property lines of 98-102 South Elliott Place, the northern property line of 98 South Elliott Place, the southern curb line of Fulton Street, the eastern property line of 678 Fulton Street, the eastern property lines of 109-115 South Elliott Place, part of the eastern, part of the southern, and part of the eastern property lines of 117 South Elliott Place, the eastern property lines of 119-127 South Elliott Place, the northern curb line of Hanson Place, the eastern curb line of South Elliott Place, the southern property line of 120 South Elliott Place, the southern property line of 135 Fort Greene Place, the western curb line of Fort Greene Place, the northern curb line of Hanson Place, Brooklyn.

TESTIMONY AT THE PUBLIC HEARING

On July 11, 1978, the Landmarks Preservation Commission held a public hearing on this area which is now proposed as an Historic District (Item No.7). The hearing had been duly advertised in accordance with the provisions of law. Twenty persons spoke in favor of the proposed designation. There were no speakers in opposition to designation.

HISTORICAL INTRODUCTION

Brooklyn, or Breuckelen as the Dutch called it, was first settled in the late 1630s and early 1640s by Walloon and Dutch farmers along the shoreline opposite lower Manhattan. In 1645, the Dutch village of Breuckelen, centered where the Brooklyn and Manhattan Bridges now stand, was incorporated, but it grew very slowly. By 1790, two years after the New York State Legislature designated Brooklyn as a town, the population was still only 1,608.¹

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

Extensive residential development began in the 1830s in the Brooklyn Heights area, which was located near the New York ferry slips, leading to the incorporation of Brooklyn as a city in 1834. Less than five years later, on January 1, 1839, three commissioners appointed by the Governor "to lay out streets, avenues and squares in the city of Brooklyn," filed an official map in the County Clerk's Office.³ Provision was made in this plan for the creation of eleven squares, one of which was Washington Park. It was to be located between Atlantic Avenue, Flatbush Avenue, Ashland Place, Fulton Street and Fort Greene Place on the Jackson family farm, within the boundary of the present Historic District. This area lay in the path of the growing city as it expanded in an easterly and southerly direction from the Heights, and it soon became apparent that the land was too profitable to be used as a park. Bowing to the pressures of the business community, the Common Council moved the site of the park in 1845 to a section deemed unprofitable by the real estate interests--the current site of Fort Greene Park. With the land in the Historic District now unencumbered by municipal restrictions, John Jackson and the trustees of Hamilton H. Jackson began to divest themselves of the holdings they had purchased in 1791. John Jackson, a native of Jerusalem on Long Island, had settled in Brooklyn soon after the Revolutionary War on a thirty-acre farm in the BAM-Fort Greene area. In 1808, John Jackson had donated some of his land near the Brooklyn Navy Yard for a memorial vault to contain the remains of the Prison Ship Martyrs--now preserved in the base of the McKim, Mead & White monument in Fort Greene Park.

Most of the Historic District was developed with row houses following the sale of the Jackson farm parcels during a brief four year period between 1855 and 1859 by many of the same speculator/builders who were active in the adjoining Fort Greene section. As the area changed to a residential section, religious institutions followed. The first in the area was the Methodist Episcopal Church. The current Central Methodist Episcopal church is the third on the site. The first church building was erected in 1857.

Major change did not take place within the Historic District for nearly fifty years after its initial development. In 1907, one of Brooklyn's

most important cultural institutions, the Brooklyn Academy of Music, moved to its present site at 30 Lafayette Avenue. Twenty years later, in 1927, attracted by the central location and the rapid transit facilities serving the area, the Williamsburgh Savings Bank, one of the city's major financial institutions, chose to erect its famous skyscraper on Hanson Place. Just behind the bank, along Ashland Place, is the Salvation Army Building built in 1927.

In recent years, the quiet charm and 19th-century ambience of the side streets of the area have been rediscovered and major restoration and renovation is taking place on St. Felix Street. Sponsored by the Brooklyn Union Gas Company as one of its "Cinderella" projects, the revival of St. Felix Street is symbolic of the regeneration taking place in so many of the city's historic neighborhoods. Meanwhile, the Brooklyn Academy of Music and the other institutions within the District continue to serve the community and give it vitality.

FOOTNOTES

1. United States Department of the Interior, Tenth Census of the United States, 1880-Vol. 18: Social Statistics of Cities (Washington, D.C., 1880).
2. William R. Everdell and Malcolm McKay, Rowboats to Rapid Transit: A History of Brooklyn Heights (Brooklyn Heights Association, 1973), p. 14-16.
3. Henry R. Stiles, ed., A History of Kings County including The City of Brooklyn, Vol. I (New York: W.W. Munsell & Co., 1884), p.595.

ARCHITECTURAL INTRODUCTION

The Brooklyn Academy of Music Historic District reflects the architectural development of Brooklyn's middle-class residential neighborhoods in the late 1850s. The area included within the boundaries of the Historic District was built up almost entirely during this period, and it retains much of its original 19th-century ambience. As is typical of Brooklyn's residential neighborhoods of the period, the houses in the District are primarily three and four-story row houses, most built of brick or brownstone. The majority of these were built on speculation to house the burgeoning middle-class population that was moving into the city of Brooklyn from surrounding areas.

Most of the buildings were designed by local Brooklyn architects, many of whom were quite sophisticated in their use of architectural details. However, architecture as a distinct profession did not develop until well into the 19th century. The American Institute of Architects was not founded until 1857. Before this, the distinction between a builder and an architect was vague and ambiguous, and any builder who wished could call himself an architect. It was common practice for the owner of an undeveloped property to hire a builder--mason, carpenter, etc.--when he wished to erect a house or row of houses, and the builder would then hire a draftsman to draw up the plans for the houses. Specific decorative details such as foliate brackets, stone enframements and wooden doors were produced by anonymous craftsmen in large quantities with the result that houses erected by different builders frequently have facades with similar or identical details. This method of building with mass-produced forms was similar to contemporary practices in England. After a row house was erected it was usually sold off, thus giving the owner a quick profit. Frequently buildings were purchased for speculation and then leased as rental units.

The majority of the houses within the District were designed in a modified Italianate style which was introduced into this country in the 1840s. At the time the District was initially developed, the Italianate was the most popular style for residential buildings in the New York City area. The typical Italianate row house is three or four stories high with basement and high stoop. Arched doorway enframements with pilasters surmounted by triangular or segmental pediments supported by foliate brackets, window enframements with bracketed lintels and wide projecting sills, plate glass one-over-one window sash, and deep wooden cornices with heavy foliate brackets are common elements found on houses designed in this style.

A few buildings in the District, Nos. 105 and 107 South Elliott Place and the cast-iron flathouses on Fulton Street, have neo-Grec details. This style became popular in the 1870s and reflects a change from the fluid, curvaceous forms of the mid-19th century to an angular, planar form. The neo-Grec mode is a reflection of the growing industrialization of the country and the general mechanization of various aspects of society. Decorative elements could now be cut in stone by machines, eliminating the time-consuming, costly process of hand carving. The naturalistic foliate detailing of hand-carved Italianate brackets was replaced by crisply-cut angular foliate forms or more abstract geometric designs.

Among the most distinguished groups of buildings in the District which add great architectural value to the area are the cast-iron flat-houses with commercial ground-floors on Fulton Street (Nos. 666, 670-674 and 678). They were originally designed as a group of seven buildings (five remain) and begun in October, 1882. In the United States, the use of iron in buildings dates from early in the 19th century in a number of cities. In New York, it began to be used after the War of 1812, primarily for decorative purposes. In the 1840s Daniel Badger and James Bogardus developed some of the most inventive uses for cast iron and also popularized its use for structural elements and facades. In New York, cast-iron facades achieved their greatest popularity during the 1870s and 1880s, and were found almost exclusively on commercial buildings. It is known that there had been cast-iron residences, but if they were built, they were rare in New York.² The flathouses along Fulton Street are among the very few surviving.

The best known building within the District is the Brooklyn Academy of Music built in 1907-1908. It was designed in the popular neo-Italian Renaissance style by the noted architectural firm of Herts & Tallant. In its design and detail, it appropriately symbolizes the function and purposes of the Academy.

The Williamsburgh Savings Bank (1927-29) and details of the fourteen-story high apartment house at Nos. 123-127 South Elliott Place (1929) are in the neo-Romanesque style which was inspired by the medieval architecture of southern Europe. Details of the style were often used on tall buildings of this period. It is hoped that Historic District designation will help to insure the protection of the architectural character of the area.

FOOTNOTES

1. John Summerson, Georgian London (New York: Penguin, 1978 reprint of Peregrine Books edition, 1945), p.171.

2. "Illustration of Iron Architecture Made by the Architectural Iron Works of the City of New York," The Origins of Cast Iron Architecture in America (New York: DeCapo Press, 1970), (Reprint of 1865 catalogue.), Plates XIV and LV.

ASHLAND PLACE

ASHLAND PLACE, east side between Lafayette Avenue and Hanson Place.

Nos. 287-309. This is the west facade of the Brooklyn Academy of Music described under No. 30 Lafayette.

Nos. 313-321. The first meeting of the Salvation Army organization in the United States was held in New York City in 1880. The Brooklyn Community Corps was organized shortly thereafter in 1882, in the old Lyceum Theater at No. 221 Washington Street. The Salvation Army met regularly at the Lyceum, which became the first United States and Canadian headquarters for the organization, on Saturdays from seven till midnight until neighbors objected. Shortly thereafter, the Salvation Army members met for open air meetings on the steps of Borough Hall. Persecution was a constant problem, leading to conflicts in which many members were injured. To help strengthen the morale of members and to give them added status, uniforms, tailored in Brooklyn by a Prussian named Schmidt, were adopted. Since its early founding, the Salvation Army has continued to grow in Brooklyn with a broad-based community support.

The Corps Hall and Officers Quarters, formerly located at No. 143 Ashland Place, was opened in 1920 as the result of the initiative and efforts of Ensign Tom Nicholls. By 1924 the hall was so overcrowded with as many people gathering outside as inside, that new accommodations were needed. The Salvation Army acquired the present site at No. 321 Ashland Place in 1926.

The seven bay, two-story simple rectangular building at 321 Ashland Place has classic ornamentation and a red tile hipped roof and is constructed of brick laid in Flemish, double stretcher bond. The main entrance is through the central arched doorway flanked by two blind brick arches. Six double-height pilasters create a horizontal rhythm across the facade. Built in 1927, it was designed by the well-known architectural firm of Voorhees, Gmelin & Walker. The firm, which also designed the Salvation Army's Evangeline Residence for Girls within the Greenwich Village Historic District, is better known for its skyscraper designs including the Irving Trust building.

The new Salvation Army building was enthusiastically received by the Corps, as it provided much needed classrooms, a gymnasium, and specially equipped Home League and songster rooms. It has been occupied since its completion by the Salvation Army, and has worship and Sunday school facilities. The Brooklyn Citadel, a Corps community center, makes a significant contribution to the community life of the area by offering a variety of activities for all ages, including scouting, arts and crafts classes, counseling services, senior citizen activities, day camps and gymnastics.

Nos. 325-327. This site is a vacant lot.

Nos. 329-351. This is the west facade of the Williamsburgh Savings Bank described under No. 1 Hanson Place.

FORT GREENE PLACE



135 Fort Greene Place
c. 1857

94 Fort Greene Place
c. 1858



Photo Credit: Fran Roccaforte

BAM-110

FORT GREENE PLACE

Fort Greene Place takes its name from Fort Greene Park.

FORT GREENE PLACE, Westside between Lafayette Avenue and Hanson Place.

No. 90. This site is now a vacant lot.

Nos. 92 and 94. This pair of Italianate brownstone houses was built c. 1858 by Thomas Porter. No. 94 retains most of its original detail. Rising three stories above a rusticated basement, the facade is pierced by segmental-arched windows with projecting sills on small corbels. Over the full molded lintels carried on brackets. The enframingent of the recessed entrance consists of paneled pilasters with ornate foliate console brackets that support a molded lintel. A handsome dentiled roof cornice supported by foliate brackets and enhanced by an arched fascia with bead-and-reel molding crowns the building. Sometime in the 1870s, a slate mansard with two dormer windows was added to No. 92.

Nos. 96-102. This row of four originally identical, Italianate brownstones is very similar to Nos. 92 & 94, and built about a year before them by Thomas Porter. Except for the new multipaned windows, No. 102 is the best preserved of the row with handsome iron work. The major design difference between No. 102 and Nos. 92 & 94 is the higher floor heights at Nos. 92 & 94.

Nos. 104-112. These five simple brick Italianate houses, built by Gerard Dwenger about 1856, are three stories high above rusticated brownstone basements. All the windows are square-headed with cap molded lintels. The segmental-arched entrances are flanked by brackets carrying projecting lintels. The handsome roof cornices that surmount the houses are supported by foliate brackets with paneled fascia. No. 110 still retains its original round-arched entrance doors and areaway ironwork.

Nos. 114-124. This row of six modest brick Italianate houses was built in 1855 by Thomas Skelly and Michael Murray. No. 114 best retains the original appearance of the row. This house is three stories over a rusticated brownstone basement pierced by two segmental-arched windows. The entrance and all the windows are square-headed. The entrance is crowned by a pediment supported on foliate brackets while the windows have flush, stone lintels. Originally the full-length parlor floor windows were enhanced by table-sills carried on large corbels. These sills remain at No. 116. The simple roof cornice is supported by four foliate brackets and is enriched by a fascia ornamented with stylized foliate designs. No. 124 has been provided with a late Art Deco styled basement entrance. Handsome original ironwork has been retained at Nos. 114 and 118.

Nos. 126-140. This seemingly single row of eight houses was actually built as two rows of four houses at different times. Nos. 126-132, were built as a group by Michael Murray, Thomas Skelly and Effingham H. Nichols at the end of 1856; Nos. 134-140 were probably begun by E.H. Nichols at the end of 1859. These houses differ from Nos. 114-124 only in their roof cornices which

Ft. Greene Place

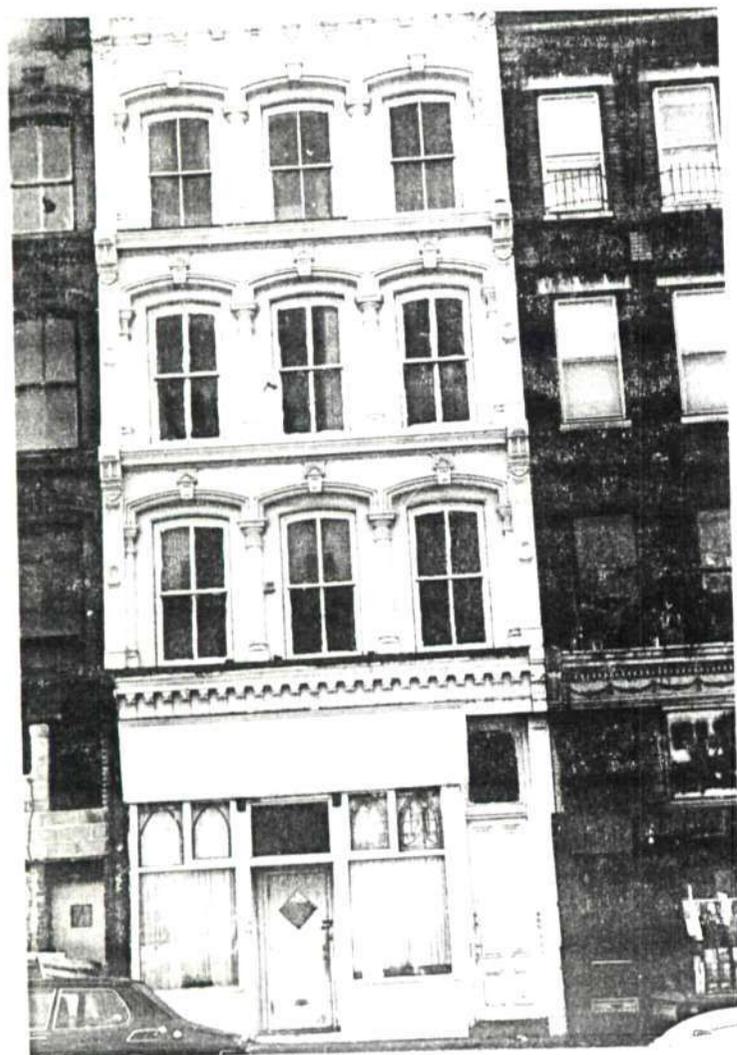
have larger foliate brackets and paneled fascia boards.

Handsome Queen Anne style doors and transom were added to No. 126 sometime in the late 1880s. Original ironwork still graces the front of No. 132 and is complemented by the later 19th-century ironwork at No. 130. In front of both these houses is the original bluestone flagged sidewalk. The basement entrance at No. 128 was added about the same time as the entrance to No. 124. Basement entrance also have been added at Nos. 138 and 140 which has a ground floor storefront and has lost its cornice.

PORT GREENE PLACE, eastside between Lafayette Avenue and Hanson Place.

Nos. 119-135. This row of nine brick houses was built about 1857. They are all identical with a variation at Nos. 121 and 123. No. 135 retains most of its original details which include: square-headed windows and door; cap molded entrance lintel carried on smooth-faced brackets; table sills at the full-height parlor windows; and a striking roof cornice with delightful curvilinear ornament below and on the fascia and also on the soffet. The cornice at No. 123 is different than those on the rest of the row which may indicate that the house was built a few years after the others. The cornice on No. 121 was added to the house about 1870. A surprising amount of the handsome 19th-century cast-iron railings has survived.

FULTON STREET



670 Fulton Street
c. 1882

678 Fulton Street
c. 1882



Photo Credit: Fran Roccaforte

FULTON STREET

Fulton Street is named in honor of Robert Fulton (1765-1815) artist, civil engineer and inventor of the steamboat.

FULTON STREET, south side between South Elliott Place and South Portland Avenue.

Nos. 666 to 678. This remarkable group of rare cast-iron flathouses with commercial ground floors originally consisted of seven, four-story buildings. Only five cast-iron facades remain - the facade of No. 668 was removed during an 1899 alteration when this building was joined to the apartment house at Nos. 101-103 South Elliott Place and No. 676 is now an empty lot. The group of buildings was designed in 1882 by Charles A. Snedecker for Charles A. Cheseborough, a prominent Brooklyn businessman and manufacturer of Vaseline Petroleum Jelly.

Fulton Street creates a very sharp angle at the southeast corner of South Elliott Place where the row begins at No. 666. The architect has taken full advantage of the unusual lot configuration by placing a single bay of the facade diagonally to the corner. No. 666 has the longest frontage on Fulton Street, about fifty feet, and its facade is divided into two sections - four bays and three bays. No. 668, which is twenty-five feet wide, was probably four bays wide, and the remaining buildings are three bays each.

The entrances to the upper floor apartments are on Fulton Street, to the right of the stores with the exception of No. 666 which is entered at No. 99 South Elliott Place. No. 670 still retains its 19th-century entrance doors and transom.

Above the bracketed ground floor cornice each facade is flanked by paneled pilasters with rondels that are separated between each floor by a cornice extending across the building between terminal blocks. The columns on the upper floors, forming the vertical separations of the bays, have smooth shafts with capitals decorated by vertical rectangular relief forms on the necking, a characteristic seen frequently on cast-iron buildings executed in the neo-Grec style. Segmental dropped lintels with keystones rest on the columns and enframe two-over-two segmental-arched windows. The brackets of the roof cornice are separated by diamond forms. Antefixas above the end brackets further enhance the roof cornice.

The rock-faced brick facade at No. 668 complements the neo-Classical facade at Nos. 101-103 South Elliott Place. The ground floor cornice is ornamented by dentils and continuous classical swags. The square-headed windows are separated by rock-faced pilasters with stylized capitals. Spandrels mark the floor divisions. The handsome modillioned and dentiled roof cornice has a frieze ornamented with classical swags and wreaths.

HANSON PLACE

No. 1 Hanson Place



Photo Credit: Fran Roccaforte

HANSON PLACE

Hanson Place was opened about 1852 and named for Samuel Hanson Cox, pastor of the First Presbyterian Church of Brooklyn from 1837 to 1854.

HANSON PLACE, North side between Ashland Place and St. Felix Street.

No. 1. Soaring 512 feet above Hanson Place, the Williamsburgh Savings Bank a designated landmark is the most prominent feature of the Brooklyn skyline. Its striking silhouette and famous four-faced clock are familiar to countless New Yorkers. Begun in October, 1927 and completed on May 1, 1929, the building is the third erected by the Williamsburgh Savings Bank -- one of the oldest financial institutions in Brooklyn.

Incorporated by an Act of the New York State Legislature on April 9, 1851, the bank opened for business two months later in the basement of All Souls' Universalist Church on the corner of Bedford Avenue and South 3rd Street. Three years later it moved from these rented quarters to its own handsome Italianate building across the street. By 1867, the bank's business had outgrown the South 3rd Street building and the trustees began to search for a suitable location for larger facilities. The northwest corner of Driggs Avenue and Broadway in the commercial center of Williamsburgh was the site selected for the new building. An architectural competition was held and the winning decision was submitted by George B. Post. Construction on this second building began in 1870 and was completed in 1875. This impressive Classic Revival structure, a designated New York City Landmark, with a striking cast-iron dome is one of Post's earliest works; he later went on to design such notable buildings as the Long Island Historical Society (1878-80), the Cornelius Vanderbilt Mansion (1879-82), and the College of the City of New York (1902-11).

In 1923, again finding it necessary to expand, the trustees of the bank appointed a committee to select a site for a new branch office. In November, 1920, the trustees approved the site for the new bank on the northeast corner of Ashland and Hanson Places behind the Brooklyn Academy of Music and opposite the Long Island Railroad Terminal. Construction of the building, designed by the architectural firm of Halsey, McCormick & Helmer, began less than a year later in October, 1927, and was completed on May 1, 1929. The neo-Romanesque style chosen by the architects for the building, may have been suggested by the impressive Bowery Savings Bank (1921-23) designed by York & Sawyer on East 42nd Street opposite Grand Central Station in Manhattan.

The setback, the most striking feature of the building, enhances its soaring height and gives distinction to its silhouette. The setback, which is so characteristic of early post-World War I skyscrapers in New York, was, at first, the result of zoning regulations rather than aesthetics. At the turn of the 20th century, buildings began to rise dramatically to unprecedented heights in unbroken lines, casting many surrounding streets into perpetual shadow. There were exceptions, notably Ernest Flagg's Singer Building (1908) with a forty-one story tower set back from the street line above the thirteenth story, but this was an isolated example. More typical of the new skyscraper was C.R. Graham's Equitable Building (1915) at 120 Broadway which rose forty-four stories straight up above some of the narrowest streets in the Financial District, provoking unfavorable comment. The controversy surrounding the Equitable Building and what it portended encouraged the passage of zoning legislation that regulated the height and bulk of all new buildings to be built after

July, 1916. The legislation dictated a series of setbacks for a building as it rose above a certain height to allow light and air into surrounding streets.

Although the striking silhouette catches the viewer's eye from a distance, the fine details of the lower two stories give an especially interesting character to the portion of the building that is immediately visible from the sidewalk. The base of the bank is of handsome polished rainbow granite from Minnesota and the first story is of Indiana Limestone laid up in random ashlar. This first story expresses visually on the exterior the full height of the interior ground floor main banking room which is sixty-three feet high. Three tall, carefully detailed arched windows rise about forty feet from the rainbow granite base at the center of the main facade along Ashland Place. The lower portion of each window has a limestone screen pierced by three small round arched windows; the upper portion has the ornate mullioned window of the banking room. These windows are made doubly imposing by the contrasting smooth broad wall surfaces which surround them. Smaller, narrower arched windows flank the three central windows. The richly carved arch of the main entrance on Hanson Place is similar to those of the windows on Ashland Place and has three round arched doorways with polished granite columns beneath the window. Above the impressive first story is a floor of closely-spaced arched windows resting on small polished granite columns and a continuous sill of ornamental corbels. This floor forms the transition to the buff-colored brick and terra-cotta office portion of the building, which rises in a series of setbacks to the crowing gilded copper dome which was intended to recall the dome of the earlier bank building on Broadway designed by George B. Post. The setbacks are accented by contrasting limestone trim with the thirteenth and the twenty sixth floors set off by the use of round arches and a continuous decorative terra-cotta band. Beneath the dome is the famous illuminated four-faced dial clock that is one of the largest in the world.

Mos. 11-21. The Methodist Episcopal church has long been one of major religious denominations in the borough of Brooklyn. It had its earliest beginnings in 1766 when Captain Thomas Webb of the British army began preaching in Manhattan and occasionally in Brooklyn. By 1785 a group of followers met regularly in the cooper shop of Peter Cannon near the Brooklyn ferry. From this time on Methodist ministers from Manhattan regularly came to Brooklyn as part of their Long Island preaching circuit. Brooklyn received its first official Methodist minister in 1793 when Rev. Joseph Totten and Rev. George Strebeck were appointed to the Long Island circuit; each spent one month out of the year in Brooklyn. One hundred years later, the Methodist Episcopal church had a greater number of members in Brooklyn than any other denomination except the Roman Catholic church.

The present Central Methodist Episcopal church is the third structure on the site. The former Hanson Place Methodist church was organized on May 26, 185 by the election of nine trustees; John French, Nathaniel Bonnell, John V. Porte, John Broad, John Pearce, Benjamin L. Cornell, Isaac Embree, E. Jarvis and C.W. Webb. A church was erected in 1857 on land along Hanson Place and St. Felix St. purchased in 1856 from Nathaniel Bonnell and Joseph Law. Prior to 1839 the land had been part of the John Jackson farm. Upon his death Jackson's property was subdivided and sold off in smaller parcels. The lot subsequently changed hands several times until it was purchased by the church. Plans were submitted by Tappin Reeve, a church member, for a brick building to accommodate 800 people

with a Sunday school in the basement. Construction began in July, 1857, and the new church was dedicated on Jan. 3, 1858. By 1860 the congregation had outgrown the original church, and an adjacent lot was purchased in order to erect a new Sunday school. Three years later a lot was acquired for a parsonage. The congregation continued to expand, and by 1872 a larger church was needed. Fire laws prohibited the enlargement of the 1857 building so the decision was made to demolish the old church and erect a new one. Under plans drawn by John Mumford, Esq., the new building was begun in 1873 and was dedicated on Jan. 4, 1874.

The Hanson Place Methodist Church merged with the Summerfield Methodist Church in 1927 to create the Central Methodist Episcopal Church. In addition, the old Fleet St. Methodist Church joined the two congregations and made a sizable financial contribution. A site was soon thereafter purchased for the construction of a new church to house the three congregations. However, in February, 1929, the Hanson Place Methodist Church building was condemned as unsafe for occupancy by the Buildings Department when subway construction undermined the building's foundations and repairs were impossible. It was then decided that the new Central Methodist Episcopal Church building would be built on the site of the condemned structure and the task of raising funds began. The cost of the new church was \$1,500,000, including the construction and furnishings.

The present red brick, neo-Gothic structure sits on a granite base and is trimmed with light colored stone. Its main facade, five days wide on Hanson Place is flanked on either side by two-story side wings. Both wings are occupied at the ground floor level by commercial tenants. The dominant feature of the facade is the central bay through which one enters the church. The pair of double entry doors is enframed within a Gothic stone arch. Directly above the entry arch is a triforium gallery decorated with elaborate symbolic carvings and clerestory of three stained glass windows terminating in Gothic trefoils and a rosette. There is an interesting contrast between the brick and smooth stone surfaces of the facade, and the intricately carved canopy over the entrance doors adorned with symbolic roses representing the promise of salvation, pomegranates-immortality, and bunches of grapes representing the collective body of the believers in the organized church. The low gabled roof emphasizes the verticality of the central bay. The St. Felix St. facade repeats the same decorative and architectural elements as the main facade.

On the exterior, the Jerusalem Cross, used as a decorative element may be seen in the cornerstone and crowning the peak of the gable.

The symbolism of the main facade of the church through numerous inscriptions and bas reliefs, stresses education, philanthropy and consolation as the goals of the church. The second-story lead gutter is encrusted with emblems denoting various church organizations, including scouts, missionary societies and Bible classes. Likewise terra-cotta plaques on the St. Felix Street facade represent such virtues as faith, justice, hope, charity, fortitude and humility. All are indicative of the role of Central Methodist Episcopal Church in serving the surrounding communities.

LAFAYETTE AVENUE



Brooklyn Academy of Music,
Herts & Tallant, architects,
1907-08.

Brooklyn Academy of Music



Photo Credit:
Fran Roccaforte

BAM-HD

LAFAYETTE AVENUE

Lafayette Avenue was named for the Marquis de Lafayette (1757-1834), the prominent French soldier and statesman who fought for the American forces in the Revolutionary War and was instrumental in getting France to support the American cause.

LAFAYETTE AVENUE, south side between Ashland Place and St. Felix Street.

No. 30. The original Brooklyn Academy of Music opened in 1861 as a center for artistic, educational, social and public life. The present building, designed by the noted theater architects Herts & Tallant, was erected in 1907-08 and is the oldest performing arts complex still active in the country today.

The first Academy, designed by Leopold Eidlitz, and located at 176-194 Montague Street was a Victorian Gothic brick building with Dorchester stone trim. It contained a theater, concert hall and various support facilities. The Academy was founded in 1859 by a group of citizens interested in "a place where enjoyment could be derived from innocent amusements". Funds were raised through public subscription and substantial gifts were received from such prominent citizens as Abiel Low, S.B. Chittenden, E. Whitehouse, John J. Ryan, Luther B. Wyman, Henry E. Pierrepont and many others. The Academy's first concert was the overture to the opera Der Freishutz conducted by Emanuele Muzio, a noted conductor of the period. Robert Weinstein notes, "by the time the Metropolitan opened in 1883 (the same year as the Brooklyn Bridge) the Academy had gone through 22 seasons of mixed fare ..." ² The old Academy could seat 2,500 persons and a floor could be installed over the seats so that the building could be used for balls, banquets and a variety of other entertainments.

In 1864 the Sanitary Commission, an antecedant to the Red Cross, held a spectacular Sanitary Fair to raise money for Civil War hospital supplies. The Central Bazaar, for the sale of articles, was held in the Academy Building. Three additional buildings were constructed and connected to the Academy by a wooden bridge. The decorations were extravagant and included; a "skating pond" -- an illusion accomplished with the aid of mirrors, a huge soda fountain, distributing free drinks to fair-goers, and a post office for sending mail to friends also attending the fair. The stage was set with an American eagle suspended as if in flight surrounded by tiny gas jets that spelled out "In Union in Strength."

Numerous luminaries lectured or performed on the stage of the old Academy including: John Wilkes Booth in "Marble Heart", E.L. Davenport as Hamlet, Sarah Bernhardt, Edwin Booth as Petruccio, Edwin Forrest as King Lear, and Laura Keane. Henry M. Stanley recounted his historic meeting with Dr. Livingston. Among the varied lecturers of the day were Edward Everett, Henry Ward Beecher, John B. Gough, Theodore Tilton and Charles Kingsley. Prices were low, fifty cents a seat, and an additional fifty cents for a reserved seat.

The old Brooklyn Academy of Music was destroyed by fire on the morning of November 30, 1903 as preparations were underway for a banquet that evening. The stockholders voted to sell the property. Within six months a new group of businessmen, artists and socialites, led by Martin W. Littleton, then Borough President, formed a committee of 100 in an effort to rebuild the Academy on another site. The committee raised over one million dollars for the structure. The site chosen was along the south side of Lafayette Avenue between Ashland Place and St. Felix Street in the fashionable Ft. Greene Area. The site was occupied by fifteen residences dating from the mid-nineteenth century and a few stables. The property, chosen for its convenience to public transportation and its central location, was obtained for the Academy by J.B. Davenport, a prominent Brooklyn realtor.

A paid competition was held by the committee for the design of the new building which was to provide for a variety of social, educational, musical, and dramatic functions. Ten prominent architectural firms in New York and Brooklyn were invited to enter the competition juried by Professor Laird of the University of Pennsylvania, John Carrere of Carrere & Hastings, and William Mead of McKim, Mead & White.

The architectural firm of Herts & Tallant, noted theater architects, won the competition unanimously. They had designed a number of theaters in New York City soon after the turn of the century, among them the New Amsterdam, the Lyceum, the Follies Bergere now the Helen Hayes, and the Liberty. Henry Herts (1871-1933) studied at the Columbia College School of Mines and at the Ecole des Beaux-Arts. Hugh Tallant received his A.B. and A.M. degrees in 1901 from Harvard University. He was awarded the Kirkland fellowship in 1892 which enabled him to enter the Ecole des Beaux-Arts. He graduated from the Ecole in 1896 and received the Prix Jean Leclaire, the highest prize open to any foreigner.

The two men met during their first year at the Ecole and worked on several projects together. Contemporary critics noted the firm's careful attention to acoustics which made their theater designs technically outstanding.

The new Academy opened on October 1, 1908, with a recital in the Concert Hall by Mme. Ernestine Schumann-Heink. The capacity crowd was enthusiastic and praised the building's perfect acoustics. The Opera House was opened in November with a production of Faust, starring Geraldine Farrar and Enrico Caruso.

Over the years the Academy has presented such legendary performers as Arturo Toscanini, Isadora Duncan and Anna Pavlova, as well as such noted lecturer as Winston Churchill, Helen Keller, Admiral Richard E. Byrd, Brooker T. Washington and Gertrude Stein.

In 1940, F.D. Roosevelt spoke to the largest crowd in the Academy's history to that date. Woodrow Wilson began a tradition in 1912 of ending the Democratic presidential campaign with a speech at the Academy.

While the history of the Academy was characterized by financial ups and downs, it began its financial decline during the Depression. The Brooklyn Institute of Arts and Sciences, which operates the Brooklyn Museum, the Brooklyn Botanic Garden and the Brooklyn Children's Museum, took over the Academy in 1936 after a year of fundraising.

In an effort to relieve the financial burden of the Institute, the Board of Estimate approved a plan for the city to take over the Academy building in 1951 and then lease it back for a period of ninety years to the Brooklyn Institute of Arts and Sciences for a nominal rental fee.

An extensive renovation to the structure was undertaken in 1953, which included remodeling the Concert Hall in order to make it more adaptable for drama, dance and musical performances. The exterior was cleaned and the terra-cotta parapet was replaced by a stone and brick one for safety reasons. The projecting terra-cotta cornice was also removed at this time.

Harvey Lichtenstein was appointed director in 1967, and since that time he has been instrumental in the Academy's revival, introducing the popular acronym of BAM. During the 1968-69 season, nine dance companies performed at the Academy, including those of Merce Cunningham, Alvin Ailey, and Eliot Feld's newly formed American Ballet Company. The Chelsea Theater Company established a permanent home in Brooklyn at the Academy of Music a number of years ago. In recent years BAM audiences have been entertained by pianist Van Cliburn, Actor-Director Woody Allen, and the Royal Shakespeare Company from London's Aldwych theater. In addition BAM introduced New York audiences to such noted theatrical companies as the Young Vic, the Actors Company of England, and Jerzy Grotowski's Polish Laboratory Theater. In 1973 the Leperq Space was created in the upstairs ballroom. It is used for experimental theater, chamber music and dance programs. The Concert Hall was remodeled in 1975 to accommodate full-scale theatrical and dance programs with funds from the Booth Ferris Foundation and the City of New York. It now serves as the Helen Carey Playhouse. In 1971 the St. Felix Street Corporation took over the management of BAM from the Brooklyn Institute of Arts and Sciences and in 1977 adopted the name BAM, Incorporated and the new well-known trademark of BAM.

The main facade of the imposing Academy structure faces Lafayette Avenue. It is cream-colored brick punctuated by five entrance doors on the first floor and five corresponding double-height arched windows in the second floor. The Marquees were added over the entrance doors in 1912. An ornamental band of glazed terra-cotta surrounding the doors and windows helps to unify the facade. The building is divided horizontally into two main levels, by three decorative bandcourses. One bandcourse runs along the top of the granite base, while another runs continuously around the building between the first and second stories. The third bandcourse is at cornice level. The elaborate terra-cotta cornice, was removed in the mid-20th century.

The neo-Italian Renaissance facade, originally designed in marble was simplified and redesigned in light colored brick and polychrome terra-cotta because of financial constraints. The Brickbuilder asserted that the color scheme of the terra cotta suggested an American modernization of the art of medieval Italy and rejuvenation of the ideas of Lucca Della Robbia.³ At the base the terra-cotta is two shades of cream, and it becomes darker and richer on the upper portions of the facade. The windows are framed in deep green and yellow. Originally the cornice, set with 22 full-sized lion's heads complete with manes used blue, yellow, red and sienna to produce a warm brown-colored effect. Cherub figures alternating with representative ancient musical instruments surround the entrance doors. The stip of ornamentation which surrounds each window has a green background set with cream and yellow flowers and buds. The terra-cotta was furnished by the Atlantic Terra Cotta Co.

The lettering in the brickwork of the uppermost bandcourse was executed in a process unique at the time by the Sayre & Fisher Co. Because each of the letters had to be spaced individually, a full-size detail was laid out by the architects and no two tiles are exactly the same size.

The St. Felix Street and Ashland Place facades reflect the interior divisions of the building. Each is divided vertically into two sections, one is a continuation of the Lafayette Avenue facade, and the second is utilitarian, housing the stage equipment. The entrance doors on the these sides were originally covered by marquees and used as carriage entrances. The double-height arched window openings are ornamented with elaborate polychromed terra cotta: within each window opening is a segment of an entablature carried by two Doric columns

The plan, characterized by the simplicity of its arrangement, is divided into four parts; the Foyer, the Opera House, Concert Hall and Institute Rooms. The Foyer extends along the entire Lafayette Avenue front and provides access to the theaters and various interior spaces. In addition, it was planned to be used for balls and banquets. The Opera House which seats 2200 incorporates a standard proscenium stage and auditorium. The Concert Hall, originally planned for musical performances only, seats 1400. The Institute rooms occupy the rest of the building.

LAFAYETTE AVENUE, south side between St. Felix Street and Fort Greene Place

No. 38. The building at 38 Lafayette Avenue, built in 1921 for the Boyertown Casket Co., was designed by architect Emile G. Perrot who designed a number of university buildings, among them the transept of the Fordham University Chapel, a designated New York City landmark. In 1974, the Brooklyn architect Henry Wolinsky remodeled the Lafayette Avenue building for use as a school and day care center by the Hanson Place 7th Day Adventist Church a designated landmark. The school began in 1964 with fifty students who used rooms at the back of the church. Its steady growth necessitated the move in 1974. to Lafayette Ave.

This six story neo-Renaissance building, five double bays wide, complements the Brooklyn Academy of Music structure by its use of cream colored brick with light colored stone trim. The main entrance, with arched pediment, on Lafayette Avenue, is flanked on either side by two simple bays. The second floor arcade of five paired windows is trimmed in light colored stone. The building is divided horizontally by stringcourses between the first and second floors and between the fifth and sixth stories. A simple projecting cornice with dentils skillfully delineates the roof line.

LAFAYETTE AVENUE

Nos. 48-56. The site is now a vacant lot (also listed as No. 90 Fort Greene Place).

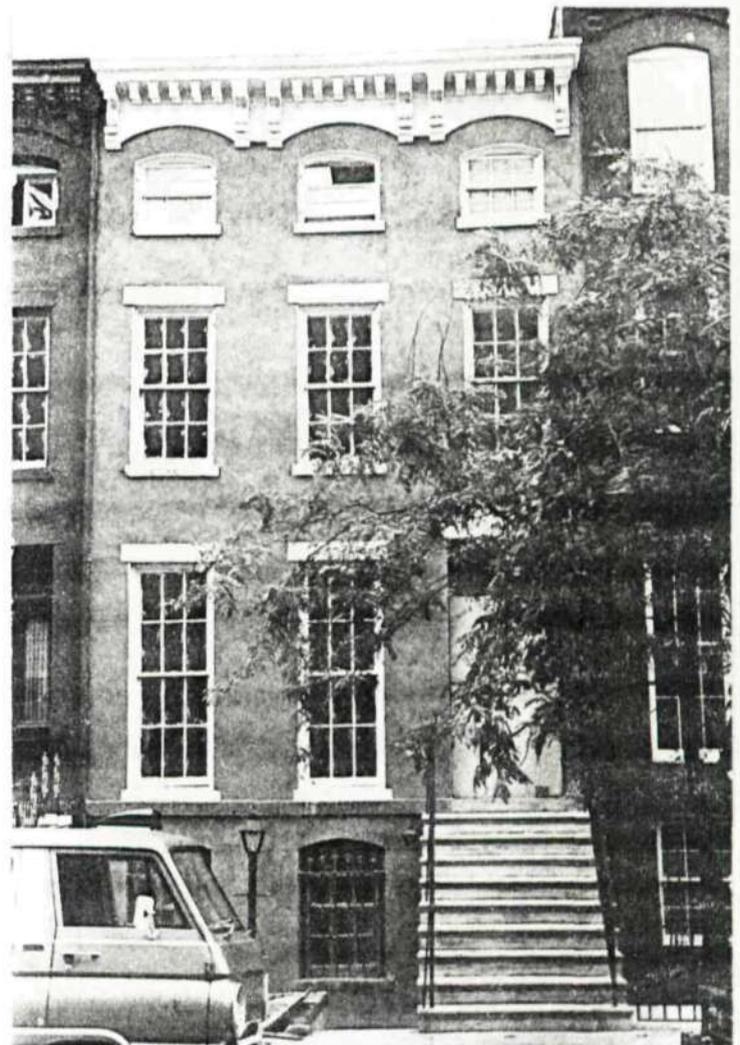
FOOTNOTES

1. Kings Courier, (April 3, 1978), 26.
2. Robert Weinstein, "Academy Beset by Woes in Earliest Years," Brooklyn Heights Press, (December 19, 1965).
3. "The Brooklyn Academy of Music," The Brickbuilder, 17 (1908), 256.

ST. FELIX STREET



105 St. Felix Street
c. 1856



119 St. Felix Street
c. 1859

BAM-HD

ST. FELIX STREET

St. Felix Street derives its name from an 18th-century landowner whose farm was north of the district.

ST. FELIX STREET, west side between Lafayette Avenue and Hanson Place.

Nos. 98-120. This is the eastern facade of the Brooklyn Academy of Music described under No. 30 Lafayette Avenue.

Nos. 122-128. The Brooklyn Music School located at 122-128 St. Felix St., encourages the appreciation of music through study, practice and performance. It is maintained through private donations, foundation grants, and small student fees. The varied curriculum offered includes music theory, dance, voice and theater classes, as well as private music instruction. The program accommodates children and adults at all levels of skill. Scholarships have been available since the school's founding for blind or otherwise handicapped students.

Founded as a music settlement house the school first used the Neighborhood Guild on Concord Street in the Navy Yard district for a meeting place. In 1912 it purchased and remodeled the notorious "Tub of Blood," a bar at the intersection of Pacific Street and Grand Avenue. The school remained there for nine years moving in 1920 to four remodeled rowhouses, dating from the 1850s on St. Felix Street.

The main building of the school is composed of three rowhouses, 122, 124, & 126 St. Felix St., acquired by the school in 1920 and remodeled for its use by H.C. Meyer of the architectural firm of Meyer & Mathieu of Brooklyn. Two new basement entries were provided and the entire building was stripped and stuccoed. A new iron and terra-cotta cornice also was added. In 1924 the school bought the adjoining rowhouse at 128 St. Felix St. It was remodeled by John M. Infanger of the architectural firm of Slee & Bryson of 154 Montague St. A new basement entry was provided, and new window openings were cut in the facade. The brick structure was stripped and stuccoed and a new cornice added to blend with the adjoining buildings. The effect of the remodeling was to give the school building a mediterranean character.

Nos. 130-136. This site is an empty lot.

Nos. 138-154. This is the side facade of the Central Methodist Church described under Nos. 11-21 Hanson Place.

ST. FELIX STREET, east side between Lafayette Avenue and Hanson Place.

Nos. 89-93. This is the side facade of the Hanson Place Seventh Day Adventist School, described under No. 38 Lafayette Avenue.

No. 95-99. This site is a parking lot.

No. 101. Built by Thomas V. Porter about 1856, this simple Italianate house is brick, rising three stories above a brownstone basement. All the windows

are square-headed with flush, stone lintels. The house is surmounted by a dentiled cornice carried on four foliate brackets. A basement entrance has been provided.

Nos. 103 and 105. This pair of narrow brownstone Anglo-Italianate houses, built about 1856 by Nathaniel Bonnell, are three stories over a low basement. The rusticated ground floor of each house is pierced by two round-arched openings: one is the recessed entrance; the other is a window with slightly projecting sill over a recessed panel. The ground floors of Nos. 318-22 Clermont Avenue are strikingly similar to these. The windows of the upper floors have segmental arches. The dentiled cornices and foliate brackets are identical to the cornice at No. 101.

Nos. 107 and 111. (No. 109 has been omitted from the street numbering system). This pair of attractive brownstone residences built about 1865, are three stories high over low basements. The entrance flanked by smooth-faced pilasters which carry grooved brackets supporting a simple lintel, is square-headed as are all the windows. Full cove moldings enframing all the windows rest on plain sills with corbels. The dentiled cornices with foliate brackets, modillions and paneled fascia add a pleasing decorative note in contrast to the reserved treatment of the facade. Both houses have their original paneled double doors.

Nos. 113-127. This row of eight brick Italianate houses is divided by building height into two groups of four.- a full, three-story high house followed by three, 2½ story high houses. No. 127 retains most of its architectural detail and accurately reflects the original appearance of the row. The house stands on a high basement pierced by two segmental-arched windows. The main entrance with pediment accented by egg-and-dart molding and the windows of the parlor and second floor are all square-headed, crowned by molded lintels with egg-and-dart molding. The top floor windows are segmentally arched with eye-brow lintels also with egg-and-dart molding. The fascia of the bracketed and modillioned cornice follows the arch of the windows immediately below it. Because all the lintels on No. 125 are carried on foliate brackets and have no egg-and-dart molding, it is probable that there was a subtle variation of details on each house to create a note of individuality within the row. The houses were built about 1859.

No. 129. This restrained brick Italianate house was built about 1856. It is narrow, only two windows wide, and three stories high with the ground floor on street level. The entrance and windows are all square-headed, with pediment carried on brackets over the doorway and flush lintels over the windows. The roof cornice is supported on four brackets and modillions.

Nos. 131-135. This group of three brick houses was built in 1856 and is similar to No. 129. Italianate in style, the houses are three stories over brownstone basements and three windows wide. The windows with flush lintels and the pedimented entrances are all square-headed. The modillioned roof cornice is carried on paired brackets.

Nos. 137 and 139. Built as a pair about 1858, these simple brick houses rise two stories over high rusticated brownstone basements pierced by segmental-arched windows. The square-headed entrance and windows have flush, stone lintels. A bracketed and modillioned roof cornice crowns each house.

Nos. 141-147. This row of brick houses was built between 1858 and 1859. Nos. 141 and 143 best retain their original appearance. They stand three stories over high brownstone basements pierced by shallow segmented-arched windows.

BAM-HD
St. Felix Street

The entrance and windows are all square-headed with a slab lintel resting on brackets over the entrance. The roof cornices with paneled fascia are carried on foliate brackets. The parlor windows were originally floor length but have been shortened. No. 145 was altered at the beginning of the 20th century and provided with a neo-Federal style facade that has splayed window lintels with raised keystones and a simple modillioned roof cornice. The ground floor of No. 147 has been converted to commercial purposes and some of its square-headed windows have been remodeled. The roof cornice which extends the full length of the Hanson Place facade is similar to the cornices of No. 141 and 145 with a variation in the treatment of the foliate brackets.

SOUTH ELLIOTT PLACE



113 South Elliott Place
c. 1864

118 South Elliott Place
c. 1858



Photo Credit: Fran Roccaforte

SOUTH ELLIOTT PLACE

SOUTH ELLIOTT PLACE was named after Henry Elliott, a wealthy, 19th-century Brooklyn shoe merchant.

SOUTH ELLIOTT PLACE, west side between Fulton Street and Hanson Place.

Nos. 98-108. This row of six brick Italianate houses was built about 1858 as were Nos. 110-120. As originally built, the houses stood three stories above a high rusticated brownstone basement pierced by segmental-arched windows. All the windows of the upper floors were square-headed with cap-molded lintels. The entrance, also square-headed was surmounted by a slab lintel carried on brackets and the parlor floor windows were originally floor length with table sills on large corbels. Each roof cornice was carried on four foliate brackets and smooth-faced modillions. Handsome curvilinear ornament decorated the fascia. This ornament is similar in effect to that at Nos. 123-135 Fort Greene Place. Although there have been some unfortunate alterations to some of the houses, particularly No. 98, the row retains most of its original character.

Nos. 110-120. This row of six Italianate brick houses was built about the same year as Nos. 98-108 and are identical to them with a minor variation in the design of the handsome roof cornices. Both rows retain some of their 19th century ironwork and some of the original entrance double doors.

SOUTH ELLIOTT PLACE, east side between Fulton Street and Hanson Place.

Nos. 91-99. This is the side facade of No. 661-666 Fulton Street.

Nos. 101-103. Set behind an areaway lined with some of the original distinguished ironwork, this handsome, neo-Classical tenement which extends through the block to No. 668 Fulton Street was designed by William J. Conway and built in 1899. The building acts as a transition from the set-back row houses to the cast-iron tenements on Fulton Street. Standing four stories above a raised basement, the building is built of rock-faced brick which gives a great deal of texture to the facade and which contrasts with every third course of light, smooth-faced brick. This pattern creates a strong horizontal banding effect strengthened by the use of limestone bands at lintel and sill level. The entrance is flanked by rusticated pilasters with composite capitals that carry an elegant swan-neck pediment with anthemion above a smooth-faced and a rinceau band, both of which continues across the facade above the first floor. The center of the facade is marked by a full-height shallow projecting bay indicating the chimney flues. A striking feature of the building is the deeply curved

BAM-11D

South Elliott Place

southern end which returns the building line of the tenement to the set-back of the adjoining brownstones. A high, pressed tin roof cornice ornamented with dentils, modillions and classical swags crowns the building.

Nos. 105 and 107. This pair of modified neo-Grec brownstone residences were designed by C.A. Snedecker and built about 1882. The houses, which share a broad, high stoop, are the mirror image of the other. They are three stories above high basements and two bays wide. The main entrance to each house is flanked by pilasters, the upper halves of which are grooved, that carry a simple molded cornice with beveled architrave enhanced by dentils. The single window bay above each entrance and the double window bay to the side are vertically joined. All the windows are square-headed and fully enframed with bracketed, molded lintels. Beneath the windows are paneled spandrels flanked by the elongated corbels carrying the sills. The corbels of the second floor windows are ornamented with bossed volutes. The projection of the windows bays continues into the roof cornice and is crowned by a pediment.

Nos. 109-121. With the exception of Nos. 109 and 113, the seven houses of this 1864 row of Italianate brownstones have been altered. No. 109 retains nearly all of its original architectural detail. The house is three stories high above a rusticated basement pierced by two round-arched windows. All the windows are segmental-arched and have bracketed eye-brow lintels. The floor-length parlor windows have table sills carried on large corbels. The handsome entrance, round-arched with paneled spandrels and foliate key-stone, is flanked by paneled pilasters with rondels. The pilasters support large, foliate brackets that carry a segmental-arched pediment. The dentiled roof cornice is supported by four foliate brackets between which are segmental-arched fascia boards.

Nos. 123-127, also known as 67 Hanson Place. Designed by W.T. McCarthy and Murray Klein in 1929 with neo-Romanesque details, this fifteen story high brick apartment house towers over the low rise rowhouses on the side streets. The ground floor of the Hanson Place facade is stone pierced by a central arched entrance enframed with twisted columns and terra-cotta floral voussoirs and scroll keystone. The remainder of the ground floor has been provided with stores. Below the second floor windows is a continuous sill supported on stylized machicolations that carries around to the South Elliott Place facade. The building rises straight up to the twelfth floor where the top floors are set back in three tiers. The corners of the upper floors are enhanced by stone trim.

BAM-HD

Bibliography

BAM Report on Recorded Renovations and Capital Improvements. Brooklyn, N.Y.:
Brooklyn Academy of Music, 1977.

Brooklyn Citadel Corps Diamond Jubilee Celebration. May 1942:

Brooklyn Daily Eagle. May 24, 1907; May 13, 1930; Oct. 28, 1930; Oct. 8, 1935;
Mar. 12, 1937; Apr. 28, 1938; Jan. 20, 1939; Jun. 27, 1943; July 9, 1944; May 14,
1952; Sept. 20, 1953.

Brooklyn Heights Press. October, 1958; December 9, 1965.

Brooklyn Music School brochure, 1977-78

Charter and By-Laws of the Brooklyn Academy of Music 1860 - 1862. Brooklyn, N.Y.:
I. Van Anden's Steam Presses.

Daily News. July 11, 1905; Aug. 16, 1956.

Everdell, William R. and McKay, Malcolm. Rowboats to Rapid Transit: A History
of Brooklyn Heights. Brooklyn Heights Association, 1973.

Block Abstracts, Block 2111 (Long Island Historical Society, Brooklyn).

Bragdon, Claude. "Orchestra Settings," Pencil Points, 21 (June 1940), 377-78.

Brooklyn Academy of Music, A Brief Address and Ten Plates. New York: Cheltenham
Press, 1905.

"Brooklyn Academy of Music," American Architecture and Building News, 90: 1611
(November 1906), 150-152

"The Brooklyn Academy of Music," American Architect and Building News, XCIV: 1711
(October 1908), 113-116.

"The Brooklyn Academy of Music," Architects' and Builders' Magazine, X: 1
(October 1908), 1-15.

Brooklyn Academy of Music Chronology. Unpublished typescript. Brooklyn, N.Y.:
Brooklyn Academy of Music, n.d.

"Brooklyn Academy of Music Continues Tradition as Hub of Brooklyn Culture".
Press Release, 1977.

Hanson Place Seventh Day Adventist School brochure, 1977-78.

Harper's Weekly, Feb. 2, 1861; May 26, 1877.

Howard, Henry B., ed. The Eagle and Brooklyn: History of the City of
Brooklyn From its Settlement to the Present Time. Brooklyn: Brooklyn
Daily Eagle, 1893.

Kings Courier, Ap. 3, 1878.

BAM-HD

Bibliography

Moore, Abbott Halstead. "Individualism in Architecture: the Works of Herts and Tallant." Architectural Record 15 (Jan. 1904): 55-91.

"The New Academy of Music." Architecture 18 (1908): 159, 166-68.

The New Brooklyn Academy of Music." The Brickbuilder 17 (1908): 233-238.

New York City Buildings Department: Brooklyn. Block 211; Lots 11, 15, 37, 45.

New York Herald Tribune, Dec. 1, 1903; Feb. 5, 1904; Feb. 19, 1905; June 28, 1908; Feb. 5, 1967; Nov. 27, 1955.

New York Times, Sept. 7, 1935; Nov. 5, 1973; Jan. 7, 1974; Sept. 12, 1974; Nov. 4, 1975.

New York World Telegram, Ap. 11, 1959; Jan. 29, 1965.

Stiles, Henry R. The History of the County of Kings and the City of Brooklyn, New York. New York: W.W. Munsell & Co., 1884.

Summerson, John. Georgian London. New York: Perigrine Books, 1978 Revised edition.

United States Department of the Interior. Tenth Census of the United States, 1880 - Vol. 18: Social Statistics of Cities. (Washington, D.C.; 1880).

Withey, Henry F. and Elsie R. Biographical Dictionary of American Architects, (Deceased): Los Angeles: Hennessey and Ingalls, 1970.

Woodehouse, Lawrence. American Architects From the First World War to the Present Detroit: Gale Research Co., 1977.