PROSPECT PARK SOUTH
HISTORIC DISTRICT
DESIGNATION REPORT

1979

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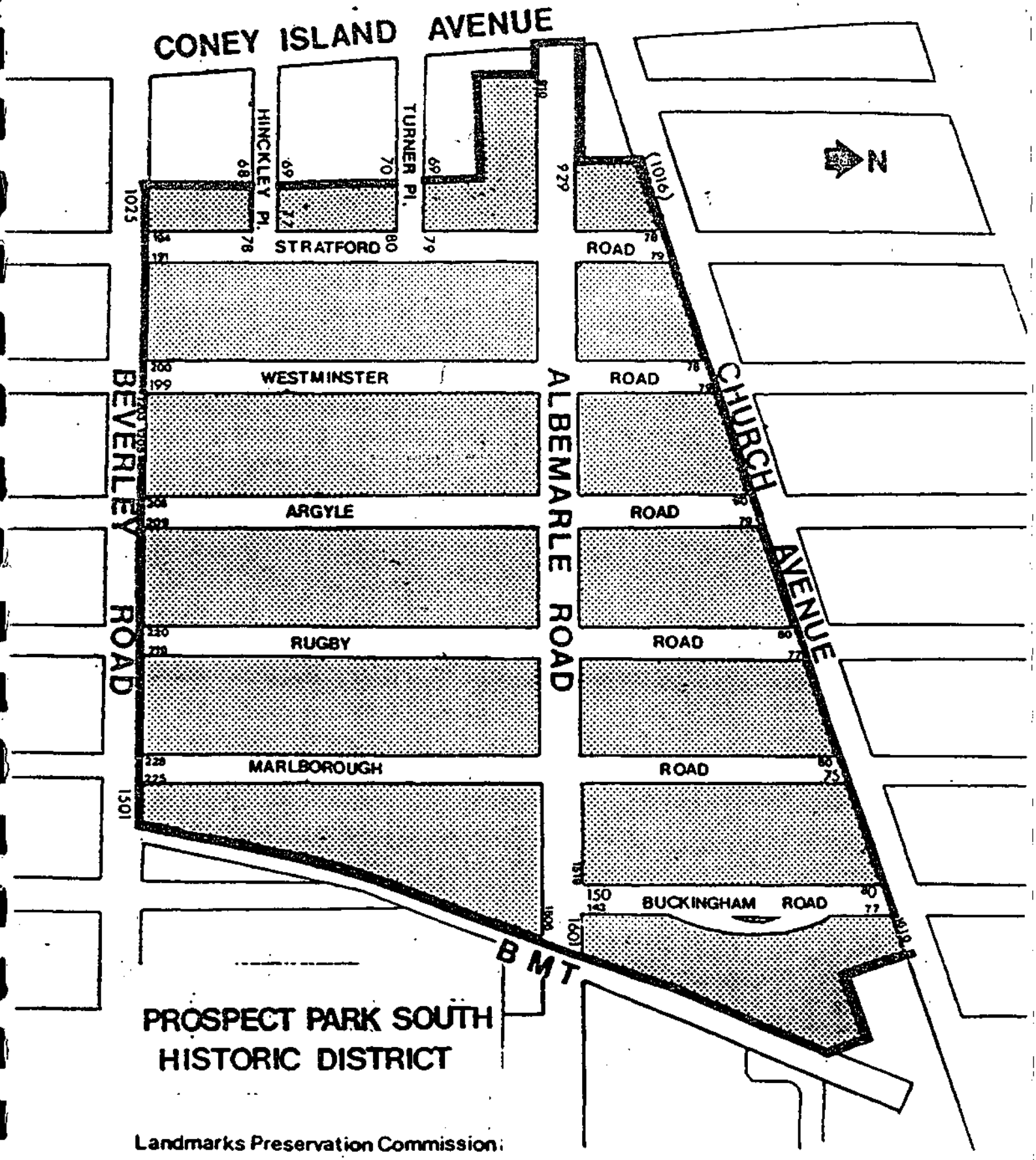


PROSPECT PARK SOUTH HISTORIC DISTRICT

Landmarks Preservation Commission

Designated February 8, 1979

Landmarks Preservation Commission
February 8, 1979 Designation list 125
LP-0979

PROSPECT PARK SOUTH HISTORIC DISTRICT, BOROUGH OF BROOKLYN

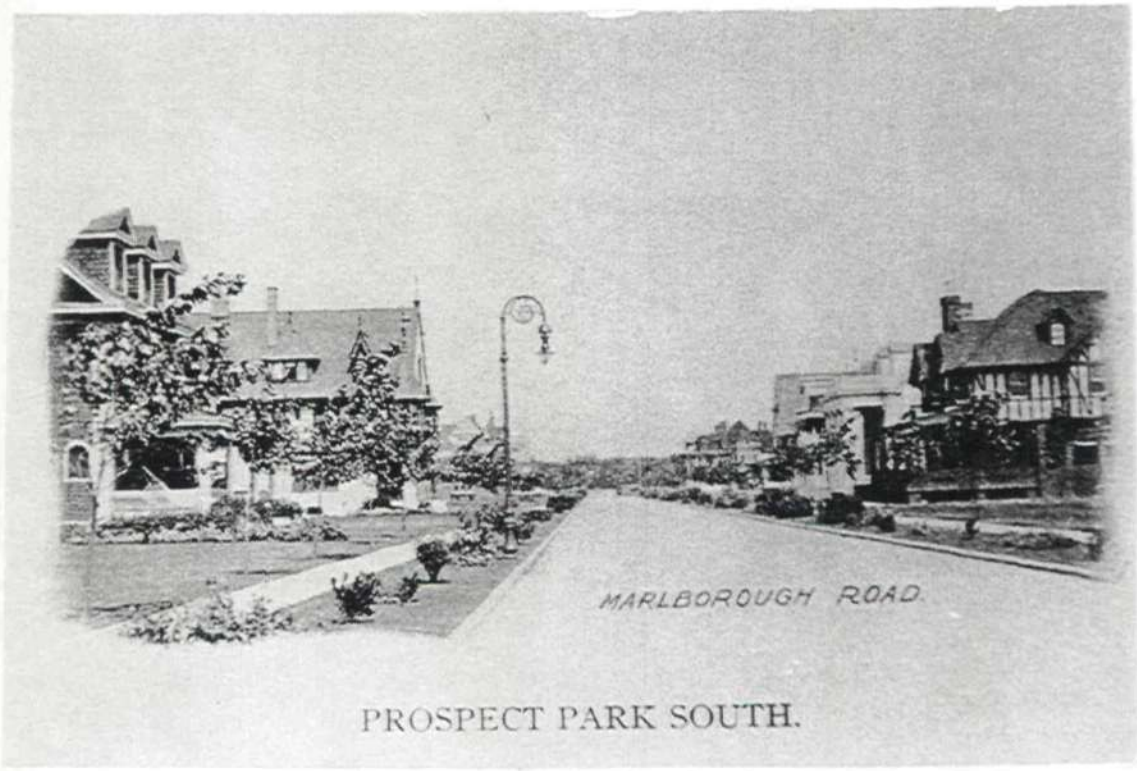
BOUNDARIES

The property bounded by the eastern property line of 1600 Church Avenue, part of the eastern property line of 77 Buckingham Road, the northern and eastern property lines of 85 Buckingham Road, the eastern property lines of 105 to 143 Buckingham Road, Albemarle Road, the eastern property line of 1602 Albemarle Road, part of the eastern property line of 1522 Albemarle Road, the eastern property lines of 171 to 225 Marlborough Road, a line extending from the eastern property line of 225 Marlborough Road to the northern curb line of Beverley Road, the northern curb line of Beverley Road, Marlborough Road, the northern curb line of Beverley Road, Rugby Road, the northern curb line of Beverley Road, Argyle Road, the northern curb line of Beverley Road, Westminster Road, the northern curb line of Beverley Road, Stratford Road, the northern curb line of Beverley Road, a line extending from the northern curb line of Beverley Road to the western property line of 192 Stratford Road, the western property lines of 192 to 170 Stratford Road, Hinckley Place, the western property lines of 160 to 134 Stratford Road, Turner Place, the western property lines of 126 to 120 Stratford Road, part of the western property line of 114 Stratford Road, part of the southern property line of 932 Albemarle Road, the southern property lines of 928 to 916 Albemarle Road, the southern and western property lines of 910 Albemarle Road, the northern property line of 902-904 Albemarle Road, a line extending from the northern property line of 902 Albemarle Road to the eastern curb line of Coney Island Avenue, the eastern curb line of Coney Island Avenue, Albemarle Road, the eastern curb line of Coney Island Avenue, a line extending from the eastern curb line of Coney Island Avenue to the southern property line of 1000-1012 Church Avenue, the southern property line of 1000-1012 Church Avenue, the western property line of 935 Albemarle Road, a line extending from the western property line of 935 Albemarle Road to the southern curb line of Church Avenue, the southern curb line of Church Avenue, Stratford Road, the southern curb line of Church Avenue, Westminster Road, the southern curb line of Church Avenue, Argyle Road, the southern curb line of Church Avenue, Rugby Road, the southern curb line of Church Avenue, Marlborough Road, the southern curb line of Church Avenue, Buckingham Road, the southern curb line of Church Avenue, a line extending from the southern curb line of Church Avenue to the eastern property line of 1600 Church Avenue, Brooklyn.

TESTIMONY AT THE PUBLIC HEARING

On November 15, 1977, the Landmarks Preservation Commission held a public hearing on this area which is now proposed as an Historic District (Item No. 7). The hearing had been duly advertised in accordance with the provisions of law. Fourteen persons spoke in favor of the proposed designation. One person spoke in opposition to the proposed designation. The Commission has received many letters and correspondence in favor of designation.

HISTORICAL INTRODUCTION



View of Prospect Park South looking north from Beverley Road (From Architects' and Builders' Magazine, January, 1902)

Dean Alvord Residence (demolished), John J. Petit, 1899 (From Architects' and Builders' Magazine, January, 1902).

HISTORICAL INTRODUCTION

In the last half of the 19th century the town of Flatbush grew from a quiet rural community into one of the major areas of suburban development in greater New York.[1] Among the factors contributing to this development were the extraordinary growth of the city of Brooklyn, the construction of Prospect Park, the opening of the Brooklyn Bridge, and the improvement of transit facilities linking the rural areas of Kings County (now encompassing the borough of Brooklyn) with the cities of New York and Brooklyn. Architecturally, Prospect Park South was the most significant suburban development in Flatbush, and it was influential on the pattern of development that occurred throughout the southern part of Kings County. Prospect Park South is representative of one of the major trends in American architecture and planning in the late 19th and early 20th centuries--that of the development of landscaped suburban areas laid out on a street grid in the urban manner and built up with single family houses that reflect an eclectic use of design forms and stylistic details.

Settlement in the Dutch Village of Midwout, or Middle Woods, probably began in 1652,[2] although farms within the boundaries of what was to become the town of Flatbush were probably settled as early as the 1630s by farmers moving north from the settlement of Nieuw Amersfoort. Midwout was one of the six towns of Kings County to be founded while the area was under Dutch rule. The other five towns were Breuckelen, later Brooklyn, located to the north of Midwout, Boswijk, later Bushwick, to the northeast, Amersfoort, later Flatlands, to the south, New Utrecht, to the west, and Gravesend, an English-speaking settlement and the first in America established by a woman, to the southeast. The village of Midwout was founded in response to the Dutch West India Company's request that "the people be induced to establish themselves in the more suitable places with a certain number of inhabitants in the manner of towns, villages and hamlets as the English are in the habit of doing."[3] The farms of Midwout were originally laid out in an erratic manner and were not easily defensible; thus, in 1665 a plan for a new village was accepted by Governor Peter Stuyvesant under the condition that plots be set aside for a church, a school, a courthouse, and a tavern. Farmhouses were built along what is now Flatbush Avenue with farm plots stretching east and west from the houses in long narrow strips. The exterior form of these traditional gambrel-roofed houses remained constant from the 17th century until the mid-19th century. Only one Flatbush farmhouse is extant--the Lefferts Homestead (c. 1780), a designated New York City Landmark, now located in Prospect Park.

The center of the early village was located where Church and Flatbush Avenues now cross, and the first church on western Long Island was erected there. Midwout was chosen by Stuyvesant as the site for the Dutch Reformed Church because of its central location among the six settlements. The church was deeded a large plot of land including much of the land within Prospect Park South and in 1662 the first church building, a frame cruciform structure, was completed. This building was replaced in 1699 by a larger stone structure that was, in turn, replaced by the present Flatbush Dutch Reformed Church of 1793, built on the foundations of the second church. This handsome Federal style structure was designed by architect Thomas Fardon and is a designated New York City Landmark. The site is the oldest in New York City in continuous use for a house of worship. The courthouse that Stuyvesant had requested was erected next to the church, and the first public school was built in 1658 just opposite the church. In 1787 the private Erasmus Hall Academy, the first secondary school chartered by the New York State Board of

Regents, was founded on Flatbush Avenue just south of the village school, on land donated by the Dutch Reformed Church. Among the original patrons of the academy were Alexander Hamilton, Aaron Burr, John Jay, and Robert Livingston. The original academy building still stands within the courtyard of the present high school and is a designated Landmark.

Due to its central location among the early Dutch towns, Midwout became the marketing, legal, and governmental center for the Dutch settlements of Long Island. In 1664, when the Dutch ceded their holdings in the New Netherlands to the English, Midwout was renamed Flatbush: an English translation of the Dutch "Vlaake Bos," a name often given to Midwout. This was one of the few changes that affected the Dutch farmers under English rule. The outlying areas of Kings County were left alone by the new rulers, and it was not until well into the 19th century that English became the common language of the town.

During the Revolutionary War the residents of Flatbush chose to remain neutral, but became involved in the Battle of Long Island on August 27, 1776.[4] The village lay in the line of the northern advance of the British troops under Lord Cornwallis and a number of skirmishes occurred in the Flatbush area. Flatbush was occupied by the British from 1776 until the end of the war in 1783. Independence brought as few changes to Flatbush as the earlier change from Dutch to British governance had brought.

The Flatbush courthouse burned in 1832 and the courts moved to the city of Brooklyn, thus removing the last vestiges of Flatbush's early role as a governmental center. This move did not, however, lead to a period of stagnation in Flatbush, for other forces were at work that were to irrevocably change the character of the area. In the 1830s Flatbush was still too far away from the commercial centers of Brooklyn and New York and too inconvenient for daily commuting to attract a massive influx of well-to-do suburban residents. However, the first post-colonial development in the area began in this decade.

In 1830 Smith Birdsall opened a stage line connecting Flatbush and Brooklyn. Birdsall ran one stage to Brooklyn each morning and returned to Flatbush each evening. This was the first transit link between the two communities, and the operation of the stage line undoubtedly influenced the opening of new streets in Flatbush. In 1834 Erasmus and Johnson Streets, east of Flatbush Avenue, were laid out. A small number of English tradesmen built small frame homes on these streets and the area became known as "English neighborhood." This settlement led to the establishment, in 1836, of the first Protestant Episcopal church in Flatbush. This church was the first to challenge the religious supremacy of the Dutch Reformed denomination in Flatbush. St. Paul's P.E. Church was erected on the estate of Matthew Clarkson. Clarkson, for whom Clarkson Street was named, was the most prominent English resident of Flatbush, living in a large Greek Revival mansion located on what is now East 21st Street. Clarkson donated the land upon which the church was built and gave $6,082 towards its construction. The original St. Paul's Church survived until 1900 when it was replaced by the present Gothic Revival style building on St. Paul's Place, designed by Herbert Brewster.

In 1835 Adrian Vanderveer surveyed his farmland east of Flatbush Avenue near "English neighborhood" and divided it into building lots, but little development occurred on this land until the 1860s when major changes began to alter Flatbush's rural character. The Birdsall stage line had been replaced by a horse-drawn omnibus in 1843 and by other stage lines that began operating in the 1850s. In 1856 Flatbush Avenue was opened from Fulton Street, Brooklyn, to the Flatbush town line. By 1860 the Brooklyn City Railroad Company had constructed a line down Flatbush Avenue to the village of Flatbush. The horsecars were soon replaced by horse-drawn streetcars, and travel time to downtown Brooklyn was reduced to only fifty minutes. The transit link to Brooklyn was undoubtedly a catalyst for the construction of a large number of small frame houses on the Vanderveer farm lots. Robert G. Strong noted in 1884 that after construction began on the Vanderveer property "this once secluded little hamlet of 'English neighborhood' [had] assumed the appearance of the suburbs of a large city."[5] A number of the modest frame vernacular peak-roofed houses that were built at this time remain in the area.

An additional spur towards the development of Flatbush occurred in 1866 when construction began on Prospect Park, the southern part of which lies within the boundaries of Flatbush. The years 1867-69 saw the opening of a large number of streets near the park, and by 1873 there was talk of annexing Flatbush to Brooklyn (a motion that was defeated by the residents of Flatbush). During the late 1860s and 1870s, particularly as the construction of Prospect Park advanced, Flatbush became a popular spot for weekend outings. The Rural Gazette, a newspaper that served the outlying towns of Kings County, noted on July 5, 1873, that "during the summer months and particularly on Sundays our streets are thronged by pleasure seekers."[6]

The 1860s and 1870s also saw an increase in urban services in Flatbush with the formation of the Flatbush Gas Co. and the Flatbush Water Works Co., the organization of a Board of Public Improvement and a Board of Police Commissioners, and the construction of a large Town Hall. The Town Hall, a High Victorian Gothic style structure built of red brick with stone trim, was designed in 1874 by John Y. Culyer, and it is a designated New York City Landmark.

In spite of these changes Flatbush still retained much of its small-town rural character. In 1884 Montgomery Schuyler could still write that:

> The principal avenue of the village, through which the horse-cars run, has a quaint and ancient aspect, and you have only to drive half a mile on either side to forget that you are in a world where horse-cars exist. There are long and leafy lanes which look very much as they must have looked...a hundred...years ago.[7]

The potential for large scale suburban development in the Flatbush area had been seen as early as 1868. In the 8th Annual Report of the Commissioners of Prospect Park, dated January 14, 1868, James S.T. Stranahan (1808-1898), Brooklyn's leading citizen and the president of the Commission predicted that "the extensive tract of land which lies southerly from and beyond the limits of the park...would at no distant day, become the abode of a vast multitude of people."[8]

Stranahan felt that the development of the area needed to be carefully planned in order to avoid "the mistakes and confusion...which are necessarily incident to the laying out of the suburbs of a large town by individuals, who do not usually act in concert, or with any comprehensive consideration of their common interest."[9]

Stranahan hoped to have the New York State Legislature pass a bill "providing for the laying out of streets, avenues and public places throughout the county of Kings, outside of the city of Brooklyn."[10] The Legislature passed such an act in 1869, establishing the grid pattern for all of Kings County.

The editor of the Rural Gazette also saw great promise for the development of the area south of Prospect Park and wrote on June 15, 1872, that:

> The first, and most marked and material effect the Park produces, is to naturally and inevitably enhance the value of lands adjacent to it.
>
> This, Prospect Park has already done, in a large degree, but not to that extent, by far, that it will do in the near future...The time is at hand when the wealthy citizens of Brooklyn will seek a resting place, and a home near this "delectable land," where they will be free from the noise and turmoil of the city, yet accessible to it...where there must be if Flatbush does her duty, the growth of a palatial city, the like of which, in wealth, in elegance and refinement, this continent has seldom seen. This is no fancy picture, but a statement borne out by the history of similar enterprises in Europe, as well as by the rapid increase of Brooklyn, both in wealth and population, during the last few years."[11]

Perhaps the Gazette was overly enthusiastic in its view of the future of the "delectable land" of Flatbush, but if the area south of Prospect Park was not to become a "palatial city," still it was to attract many wealthy families who were seeking a quiet and refined life away from urban problems.

Advances in transit facilities, the construction of Prospect Park, and the opening of the Brooklyn Bridge in 1883 made development of areas such as Flatbush inevitable, as the growing city of Brooklyn spread southward and eastward into rural areas. The late 1870s and early 1880s witnessed the scattered development of suburban houses, but the first major construction of freestanding frame suburban-type houses began in 1886 when Richard Ficken, a local entrepreneur, purchased land in the center of Flatbush and began the development known as Tennis Court. Tennis Court marks the beginning of the movement by real estate developers in Flatbush to build in areas with specific boundaries where the construction and sale of houses could be carefully controlled. Ficken divided his land into fifty-foot wide lots, which sold in 1887 for $1,500, with the stipulation that houses were to be built at a minimum cost of $6,000 and to be set behind deep lawns. By 1899 the lots that had sold for $1,500 were worth $5,000 exclusive of improvements.

Ficken laid down pipes, paved the streets and sidewalks, planted trees along the lot lines, built brick gate posts at the entrance to the area at Tennis Court and Ocean Avenue and designed a garden mall at the junction of East 19th Street and Tennis Court. Although set fairly close together, the houses were considered more desirable than rowhouses because each stood separately on its own landscaped plot. Ficken's "high class" residential development was the forerunner of Prospect Park South and the other developer-built subdivisions that soon began to appear in Flatbush.

When the Knickerbocker Field Club was founded in 1889, Ficken leased it land in his development. The Knickerbocker was one of three clubs founded in the last decades of the 19th century that catered to the social needs of the new leisured middle class then moving to Flatbush. Located directly across the BMT railroad tracks from Prospect Park South, the club has always played an important role in the life of that community. The Knickerbocker Field Club was primarily a tennis club while the other Flatbush clubs, the Midwood Club which was founded in 1889 and housed in the old Clarkson mansion, and the Courtelyou Club, founded in 1896, were primarily social clubs. The Knickerbocker club house was built in 1892-93 after the designs of the noted Brooklyn architectural firm of Parfitt Brothers, and it is a designated New York City Landmark.

In August, 1895, the Brooklyn, Flatbush & Coney Island Railroad began operations between Flatbush and the Fulton Ferry terminal in Brooklyn, via the Fulton Street elevated railroad. The line was eventually extended across the Brooklyn Bridge to Park Row in Manhattan and in 1899 was electrified. This improved transit link led to the development of the major suburban districts of Flatbush. However, most of the pre-1900 suburban construction in Flatbush was a result of small-scale building activity carried out by private individuals. In 1899 the Brooklyn Eagle noted that, "In marked contrast to what had occurred elsewhere, Flatbush, excepting.../Tennis Court/, has attained to its present residential magnificence purely as a result of individual enterprise and without the intervention of any improvement company."[12]

The most important event in the progress of suburbanization in Flatbush was the purchase in 1899 of approximately fifty acres of land by the real estate developer Dean Alvord for $280,000. Most of this land had been owned by the Dutch Reformed Church and the Bergen family. Alvord intended to lay out a "high-class" suburban community to be called Prospect Park South.

Dean Alvord (1856-1941) was born in Syracuse, New York, and attended Syracuse University before entering the real estate business in Rochester, New York. In Rochester he laid out the Riverside Cemetery on the Genesee River and a number of suburban developments similar to Prospect Park South. In 1892 Alvord moved to Brooklyn where Prospect Park South became his major real estate venture. He later planned or aided in the design of a number of "ideal home suburbs" on Long Island including Laurelton in Queens, Belle Terre in Port Jefferson and Roslyn Estates.

Alvord's objective in Prospect Park South was, in his own words, "to create a rural park within the limitations of the conventional city block and city street."[13] This city street layout had been mandated by the 1869 law that James

S. T. Stranahan had supported at the time Prospect Park had been planned. Alvord wrote:

> The one consideration which dominated the mind of the founder of Prospect Park South was that it should be treated as a whole, not as a collection of units. Every lot, street, park and building was studied in its relation to the whole property.../and/ there has been produced an ensemble without discord, and.../with a/ feeling of harmony throughout.[14]

Alvord noted in 1900 that he intended to adapt the principles governing Prospect Park to residential requirements and to "illustrate how much of rural beauty can be incorporated within the rectangular limits of the conventional city block."[15] He sought to create a quiet rural atmosphere, but one that had all of the conveniences of modern urban life and would, therefore, attract a select group of wealthy individuals from the city. He planned to create an area "acceptable to people of culture with means equal to some of the luxuries as well as the necessities of life."[16]

Alvord's plan of creating a "rural Park" followed closely the ideas of Frederick Law Olmsted. In the 1868 8th Annual Report of the Commissioners of Prospect Park Olmsted noted that land values rose in the vicinity of a park and this increased the potential for residential development. He sought a way to "enlarge the district within which land will have a correspondingly increased attraction for domestic residences."[17] This is the rationale for Olmsted's parkway idea that came to fruition in the 1870s with the construction of Eastern Parkway and Ocean Parkway, both designated New York City Scenic Landmarks. Ocean Parkway passes close to the western border of Prospect Park South and originally connected Prospect Park with the beach resort of Coney Island. In Olmsted's plan a wide avenue was separated from two narrower side streets by park-like malls. These malls were planted with trees and provided with bridle paths and pedestrian walks. Through this device Olmsted effectively continued Prospect Park for six miles to the south.

Olmsted saw the parkway as constituting "the center of a continuous neighborhood of residences of a more than usually open, elegant and healthy character ...with streets occupied by detached villas, each in the midst of a small private garden."[18] Alvord centered his development around two streets, Albemarle Road and Buckingham Road, each with a central garden mall (the reduced version of Olmsted's parkway). The most elegant houses in the district were built on these streets and each house within Prospect Park South conformed to Olmsted's idea of a detached villa in the midst of a private garden. In fact, the placement of each house on its lot was specifically regulated so that the garden appearance would be maintained.

Additionally, Alvord was inspired by the picturesque rural suburbs that had developed in America beginning in the 1850s. Architectural theoreticians such as Andrew Jackson Downing, Calvert Vaux and Gervase Wheeler were extremely influential in the development of suburban and rural architecture throughout the 19th century. Wheeler took a particularly strong interest in suburban residential design seeing the suburban house, or "villa" as he called it, as a cross

between the non-picturesque urban rowhouse and the more irregular and picturesque rural home.[19] Alvord adapted this idea, building his picturesque and frequently asymmetrical houses on rigidly laid out lots. Both Wheeler's and Alvord's suburban villas were to be built for people, such as the residents of Prospect Park South, who worked in the city, but wished to live in the country.

The ideas on the picturesque home formulated by Downing and his followers led to the creation of America's first planned picturesque suburb at Llewellyn Park, New Jersey, designed in the 1850s by Alexander Jackson Davis.[20] This suburb was far more rural in its effect than Prospect Park South, with houses placed directly within a carefully tamed natural landscape with picturesque winding roads and a variety in elevation. Llewellyn Park was the model for many late 19th-century suburbs, notably Pierre Lorillard's Tuxedo Park begun in 1885, which, like its model, uses the natural landscape to create the desired rural effect. Whereas the Llewellyn Park and Tuxedo Park designs sought to create a totally rural atmosphere, the Olmsted & Vaux suburb of Riverside, near Chicago, begun in 1869, successfully combined urban conveniences with a rural ambience. Riverside was not designed on a grid pattern as Prospect Park South was, but was a transition between the naturally landscaped rural suburbs such as Llewellyn Park and the later, more urbanized suburban developments, such as those in Flatbush. The Llewellyn Park design attempted to create a totally rural environment for the suburban resident; Riverside tamed the rural qualities and brought modern conveniences of city life to the suburban community; Prospect Park South further urbanized the suburban idea, bringing rural landscaping to an urban street grid.

Linked to the influence of the picturesque theory is a distinct feeling of anti-urbanism that can be connected with the development of Prospect Park South and the other suburban areas of Flatbush. Anti-urbanism was pervasive throughout 19th-century American thought and is inherent in the philosophy expounded by those who wrote on the picturesque. The rowhouse was the most common form of urban housing in the New York area in the 19th century and an anti-rowhouse bias is evident in early descriptions of Prospect Park South. For example, Alvord wrote in a New York Tribune advertisement of 1900 that, "if you have tired of the 'telescope', or block house type of residence /that is, a unified block front of rowhouses/ then come to Prospect Park South."[21] A story related in Flatbush of To-Day tells of a servant girl who had recently moved to New York City from upstate and while traveling on a train to Coney Island became bored with "the same rows of dull, brown-stone attached houses built out onto the sidewalk." Upon reaching Flatbush, however, "her mind was riveted on the green grass, the flower gardens, the beautiful homes, with wide roomy porches...and she uttered a long drawn out sobbing heartbreaking 'oh!'...and she lost no time in becoming one of the colony..."[22]

Upon purchasing the site for Prospect Park South, Alvord hired engineers and sanitary experts to aid in laying out the development and to assure that no problems with the drainage, water supply, or sewage arose. The land was evenly graded, and gas, electric, water, and sewage lines laid to each lot line and their placement clearly marked so that the new asphalt streets would not have to be disturbed during the construction of each house. Following the lead of Tennis Court, brick gate posts were erected at the entrances to Prospect Park South, each with the monogram "PPS" carved on it. Streets and sidewalks were constructed and cast-iron street signs placed at each corner, one of which still stands on the southeast corner of Albemarle and Marlborough Roads. Alvord also had the original numbered street names changed to more rural-sounding English names, so that

East 16th Street became Buckingham Road, East 15th Street, Marlborough Road, East 14th Street, Rugby Road, etc.

Giving particular attention to the landscaping of Prospect Park South, Alvord hired the Scottish landscape gardener John Aitkin to design the plantings. Aitkin had worked on a number of Scottish gardens before coming to America to work on Hudson River estates. The park malls were planted by Aitkin "with an effect equally charming in summer or winter."[23] Aitkin laid out lawns on each lot, planted shrubs along the railroad right of way, at the eastern edge of the area, and planted trees on the building lines as opposed to the curb lines, thus giving the effect of wider streets and also keeping horses from damaging the seedlings. To increase the park-like effect the sidewalks were placed near the building lines with eight-foot-wide curb plantings separating them from the street. This was seen as an innovation and was to become popular in later developments in Flatbush. Fast growing, but short-lived Carolina poplars were planted for quick shade and slower growing Norway maples planted for long-term shade. The maples were planted every forty feet so as to assure their symmetrical growth and the "individual character so often lacking where trees are run together in planting."[24] The trees were placed so as to shade the sidewalks and front yards and to create a pleasing effect of shadow as the sun's rays fell between them. Even at this early date there was a worry that the plantings would be vandalized. Alvord, however, believed that vandalism would not be a problem, noting that "such decoration of the streets might seem a standing temptation to vandalism, but experience has shown that all classes of people both admire and respect such efforts to gratify the desire for the beautiful."[25]

A number of restrictions were placed on lot buyers in order to preserve the unity of the development. All homeowners had to pay a fee towards the upkeep of the common gardens. A uniform grade was prescribed for all lots, and fences were completely prohibited. Hedges were permitted only behind the building line and were seen as necessary to screen out disagreeable aspects of backyards. Houses had to be placed no more than five feet from the north line of a plot with a lawn on the south side, so as to add to the park-like effect (many of these lawns have now been cut up for driveways). Lots had to have a minimum frontage of fifty feet and houses had to cost no less than $5,000.

All of the potential buyers had to present references "so as to protect the families of lot purchasers against undesirable social and moral influences."[26] A correct moral climate was of importance in attracting families to Flatbush. The prospective buyer was assured that he and his family would be safe from undesirable elements of society. Alvord wrote that:

> In fixing upon a location for a home, it is pleasant to live where children, in going to and fro are not subject to the annoyance of contact with the undesirable elements of society. The Flatbush Avenue trolley line penetrates no slum sections and is patronized almost exclusively by people of intelligence and good breeding.[27]

Alvord was successful in attracting the upper middle-class residents whom he sought for Prospect Park South; the majority of the new residents were wealthy, Protestant business and financial people who were seeking the "good life" of the suburbs. Most of the early homeowners moved to the area from the older rowhouse neighborhoods of Brooklyn such as Clinton Hill, Bedford, Prospect Heights, and Crown Heights. Many of the first residents of Prospect Park South only lived

in the area for a brief period of time, using Flatbush as a stepping stone to even more prestigious areas. Obituaries of early Prospect Park South residents show that many of them eventually moved to places such as Park Avenue, Scarsdale, and Garden City.

In May, 1905, Alvord sold all of his remaining interest in the 45 vacant lots at Prospect Park South to the Chelsea Improvement Co. for $300,000. At this time he turned his attention to the development of an extensive tract of land in Queens that he called Laurelton. This 300-acre property was situated near the Long Island Railroad and was laid out along lines similar to those used at Prospect Park South. The vacant lots of Prospect Park South were soon filled in with new frame houses, many of which were less impressive than those that had been built under Alvord's direction. By 1920 almost the entire area had been fully built up. The major developers active in Prospect Park South during this later period were George and Lizzie Moore who worked primarily with architect George E. Showers. A number of their buildings can be found on the east side of Stratford Road between Albemarle Road and Church Avenue. Mrs. Margaret Newman was also active in the district, erecting houses on the south side of Albemarle Road between Coney Island Avenue and Stratford Road and on the west side of Stratford Road.

The success of Prospect Park South was quite influential on the suburban development of much of southern Brooklyn. In Flatbush, areas such as Ditmas Park, South Midwood, and Fiske Terrace followed the planning and architectural precedents set at Prospect Park South. Later, "Flatbush" became the general name for areas farther to the south in Gravesend, Flatlands, and Coney Island that were built up with similar freestanding homes.

Flatbush's heyday as a prime area for suburban development was short-lived. Most of the best sections of Flatbush were quickly built up and suburban development moved even farther from the urban core. In 1910 the Real Estate Record and Builder's Guide, Brooklyn Edition reported that:

> While there are many fine sections in Flatbush...restricted to private detached dwellings there is no enlargement of the area for such houses taking place. Land values in the suburban parts of Brooklyn are becoming too high for persons of moderate means to own detached houses on plots 50 x 100 ft., or larger... Gradually, but surely, the suburban area is being shifted further from the metropolis.[28]

In the 1920s the character of Flatbush began to change as apartment houses replaced the freestanding homes. Many of the privately built homes as well as entire developments such as Tennis Court were replaced by large elevator apartment buildings. These buildings attracted a different class of people from those who had settled in the freestanding homes. Prospect Park South remained a choice, stable community during this period. Upper middle-class professionals continued to move to the development, and new houses were built on the remaining open spaces. For the most part these dwellings conformed to the general architectural style of the older houses. The depression of the 1930s had a more detrimental effect on Prospect Park South. The large houses became too expensive for many families to maintain, and two of the grandest, the Burrell residence on

Albemarle Road and the Engeman residence on Buckingham Road, were sold to apartment house developers. The two six-story apartment houses and four single-family residences that were built on Rugby Road during the 1930s have less architectural interest than the earlier houses, but all use a Colonial or Tudor design vocabulary that links them to the rest of the development. More drastic changes occurred after World War II. Seven houses of little architectural interest were built in the area, some replacing earlier structures that were demolished; two homes in the northwest corner of the area were replaced by a medical center, and many of the older houses were altered. Still, Prospect Park South remained a prime residential development. In the late 1960s and early 1970s Prospect Park South was affected by changes occurring in the greater Flatbush area. A decline in the condition of many of the nearby apartment buildings and a rise in urban problems caused concern among the homeowners of Prospect Park South. Many of the older residents no longer needed large houses and retired to apartments or left the city, while others fled to the suburbs.

The situation in Prospect Park South has changed in recent years as dedicated residents have fought for the area's betterment. Today the development is attracting committed urban families who are seeking the quiet and open space of the suburbs as well as the vitality of the city. With the exception of a synagogue and one mansion that is now owned by the Albanian Islamic Center, all of the buildings within the Historic District are residential, and the area remains a quiet and refreshing turn-of-the-century enclave in present-day Flatbush.

FOOTNOTES

1. Much of the Historical Introduction is based on material from: Andrew S. Dolkart, Prospect Park South and the Rise of the American Suburb; unpublished typescript, New York, 1977.

2. The best early history of Flatbush is Maud Esther Dilliard, "A Village Called Midwout," Journal of Long Island History, 11(Autumn,1974), 6-24. Earlier histories include Thomas M. Strong, A History of the Town of Flatbush in Kings County-Long-Island, (New York, 1842), and Robert G. Strong, A History of the Town of Flatbush, (New York, 1884).

3. Dilliard, p.7.

4. Dilliard, p.17.

5. Robert G. Strong, p.20.

6. Rural Gazette, in Charles E. Scrivan, ed. "Papers and clippings relating to the history of Flatbush," unpublished typescript and clippings collection in the Long Island Historical Society, n.p.

7. Montgomery Schuyler, "Some Suburbs of New York. II. Westchester and Long Island," Lippincott's, 34(August, 1884), 124.

8. "Eighth Annual Report of the Commissioners of Prospect Park," 1869 (reprinted in Annual Reports of the Brooklyn Park Commissioners 1861-1873, 1873, p.157).

9. Ibid.

10. Ibid., p.158.

11. Rural Gazette, in Scrivan, n.p.

12. Brooklyn Eagle, July 16, 1899.

13. Herbert F. Gunnison, ed. Flatbush of To-Day (Brooklyn, 1908) p.86.

14. Ibid., p.88.

15. "Prospect Park South," Architects' and Builders' Magazine. 13(January, 1902) 136.

16. "Eighth Annual Report...," p.196.

17. Ibid.

18. Ibid., p.198.

19. Gervase Wheeler, Homes for the People in Suburb and Country (New York, 1855) and Rural Homes (New York, 1851).

20. See Jane B. Davies, "Llewellyn Park in West Orange, New Jersey," Antiques, 57 (January, 1975), 142.

21. New York Tribune, 1900 (in Long Island Historical Society Scrapbook) n.p.

22. Gunnison, pp. 83-84.

23. "Prospect Park South," prospectus, 1900, n.p.

24. Gunnison, p. 86.

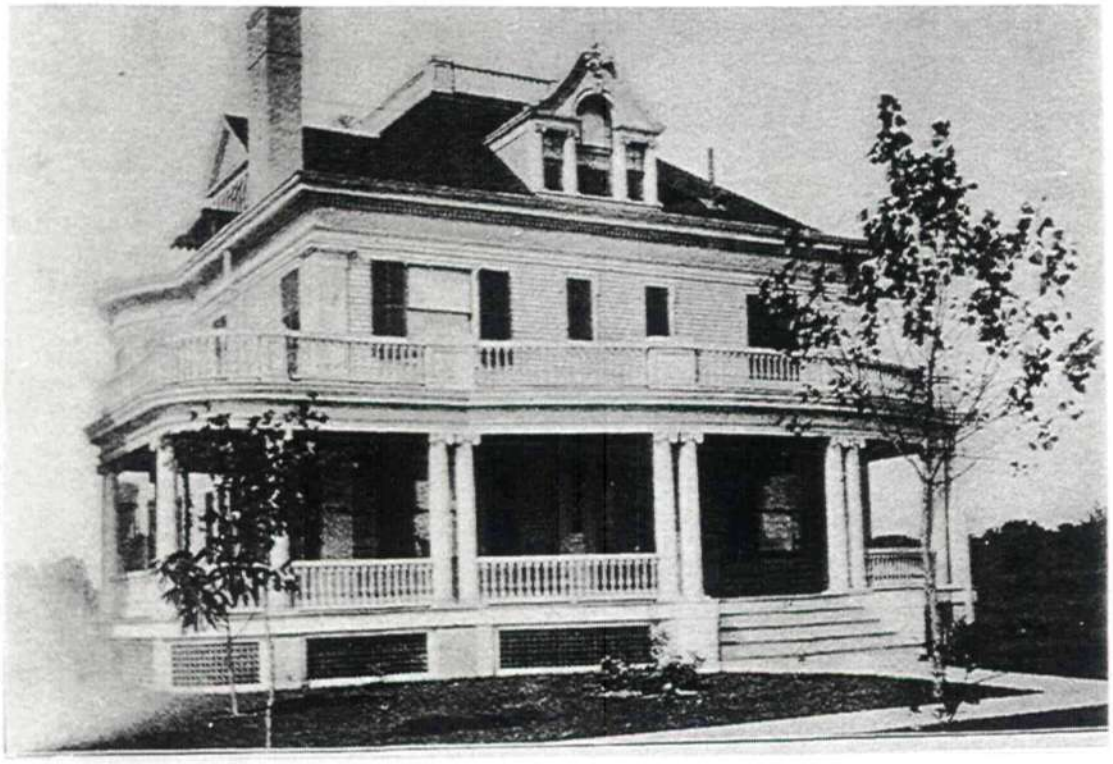
25. "Prospect Park South," prospectus, 1900, n.p.

26. Ibid.

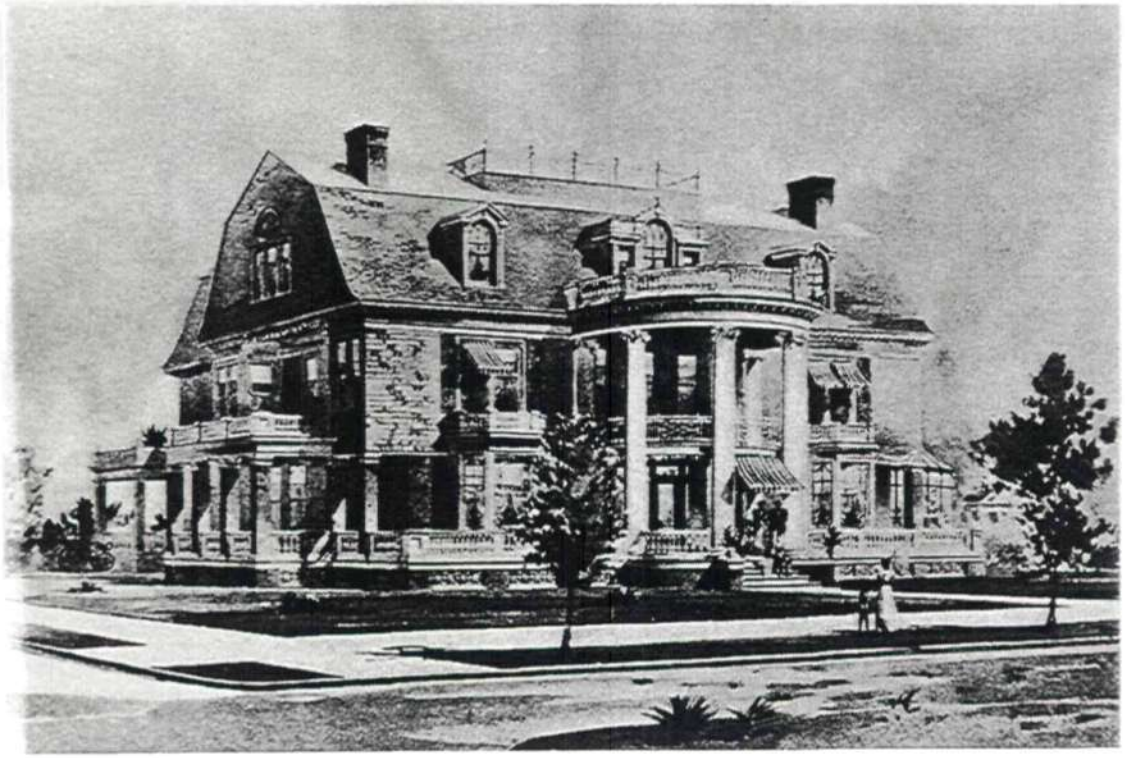
27. Ibid., 1899, n.p.

28. Real Estate Record and Builders Guide 17 (May, 1910).

ARCHITECTURAL INTRODUCTION



T.M. Valleau Residence, 154 Rugby Road. John J. Petit, 1900 (From Architects' and Builders' Magazine, February, 1902).



Frederick Burrell Residence (demolished), Frank Freeman, 1900 (From Architects' and Builders' Magazine, February, 1902).

ARCHITECTURAL INTRODUCTION

The architecture of Prospect Park South is representative of a phenomenon common among the suburbs that were built up in America at the turn of the 20th century.[1] The buildings erected in these developments represent an eclectic mix with houses of many different styles placed next to each other on each street. Each house at Prospect Park South was designed as a separate entity with no consideration given to the style of the surrounding structures or to the appropriateness of the use of a certain stylistic variant for a specific site. The picturesque theoreticians of the early 19th century such as Andrew Jackson Downing were advocates of stylistic variety in the design of homes but felt that the choice of a style needed to be dependent upon the specific site and its environmental surroundings. This was not the case with the architects who worked in late 19th- and early 20th-century suburbs. The breakdown of the integrity of each separate style in its relationship to its environment is one of the key architectural developments of this period which allowed the architects of suburban homes to choose design forms in many more stylistic modes than had ever been deemed appropriate before. At Prospect Park South houses with Colonial, Queen Anne, Italianate, French Renaissance, Japanese, Elizabethan, Jacobean and other stylistic details were freely juxtaposed. This free mixture of stylistic forms often resulted in such seeming incongruities as the placement of a stucco Spanish Mission style home beside a frame Swiss Chalet. A rustic Swiss Chalet style design would seem to be more appropriate to a rugged mountainous area and a Spanish Mission style building to the landscape of the southwest and not to the flat street grid of Flatbush. At Prospect Park South the styles of these houses have been removed from their original contexts and comfortably juxtaposed together. In the mid-19th century such a juxtaposition of houses of varying styles would have been deemed to be totally inappropriate, but by 1900 this stylistic mix had gained acceptance and was seen as an enlivening factor.

Dean Alvord took an extremely active interest in the design of the houses in his development. He divided the area into building lots and formulated three plans for the purchase or construction of a house. A buyer could purchase a house that had already been designed and built by Alvord's architectural staff, or a buyer could accept designs by this staff but with modifications made to meet his personal needs. If a potential buyer did not wish to patronize Alvord's architectural staff, he was welcome to submit designs by an outside architect, so long as they conformed to Alvord's restrictions on size, placement, and cost. In Alvord's plan the largest lots were in the eastern part of the district, on Buckingham and Marlborough Roads. Curiously, the particularly large lots on Buckingham Road back up against the railroad tracks. It is almost as if the railroad, seen as a symbol of progress, was considered to be a positive presence in the residential development.

The chief architect for Prospect Park South was John J. Petit (1870-1923), a Brooklyn resident and partner in the Manhattan firm of Kirby, Petit & Green. Building records for the Prospect Park South area often record Kirby, Petit & Green, or Petit & Green as the architect for a building, but these designs can be attributed to Petit alone, due to his association with Alvord. Petit had been active in Flatbush before Alvord began his development, having worked for Richard Ficken at Tennis Court as well as for other builders and developers. When Alvord moved his real estate operations to Laurelton, Queens, Petit accompanied him, designing the local train station as well as many houses in the area.

Petit was also responsible for All Souls Universalist Church (1905) on the corner of Ocean and Newkirk Avenues in Flatbush and for rowhouses and tenements in the more urbanized sections of Brooklyn.

Petit was one of a large number of turn-of-the-century architects who, in order to appeal to the eclectic interests of contemporary patrons, were proficient in the design of buildings in many stylistic variants, and he was responsible for many of the finest houses in the district. Few of Petit's homes are innovative in their use of architectural motifs. Petit used many forms and details that had been popular throughout the Victorian period, but rearranged these in a fresh manner to create buildings that reflected the needs of the turn-of-the-century suburban residents.

Petit was undoubtedly familiar with the architectural publications of his time, particularly with Architecture and Building (later Architects' and Builders' Magazine), a magazine that published two articles on Prospect Park South, as well as a number of separate designs by Petit.[2] In his designs Petit incorporated stylistic details found in published architectural drawings and photographs. Although he borrowed many stylistic ideas from these sources, all of his best works show a sophisticated design sense that is lacking in the works of less skilled revival architects.

In 1902 Carroll Pratt (1874-1958) appears to have become Alvord's chief architect at Prospect Park South. Pratt was a former president of the American Institute of Architects and was associated with the well known architectural firms of Cross & Cross and York & Sawyer and was consulting architect to the United States Treasury Department. Pratt specialized in the design of banks, hospitals, and post offices. During World War I he was an architect for the Emergency Fleet Housing Corporation of the United States Shipping Board which was responsible for the design of planned garden suburbs. Pratt's designs at Prospect Park South were generally in the popular colonial idiom, but his buildings were far less sophisticated in their use of colonial forms than Petit's.

Around 1903 John Slee and Robert Bryson became active in Prospect Park South, and buildings designed by the firm of Slee & Bryson were erected in the district as late as 1927. John Slee (1875-1947) was a former president of the Brooklyn A.I.A. and a partner with Robert Bryson (1875-1938) in the firm founded in 1903. The firm worked extensively throughout Brooklyn, most notably in the Albemarle-Kenmore Terraces Historic District (1916-1918), the Park Slope Historic District, and in the Lefferts Manor area.

Most of the early buildings in Prospect Park South are freestanding, frame, two-story residential structures with attics. The facades are generally of clapboard or shingle or a combination of the two. Stucco or aspestic cement was common for houses in certain styles. Other houses were built of brick or have brick first stories with clapboard or shingle above.

The most commonly used style in Prospect Park South is a free romantic interpretation of colonial architectural forms. This Colonial Revival style took certain details from 18th- and early 19th-century American buildings such as a use of clapboard and shingles, dormer windows, hipped and peaked roofs, and classical details, and arranged these forms in a manner clearly derived from Victorian taste. The houses are frequently asymmetrical with interesting and

unexpected architectural details. Almost all of these colonially inspired houses have columnar porches that occasionally wrap around the sides of a house. Projecting bays, oriels, and towers frequently add to the romantic quality of the houses. These details are more closely related to those found on the picturesque rural villas designed and often published by mid-19th-century architects, such as A. J. Downing, A. J. Davis, and Gervase Wheeler, than to 18th-century colonial houses. Other decorative details such as deep eaves, brackets, stained glass, Palladian window motifs, and interesting window sash patterns add to the romantic colonial feeling of these houses.

The development of the Colonial Revival in American architecture can be traced to a growing interest in the 17th and 18th centuries that began to appear in American thought in the 1870s. During this period there was a revived interest in old New England towns, particularly areas that had become 19th-century summer resorts. According to Vincent Scully in his The Shingle Style, the first architectural manifestation of this new interest in the colonial was in 1872 when Charles McKim redesigned rooms in an 18th-century house in Newport using colonial forms and details, particularly a panelled fireplace.[3] At the 1876 Centennial Exposition in Philadelphia, the Colonial Revival was first popularized in the exhibit known as the "New England Kitchen of 1776," a replica of a colonial kitchen that was compared to a kitchen of 1876. By 1876, however, the Colonial Revival was far more advanced in architectural theory than in fact.

It was in the 1880s, primarily through the antiquarian interests of Charles McKim, that the Colonial Revival began to develop as a major architectural mode of design. Certain McKim houses of the early 1880s use such colonial details as the swag friezes and pedimented entrance portico found at "Homestead" (1883-84) and the chimneys and bay windows of the William Edgar House.[4] The Colonial Revival tendencies of the 1870s and early 1880s reached fruition at McKim's H.A.C. Taylor House built in Newport, Rhode Island, in 1885-86. This house uses such antiquarian forms as a hipped roof with tall brick chimneys, swags, columnar entrance porticos, and Palladian windows, but arranges these forms in the bold manner of a grand 19th-century mansion. The Taylor House is typical of the Colonial Revival structures built during the late 19th and early 20th centuries that borrowed genuine details from 18th- and early 19th-century Georgian, Federal, and Greek Revival structures, but frequently combined forms from one style with those of the others in a free, creative but historically incorrect manner. This amalgam of forms often resulted in a building that provides the illusion of being a colonial structure but is not analogous to any 18th-century structure ever erected in America.

Typical of the innovatively designed Colonial Revival houses in Prospect Park South, is the Thomas Minton Residence at 1510 Albemarle Road designed by Petit in 1900. The Brooklyn Eagle reported that this house was a "fine Colonial mansion to cost $15,000.../and is/ in keeping with /sic/ aristocratic character of the neighborhood."[5] The house combines such classically inspired details as Georgian quoins and Palladian windows, a Federal fanlighted doorway and half-circular window, a Roman Corinthian temple front, and Grecian crossetted windows. This combination of forms serves to create a new style of architecture loosely based on colonial precedents and is typical of turn-of-the-century buildings designed in the colonial idiom.

While the Colonial Revival was the preferred style in Prospect Park South, it was not the only style popular with the architects in the area. Petit and other architects designed buildings in a variety of styles then popular in America. Within the district are a number of extremely fine late Queen Anne style houses. The Queen Anne style gained popularity in America in the 1880s under the influence of an English architectural movement spearheaded by Richard Norman Shaw. In America the style was popularized by architectural theoreticians such as Henry Holly, and large frame houses in the Queen Anne style began to appear as early as the late 1870s. Houses built in the Queen Anne style tend to be extremely picturesque in their asymmetrical massing and their use of varying materials that add color and texture to the facades. Frequently, Queen Anne style houses, such as the Petit-designed residence at 1501 Albemarle Road (1904), use Tudor and other medieval details--motifs derived from Shaw's buildings, particularly his masterpiece, Cragside (1870) in Northumberland.

The use of a purer Tudor Revival style was beginning to become popular in American architecture at the turn of the century. This style was to become one of the most popular for 20th-century suburban houses, particularly in the 1920s. The most impressive of the pseudo-half-timbered Tudor Revival houses in Prospect Park South is Petit's Herbert Krantz residence at 183 Argyle Road (1907), and there are other very fine examples of the style in the district. Related to the increasing popularity of Tudor forms is the introduction of Elizabethan and Jacobean architectural details into the contemporary architectural vocabulary. Elizabethan glazed window bays, as at 1325 Albemarle Road (c.1912), and Jacobean strapwork, as at 1519 Albemarle Road (1901), began to appear on American buildings in the last years of the 19th century, and their popularity increased throughout the early years of the 20th century.

Other houses in the area are designed in styles that were far less common. There are retardataire Italian Villas, a Swiss Chalet, houses using popular neo-Renaissance details, a Spanish Mission style structure, and a Japanese house, among others.

By World War I most of the lots in the district had been built up with these freestanding dwellings. Since c. 1920, more than fifteen buildings have been added to the district including two apartment buildings that replaced two of the finest of the early houses. Some of the new buildings, such as those at 81 and 85 Rugby Road and 101 Marlborough Road, are sympathetic in their design to the earlier buildings, but others, such as the group on the southwest corner of Albemarle and Argyle Roads and the pair at 88 and 90 Westminster Road, do not conform to the architectural style of the district.

Over the years many of the houses in the district have suffered from alterations which do not conform to the architects' original intentions. Many have had their original siding replaced by synthetic shingles or aluminum, porches have been enclosed, and details removed. There is evidence that these later facade materials were simply placed over the original clapboard and shingle siding and that little damage was done to the original materials. The attic story of 85 Argyle Road is clad in aluminum, but one of the horizontal members located on the gable of the south elevation of the house has come loose and the original shingles are visible beneath. Before it was damaged by fire, most of the house at 922 Albemarle Road had been covered with synthetic shingles. The fire caused these shingles to fall off on the second story of the front facade. The original

shingles were still extant and were in an excellent state of repair. This leads to the hope that much of the later siding in the district might be inexpensively removed and that major houses in the district such as those at 1306, 1314, 1440, and 1511 Albemarle Road, as well as many of the less grand structures, will again reflect their original appearance. Despite these unfortunate alterations, the district retains much of its turn-of-the-century ambience. The low-scale nature of the development has been retained, the plantings have flourished, and the buildings are well maintained. It is hoped that historic district designation will prevent the inappropriate facade alterations that still occasionally mar the historic fabric of the area. It is further anticipated that designation will aid in the preservation of the buildings that are still intact and eventually encourage the restoration of many of the structures that have already been altered.

FOOTNOTES

1. Much of the Architectural Introduction is based on material from: Andrew S. Dolkart, Prospect Park South and the Rise of the American Suburb, unpublished typescript, New York, 1977.

2. "Prospect Park South," Architects' and Builders' Magazine, 3(January, 1902) 135-140 and 3(February, 1902) 176-180.

3. Vincent Scully, The Shingle Style and the Stick Style (New Haven: Yale University Press, 1955, revised edition, 1971) p. 25.

4. Ibid, pp. 143-145.

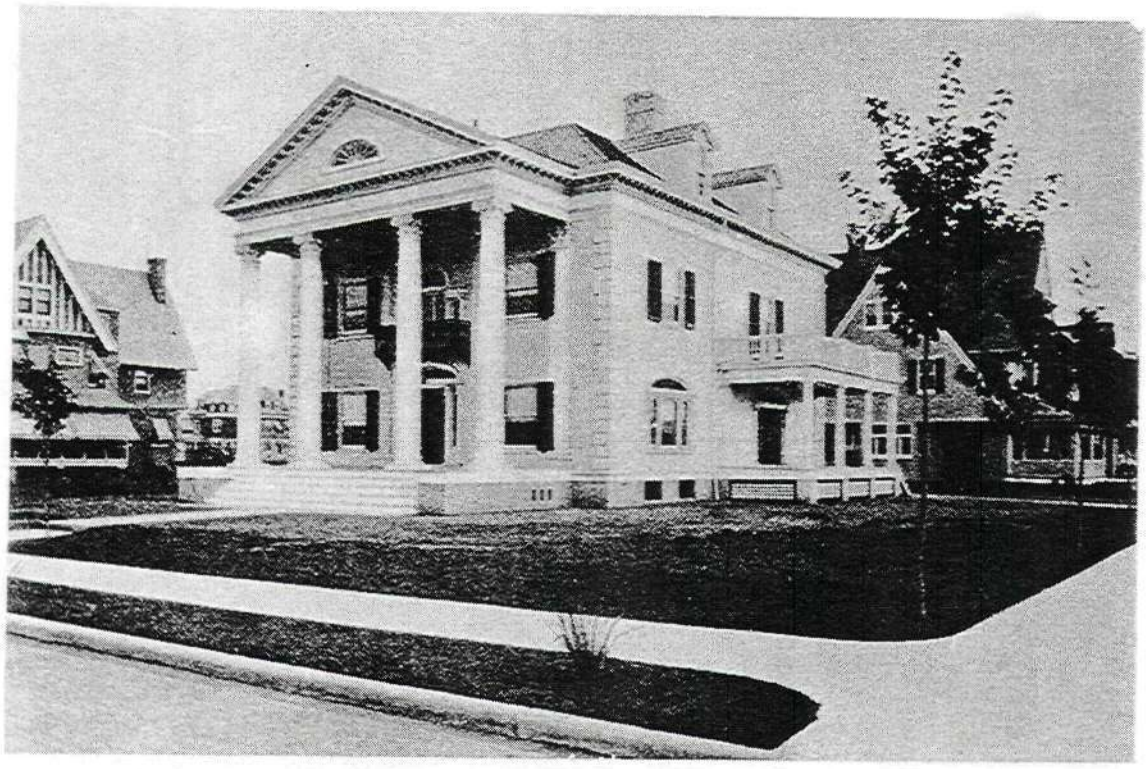
5. Brooklyn Eagle, n.d. (in Long Island Historical Society Scrapbook) n.p.

ALBEMARLE ROAD

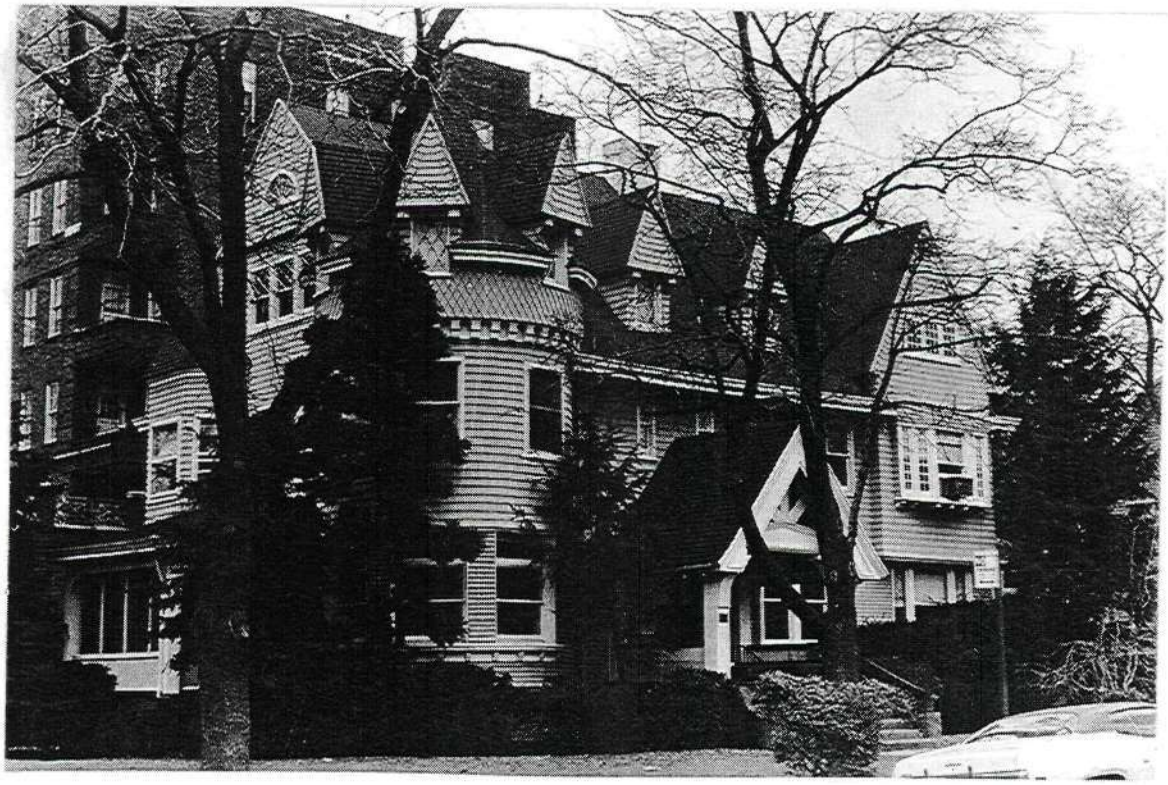
1325 Albemarle Road. Architect unknown, c. 1912.

1519 Albemarle Road. (John J. Petit, 1901.

Photo Credit: Andrew S. Dolkart, Landmarks Preservation Commission.



1510 Albemarle Road. John J. Petit, 1900 (From Architects' and Builders' Magazine, January, 1902).



1423 Albemarle Road. John J. Petit, 1899.

ALBEMARLE ROAD

Albemarle Road is the only east-west street that runs through the district. It is the longest street in Prospect Park South and is lined with seven landscaped malls of varying sizes, as well as by sidewalk lawns planted with Norway maples.

ALBEMARLE ROAD, North Side between Coney Island Avenue and Stratford Road.

The Flatbush Group Medical Center at 901-927 Albemarle Road is outside the boundaries of the District, but the sidewalks, curb plantings, gateposts, and garden malls in front of the building are within the boundaries of the Historic District.

No. 929 was erected at some point prior to 1907 since at that time Dean Alvord sold the house to Albert F. Strasburger. The clapboard and shingle building has been altered, but still retains much of its original detailing. A columnar porch stretches across the front of the house. At the east end of the porch are three trellises, each ornamented with the letter "S" which undoubtedly stands for Strasburger. The centrally-placed entranceway has iron and glass double doors that are flanked by leaded transoms. Two-story, three-sided bays project from the front facade on either side of the entrance. At the second story a rectangular columned porch that is now enclosed projects onto the roof of the main porch. The hipped roof of the building is pierced by three pedimented dormers on the front facade and by pairs of dormers on the sides. There is a one-story, three-sided bay on the east side of the building. A one-story brick extension has been added to the west side of the house for use as a doctor's office and new steps have been placed in front of the porch.

No. 941. This extensively altered house was designed in 1901 by Carroll H. Pratt and built for Dean Alvord. The front porch of the building has been enclosed and the entire structure has been completely covered with aluminum siding that has all but obliterated the original decorative forms. The only extant details are the square porch posts, the ornamental sash of a Palladian-type window in the front gable, and a three-sided bay on Stratford Road embellished with leaded transom lights.

ALBEMARLE ROAD, South Side between Coney Island Avenue and Stratford Road.

The commercial building at 902-904 Albemarle Road is outside the boundaries of the District, but the sidewalks, curb plantings, gateposts, and garden malls in front of the building are within the boundaries of the Historic District.

No. 910. This simple frame house is one of five on the block that were built in 1909 for Mrs. Emma Newman to the designs of the Brooklyn architect Benjamin

Driesler. Driesler was one of the most prolific architects in Brooklyn during the early years of the 20th century. Most of Driesler's buildings are simple vernacular structures designed in the popular styles of the period including the Free Colonial, neo-Renaissance, and neo-Federal. Examples of Driesler's freestanding frame buildings can be found throughout Flatbush, and his rowhouses can be seen in the Park Slope and Prospect-Lefferts Manor areas.

No. 910 Albemarle Road is a symmetrical house with a columnar porch, a central entranceway with Doric pilasters, and sidelights flanked by paired windows, and second-story, three-sided bays with pedimented roofs that project from the peaked roof of the building. The original clapboard and shingle siding has been covered with aluminum and new porch railings and steps have been added.

No. 916. Like Nos. 910, 922, 934, and 940, this house was designed in 1909 by Benjamin Driesler for Mrs. Emma Newman. As with most Driesler houses this building is quite simple in its massing and detail. A columnar porch supported on a latticework base and enclosed by a simple railing extending across the front of the house and wraps around its western side. The porch shades a simple doorway enframement ornamented with pilasters and sidelights. On the left side of the front facade is a two-story, three-sided bay that is balanced by a similar bay located on the right at the second story. The bays support the roof cornice above which rises a jerkinhead gable pierced by a group of three windows that are separated by fluted pilasters. On the west facade of the house is a two-story, three-sided bay topped by a pedimented gable set within the larger roof gable. A small extension has been added to the east of the house, and the original wooden shingles have been replaced by synthetic shingles.

No. 922. The house on this site was one of five on the street to have been designed in 1909 by Benjamin Driesler for Mrs. Emma Newman. Unfortunately, the building burned in 1978. Like other Driesler-designed buildings in Flatbush this house was a simple frame structure with an L-shaped columned porch, peaked roof, and three-sided bay windows. As of December, 1978, the shell of the house was still standing. An interesting result of the fire was that the heat caused the synthetic shingles on the front of the second story to fall off. The original shingles were still extant, and this leads to the hope that original facade materials are located below more recent siding on other houses within the district.

No. 928. The house that presently occupies this site was erected in 1920 for Henry Fettel and was designed by architect Robert Schaefer. Benjamin Driesler, who designed all of the other houses on this block front, had earlier designed a building for this site which was never built. The present building is a simple structure that has been extensively altered. The original entrance to the house was located in the center of the projecting ground floor. The doorway is now set to the right between brick piers, and a large window group replaces the original entry. A rectangular bay is located in the center of the second floor where aluminum siding now replaces the original stucco veneer. The roof of the house is covered with its original Spanish tile, and tall brick chimneys tower over the house.

No. 934. Of the five houses designed by Benjamin Driesler on the block, this house best retains its original appearance. The clapboard and shingle building was designed in 1909 for Emma Newman. In 1911 the building became the home of Harold D. Watson (1875-1965), a lawyer and financier who lived at this address until his death. Watson was a partner in the firm of Watson, Krisletter & Swift, and he specialized in real estate law. He was the founder and president of the Kings Highway Savings Bank and founder and director of the Bensonhurst Savings Bank.

As at the other Driesler-designed houses, this building is symmetrically massed and uses simple colonially-derived architectural forms. The porch has dwarf columns that rest on brick pedestals and support elliptical arches, while the sloping roof has deep bracketed eaves. The centrally-placed entranceway has multi-paned double doors framed by paneled Doric pilasters, and it is flanked by two-story, three-sided bays. Located between the shingled bays on the second floor is a pair of small casement windows. The hipped roof of the house is supported on large shingled brackets and is pierced by large pedimented dormers. The stoop and porch posts have been altered--both being brick replacements for the frame originals--and the porch balustrades have been removed.

No. 940 is the last of the five houses on this block designed in 1909 by architect Benjamin Driesler for Emma Newman. In plan this house is very similar to that at No. 934, and it too was originally sided with clapboards and shingles. Paired posts once supported an open porch with a pedimented entry (partially intact) ornamented with neo-Tudor style half-timber decoration. The most notable original details still found on the house are the shed dormer that is pierced by a hipped-roof dormer embellished with half-timber details on the front facade, a two-story, three-sided bay shaded by a sloping roof with deep bracketed eaves on the Stratford Road facade, and the deep bracketed eaves of the front and rear slopes of the roof.

ALBEMARLE ROAD, North Side between Stratford and Westminster Roads.

No. 1103 is one of a number of the later houses in Prospect Park South designed by Seth H. Cutting for the Ascutney Realty Co., of which he was president. This two-and-one-half-story Colonial Revival building was erected between 1920 and 1921. The main facade of the Flemish bond brick dwelling faces onto Stratford Road. A small pedimented, elliptically-arched entry porch with an iron-and-glass enclosure is set on an open terrace and shades the doorway. The inner door is topped by a leaded elliptical fanlight and is flanked by leaded sidelights. The entranceway is flanked by shallow rectangular oriels, each with one large and two small windows. The oriels are topped by sloping tiled roofs. A similar oriel is located on the rear facade. The second story is articulated by four simple rectangular windows. The tiled peaked roof with dentiled cornice is pierced by a pedimented shingled dormer. A similar dormer is located on the rear slope of the roof. A one-story pavilion with a dentiled cornice and "Chinese Chippendale" railing projects from the Albemarle Road facade. This extension is a 1950 replacement for the original columned sun porch that was

topped by a hipped roof. The upper part of the side facade exhibits a brick chimney breast that is flanked by windows, one of which has been altered to a door that leads to the roof of the extension. The roof gables are clad in shingles. A small garage with multi-paned windows and a tiled hipped roof is located behind the house. The garage was also designed by Cutting in 1920.

In 1922 Maximilian C. Seidman became the first resident of the house. Seidman (1888-1963) was a certified public accountant and founder of the firm of Seidman & Seidman. He was best known for having been a witness in tax hearings of the House Ways and Means Committee and the Senate Finance Committee, representing the New York Board of Trade.

No. 1111. Like No. 1103, this house was designed and built by Seth H. Cutting, president of the Ascutney Realty Co. This brick and stucco Dutch Colonial Revival house was erected in 1921-22. The projecting Flemish-bond brick ground floor of the house has an entrance that is recessed behind paired colonnettes that support an elliptical arch. The doorway is ornamented by a leaded elliptical fanlight and leaded sidelights. The house is perfectly symmetrical with ranges of triple windows flanking the entryway. The gambrel roof of the structure slopes down over the first floor and is pierced by the peaked-roof upper stories. The second floor is articulated by three pairs of windows. The roof is punctuated by a large shed dormer with three windows. All of the windows of the house have multi-paned upper sash. A brick chimney ornamented with a tapestry brick panel is located on the eastern elevation of the house. The original roof tiles have been replaced by asphalt shingles and the cornice soffits are now clad in aluminum. In 1929 the architectural firm of Koch & Wagner added a large brick-and-stucco extension to the rear of the house.

No. 1123 was designed in 1902 by Carroll H. Pratt and built for Dean Alvord. The house was sold in 1904 to Herbert F. Gunnison (1858-1932), the publisher of the Brooklyn Daily Eagle, who lived at this address until 1922. Gunnison was born in Halifax, Nova Scotia. He studied at St. Lawrence University in New York State before coming to Brooklyn in 1880, when he began to work as a reporter for the Brooklyn Times. In 1882 Gunnison joined the staff of the Eagle, becoming its Albany reporter and then the editor of the Eagle Almanac. In 1893 Gunnison became the assistant business manager of the paper, in 1898 the business manager, in 1921 a vice president, and in 1924 the president of the Eagle. Later Gunnison became the chairman of the Board of Trustees. Gunnison was also the editor of the important historical collection, Flatbush of To-Day, and was the organizer of the Newspaper Publishers Association.

It is unfortunate that the ground floor of the front facade of the house has been so unsympathetically altered. The house was originally distinguished by a porch with four square posts that extended in front of an iron-grille door. This porch has been removed and a new brick ground floor added. A new projecting shingled gable has been placed on the second floor above the brick addition. The remainder of the house, however, remains in excellent condition. The original roof gable projects above the second floor and rests on paired brackets. This gable is pierced by a group of three recessed windows topped by a Gothic drip molding. The Westminster Road facade is ornamented with a brick chimney flanked by leaded casement windows and a three-sided bay with leaded windows

and leaded transom lights. This facade has paired gables that extend out from the central hipped roof. At the rear of the house is a multi-paned casement window and a grouping of three stained-glass windows with leaded transoms. A large shed dormer surmounts the roof of the rear elevation. An extension on the rear has a three-sided oriel with stained-glass windows located on the second floor and a small shed dormer.

ALBEMARLE ROAD, South Side between Stratford and Westminster Roads.

No. 1100. This brick and shingle house was erected in 1909-10 for Julius De Long and was designed with neo-Georgian detailing by H. R. Ferguson. Ferguson's designs were based very closely on a 1906 design by Arthur Koch for a house on this site that was to have been erected for Gisella Maske. There have been a number of major alterations to this house. A porch originally extended across both the Albemarle and Stratford Road facades. Most of this porch was removed in the 1950s when the one-story brick extensions were added on to the Stratford Road elevation. The main entrance is now located under a square porch with clustered, fluted Doric columns that support a bracketed cornice topped by a modern iron railing. The side elevations of the present porch were constructed from pieces of the original flanking elements. The doorway of the house is enframed by a bold Gibbs surround that is framed by two-story, three-sided bays. All of the windows on the ground floor have splayed stone lintels with large projecting keystones, characteristics of the neo-Georgian style. On the second floor is a centrally-placed doorway with sidelights and a leaded transom. This door leads onto a terrace created by the roof of the entry porch. Above the door is a hipped-roof dormer with paneled pilasters separating its three windows. The Stratford Road facade exhibits a pair of hipped-roof dormers connected by a shed dormer. These dormers punctuate the main hipped roof of the house. All of the roof planes have deep bracketed eaves. The only other notable original feature on the Stratford Road elevation of the house is a two-story, three-sided bay with stone lintels above the ground floor windows. The east side of the house is notable for a projecting rectangular full-height bay with a three-sided oriel embellished by leaded-glass windows. To the rear is an arcade (now enclosed) with stone keystones and impost blocks.

No. 1112 was probably erected c.1905 by an unknown architect. Building Department records for the site indicate that a house was designed in 1903 by C. F. Bozeman for Dean Alvord, but the elevations on file for this house show a building with an ornate stepped gable and other details having no resemblance to the present building. Although the house has been altered, it still reflects its original picturesque massing with an octagonal tower topped by an octagonal roof with finial on the northwest corner of the house balanced by a polygonal bay on the northeast corner. The original columnar L-shaped entrance porch was altered in 1922 by architect Lauritz Lauritzen of the firm of Lauritzen & Voss who created a sun porch by the addition of brick piers and glass panels. Many of the original Doric columns were retained and the original entranceway with its double doors and sidelights remains in place. The upper stories of the house are articulated by single and paired windows with simple wooden enframement. The hip roof is pierced by hipped-roof dormers and by tall corbelled brick chimney stacks that rise from stone chimney breasts. Unfortunately the building is now clad with aluminum siding.

ALBEMARLE ROAD, North Side between Westminster and Argyle Roads.

No. 1203. Designed in a Tudor style in 1904 by John J. Petit (Kirby, Petit & Green) as a home for real estate agent George W. May and his wife Mary, this picturesquely massed asymmetrical house has a stuccoed ground floor (altered from the original clapboard), shingled second floor, and stuccoed, half-timbered attic section. On the first floor is a centrally-placed door with a wooden enframement. To the right of the entrance is a three-sided bay. Both doorway and bay are shaded by a porch that has a new brick platform and wrought-iron posts and railings. On the second floor, above the three-sided bay, is a rectangular bay supporting a projecting gable that rests on tiny corbels. The peaked-roof gable is distinguished by diamond-patterned shingles and half-timber decoration. On the ground floor, to the left of the porch, is a rounded corner bay supporting a slightly projecting three-sided tower. The second story of this tower is clad in shingles, some arranged in a diamond pattern, while the third floor is ornamented with half-timbered forms. A small iron balcony ornaments the central window at the third story. An octagonal roof crowned by a finial surmounts the tower.

The imposing Westminster Road facade of the house has a three-sided bay at the ground floor. This bay supports the slight overhang of the second story. A pair of handsome three-sided oriels projects from the second floor. These oriels are distinguished by panels ornamented with the letter "M" (for May) surrounded by Jacobean strapwork decoration. The gable of this facade projects slightly and is supported by corbels. The gable is articulated by a group of four six-over-six windows surrounded by a single wooden enframement also supported by corbels. This gable is ornamented with a vertical half-timber motif and has a projecting bargeboard with brackets and square bosses. This bargeboard rests on large wooden brackets with trefoil cutouts. The gable of the eastern elevation is identical in form to that on Westminster Road. The peaked-roof of the house is pierced by a peaked-roof dormer on the rear and by a tall corbeled brick chimney stack. A peaked-roof wing extends to the rear of the house. In 1929 Slee & Bryson designed the Tudor Revival garage located behind the house.

No. 1215 is of particular interest because it was designed in 1916 by the firm of Severance & Van Alen, architects who were each to design prominent office towers in New York. This unassuming brick house, exhibiting many features reminiscent of Spanish colonial architecture was built for J. Barclay Eakins, a dye manufacturer and the brother of John S. Eakins who lived at 1306 Albemarle Road. William Van Alen (1882-1954) and H. Craig Severance (1879-1941) were associated for a brief period in the 1910s. Van Alen studied at the Pratt Institute before entering the office of speculative builder and architect Clarence True. Early in his career Van Alen designed a number of Classical Revival style tenements in Brooklyn, including one at 547 Hancock Street (1904) and a group of three at 239-247 New York Avenue (1906). While studying at New York's Beaux-Arts Institute of Design, Van Alen entered the office of Clinton & Russell. In 1908 he won the Paris Prize at the Institute and entered the Ecole des Beaux-Arts in Paris, returning to New York in 1912. Upon his return Van Alen introduced the concept of the "garden" apartment to America and designed the Albemarle Building, a skyscraper without cornices. In the 1920s he became known for innovative shopfront designs and for a series of restaurants for the Child's chain. Van Alen

is best known as the architect of the Chrysler Building (1928-1930), and later in his career he became a pioneer in the design of prefabricated housing.

H. Craig Severance was born in Chezy, New York and studied architecture in this country and in France before entering the office of his cousin Charles A. Lamb. Later Severance became associated with the firm of Carrère & Hastings and in 1907 opened his own office. With the exception of his brief partnership with Van Alen, Severance practiced independently until his death. After separating, the two architects were reputed to have remained good friends and to have entered into an "altitude race" with Severance designing the Bank of Manhattan Building (1919 at 40 Wall Street), the second tallest commercial building in the world at the time of its construction, and Van Alen designing the taller Chrysler Building. Other notable structures in New York designed by Severance are the Coca-Cola Building on 20th Street and the East River, the Hotel Taft (1927) on Seventh Avenue and 50th Street and the Nelson Tower on Seventh Avenue and 34th Street. At the time of his death Severance was supervising the construction of a large building project at the Lakehurst, New Jersey, Naval Air Station.

The Severance & Van Alen house is built of tapestry and English-bond brick with limestone porch columns, cast-stone decorative ornament, and Spanish-tile roofing. The four Doric porch columns support a sloping tiled roof and are flanked by brick end posts topped by round stone finials. The sidewalls of the porch are pierced by large round-arched openings. The house is massed in a symmetrical manner with a central entrance composed of double glass doors with iron grilles and a simple stone enframement encompassed by a narrow brick band with small square stone end blocks. The triple window groups that flank the entranceway have similar brick enframements with stone end blocks and stone sills. The four windows of the second floor are flanked by tapestry-brick panels with central diamond-shaped stone plaques. Both side facades have single story, three-sided bays as well as tapestry-brick panels like those on the front facade. The Spanish-tile hipped roof with its deep overhanging bracketed eaves is pierced, on the front, by a large centrally-placed dormer with six diamond-paned windows and on the sides, by hipped-roof dormers, and tall brick and stone chimneys. The rear of the house, visible from Westminster Road, is embellished by a dormer and a double-hung window topped by a leaded fanlight. A brick garage with a Spanish-tile roof was designed by Severance & Van Alen to match the house.

No. 1221. This simple hipped-roof Colonial Revival style house was designed in 1904 by William C. Lauritzen and built for real estate developer George W. May who lived at 1203 Albemarle Road. Originally covered with clapboards, the house is now clad in aluminum siding, but still retains its original profile, paired Ionic porch posts, and porch balustrade. Also extant are the iron-grille double doors set into a simple wooden enframement. Wide three-sided angular bays flank the entranceway. On the second floor are symmetrically massed three-sided bays flanking a centrally-placed leaded window with leaded sidelights. Above this window grouping is a peaked-roof dormer with three windows. The western facade is ornamented with a three-sided oriel with lovely stained-glass windows, while the Argyle Road facade has a three-sided angular bay and round-arched roof dormer. Each of the side elevations has a brick chimney with a tall stack.

ALBEMARLE ROAD, South Side between Westminster and Argyle Roads.

Nos. 1216 and 1220 Albemarle Road and 132 Argyle Road were all designed in 1965 by architect Salvatore G. Cammarota for Madonia Builders, and they are examples of recently constructed buildings in Prospect Park South that have been designed in a manner that does not conform to the architectural character of the older buildings in the District. When he planned Prospect Park South, Dean Alvord intended that each house within the area be designed separately so that no two houses would be alike, thus adding to the picturesque qualities that he was trying to achieve. These three houses with their brick and synthetic shingle siding, spindly porch posts, pseudo-Colonial doorway enframements (with sidelights at No. 132), swelled oriels, and garages are virtually identical, thus ignoring the principle that Alvord had established.

ALBEMARLE ROAD, North Side between Argyle and Rugby Roads.

No. 1305. Erected in 1905 for a Mr. G. Gale, who moved here from Bainbridge Street in the Stuyvesant Heights section of Brooklyn, this large and imposing clapboard residence designed by H. B. Moore is one of the most eccentric buildings in the Colonial tradition in the district. The focal point of the house is a monumental entrance porch with paired two-story fluted Ionic columns that support a full entablature ornamented with a projecting modillioned and dentiled pediment with a central oval window surrounded by scroll forms. The end columns of the porch are echoed on the building facade by fluted half columns, and two-story Ionic pilasters mark each corner of the house. The centrally-placed doorway enframement enclosing iron-grille doors has ornately patterned sidelights and four Ionic pilasters. Above the doorway is a lovely, decorative wrought-iron balcony. On the second floor level of this section is a rectangular window with a webbed upper sash and a smaller stained-glass casement window grouping.

Flanking the entry bay are one-story porches with fluted Ionic columns connected by balustrades. Other balustrades are located on the roofs of these porches. The porch to the left runs in front of a two-story swelled bay. The central window on each floor of this bay has a lovely webbed upper sash while the flanking windows have Gothic sash. To the right of the entrance is a single large window with Gothic sash above which is a shallow rectangular oriel with a twelve-over-one central window and narrower, eight-over-one end windows separated by paneled piers. Both sections flanking the entry bay are topped by full entablatures and deep, bracketed eaves. The entablatures carry around to the sides and rear of the house. The peaked roof of the house is pierced by symmetrically placed dormers crowned by swan's-neck pediments. These dormers, which have Palladian window openings with webbed sash, flank the entrance porch roof. The porch roof is pierced by eyebrow windows on its side slopes.

The eastern facade of the house has a full-height curving bay topped by a bracketed pediment that projects from the gable of the peaked roof. This gable has an oval window similar to that in the pediment of the front porch. The most

notable feature of this facade is a large opening on the first floor of the bay with five pairs of casement windows with transoms, all divided into square panes. The sash follows the curve of the bay. This window group is topped by an ornate decorative scroll form. To the rear of the bay is a brick chimney with vertical recessed panels. On the roof, the chimney stack is flanked by eyebrow dormers. The remaining windows of the eastern facade are of a variety of types including double-hung and casement windows with Gothic and multi-paned sash.

The Argyle Road facade prominently displays a large centrally-placed brick chimney breast with corbeled panels and an impressive curved oriel topped by a half-dome lined with a band of anthemion decoration. This oriel, located to the left of the chimney, is balanced by a pseudo-Palladian window form to the right. The round-arched portion of this window has a keystone, Ionic pilasters, and a webbed upper sash. Above this is a rectangular window with Gothic sash, while the two windows located above the oriel have diamond-paned upper sash. Within the pediment of the gable, flanking the chimney stack, are half-lunettes with webbed sash.

A one-story porch similar to those in the front of the house shades the rear entrance of the building. On the second story, above this porch, are a group of clear- and stained-glass windows exhibiting an interesting fenestration pattern. An eyebrow dormer tops this section. A full-height, peak-roofed extension projects from the rear of the building. This extension has a small Ionic-columned porch (now enclosed), a full-height rectangular bay topped by a pediment located within the gable, a diamond-shaped window and eyebrow dormer facing onto Argyle Road, and rectangular windows with a variety of sash patterns.

The separate details of this house are very fine, particularly the bays, oriels, window sash, and one-story porches, but the massing is frequently awkward. This is particularly true at the front facade where the entrance porch is a bit overscaled, and with the pediments that are uncomfortably located within the gables. Nevertheless, this residence is certainly one of the most impressive in the district and one of the few grand houses designed by an independent architect, as opposed to one on Alvord's staff. Commendably, it remains in an excellent state of preservation.

No. 1325. Although the identity of its architect remains unknown, this house, built c.1912 for Cyrus D. Jones is one of the finest in Prospect Park South. The neo-Elizabethan style structure is the only house in the district that is no longer residential in character, now housing the Albanian Islamic Center, Inc., a group that keeps the exterior of the building in excellent condition. The house exhibits a number of the attributes common to early 20th-century neo-Elizabethan architecture, including the use of brick laid in Flemish bond, stone decorative trim, three-sided angular bays, diamond-paned windows, and slate roof shingles. The two-story structure with attic is fronted by a three-bay segmental-arched brick and stone porch and an open terrace. A flight of stone steps in the center of the facade leads to a segmental-arched entranceway with stone enframement. Two large windows with stone blocks keyed to the facade echo the porch arches to the left. The second story of this section of the house exhibits a pair of rectangular windows and a pair of small square windows, both with stone sills and enframements keyed to the facade. Above the centrally located square window group is a hipped-roof dormer with a pair of square windows.

Dominating the front elevation and located to the right of the porch is a full-height gable. A two-story, three-sided brick bay projects from this gable. Horizontal and vertical keyed stone bands ornament the bay, the front face of which is articulated by a pair of windows on each level, while the side faces have only one window. The four windows at the ground floor of the bay have diamond-shaped panes of glass. A small square window with a stone enframement keyed to the facade is located above the bay.

The garden facade to the west has window enframements similar to those found on the front, a dormer with four windows, and a one-story brick porch. The Rugby Road facade of the building has a one-story brick extension with three segmental-arched stone window enframements. A tall corbeled brick chimney rises above this extension. To the right is a two-story, three-sided bay similar to that on the front facade. A dormer with a hipped roof rises above this bay. The main block of the house also has a hipped roof, while the gable section has a peaked roof.

ALBEMARLE ROAD, South Side between Argyle and Rugby Roads.

No. 1306. Designed in 1905 by John J. Petit (of Kirby, Petit & Green) and built for dye manufacturer John S. Eakins, who moved here from Hancock Street in the Bedford section, this picturesquely massed house with its intersecting peaked roofs and its imposing corner tower topped by a conical roof and finial creates a striking visual statement on its corner site. Colonial Revival in style, the house was originally sided with clapboard and natural shingles but is now covered with white aluminum siding that detracts from the building's romantic quality.

A large porch with paired Doric columns extends across the front and side facades and curves around the corner tower. The porch, which is enclosed by a wooden balustrade, shades an impressive Colonial Revival doorway composed of double doors, leaded sidelights, paneled piers, and console brackets. The simple fenestration of the house is composed primarily of rectangular double-hung windows; however, the third floor windows have multi-paned upper sash. On the tower, the windows of the third floor all have projecting sills resting on corbel blocks. A three-sided angular bay, located at the second story, rests on the porch roof and supports a sloping roof overhang that projects from the front of the gable. The four gable windows are shaded by a shallow hood that was once topped by a tiny rectangular window.

A rectangular bay extends from the eastern facade of the house which is further articulated by a pair of dormers with peaked roofs. The Argyle Road facade is dominated by a projecting gable that rests on the roof of the porch. The bargeboard of this gable is supported on paired brackets. Beside the gable is a one-story rounded bay and a two-story polygonal corner bay with leaded windows and a tall roof with a finial. A tall brick chimney towers over the house.

No. 1314 was designed in 1903 for Dean Alvord by Carroll Pratt, one of Alvord's staff architects. The house, which has been extensively altered by the addition of aluminum siding that has obliterated the original clapboard and shingle siding and most of the original details, was the home of Walter C. Burr (1859-1940),

head of the importing firm of J. F. Plummer & Co. In 1909 Burr sold the house to William D. Dickey and built a new residence at 85 Buckingham Road. Dickey (1845-1924) was a lawyer in Newburgh, New York, before being elected to the New York State Supreme Court. Justice Dickey retired in 1909, the year he purchased this house, but remained active in the legal field.

One of three houses on the south side of Albemarle Road with round-corner towers, this hipped-roof structure once presented an imposing and picturesque facade to the street. A hipped-roof entrance porch with paired Doric columns still projects in front of the doorway and curves around the corner tower. The tower has an open porch supported by colonnettes on its third floor and a shallow conical roof topped by a finial. Other remaining details of interest include a second-story porch (now enclosed) and a polygonal corner oriel with leaded transoms, both on the west facade, and a ground floor bay with a three-sided oriel supporting a rectangular bracketed projection with a small open porch on the Rugby Road facade.

ALBEMARLE ROAD, North Side between Rugby and Marlborough Roads.

No. 1401. The six-story brick apartment building now located on the northeast corner of Albemarle and Rugby Roads replaced one of the largest mansions built in Prospect Park South. The original house on the site dated from 1900 and was designed by Frank Freeman (see 1511 Albemarle Road) for Frederick Augustus Muhlenberg Burrell (1858-?), vice-president of the leather and belting firm of Charles A. Schieren & Co. Call "one of the finest of the modern dwellings in the new exclusive section south of Prospect Park,"[1] the Burrell house was a large gambrel-roofed structure with a two-story semicircular Ionic portico flanked by one one-story, three-sided angular bays. Open terraces, dormer windows, Palladian window forms, and a balustrade added excitement to the building which was not unlike other suburban houses such as the Turner Residence in Montclair, N. J. designed by Freeman during this period.

The six-story H-shaped apartment building now on the site was designed by the prolific Brooklyn architectural firm of Cohn Bros. It was built in 1938 when the land was purchased from the Burrell family by the Albemarle Building Co. In order to make the building less obtrusive, Cohn Bros. added a great deal of colonial-inspired detailing to the facade. Among the colonial forms used are brick quoins and pilasters, a brick walkway that leads to an elliptical entrance porch, a doorway with sidelights and leaded fanlight, one-story extensions at each corner that are topped by "Chinese Chippendale" railings, windows with blind round-arched stone fanlights, and brick splayed lintels with stone keystones. A false pediment with an ocular opening surmounts the building.

No. 1423. This house, designed in 1899 by John J. Petit for Dean Alvord, was one of the earliest buildings erected in Prospect Park South and with its neighbor across the street at 1501 Albemarle Road forms a superb pair of Queen Anne style houses. The first residents of this picturesquely massed clapboard and shingle structure were real estate agent Francis M. Crafts and his wife Eliza. Although

the address of the house is on Albemarle Road, the main entrance is on Marlborough Road where a flight of stone steps (of later date) leads to a peaked-roof entrance porch with heavy bracketed porch posts that support a bargeboard and a trabeated cross beam in the form of a shallow pediment from which radiate three beams in a Tudoresque half-timber pattern. The porch has built-in benches that have been placed in front of balustrades. Double-entrance doors with three-quarter length leaded sidelights are sheltered by the porch. Flanking the peak of the porch roof, on the shingled second story, are small rectangular windows with diamond-paned upper sash. To the right of these windows are two simple double-hung windows. These windows are set under the flaring projection of the steep sloping roof from which project two narrow dormers, each with a diamond-paned casement window and shingled brackets that support tall, steep sloping pediments. In the center of the clapboard-faced ground floor are a pair of double-hung windows, and at the northern end of the Marlborough Road facade is a double-hung window flanked by leaded sidelights. A two-story gable projects above this window group. The gable is ornamented by an unusual five-sided angular oriel supported on brackets. This oriel features a central double-hung window flanked by two groups of narrow multi-paned windows. This motif is a simplification of 17th-century oriel designs that were later popularized by Richard Norman Shaw in the 1870s on such Queen Anne style buildings as his Swan House (1875-77) and Clock House (1879) in London. The gable with its steeply pitched roof exhibits a group of three multi-paned casement windows above which is a slightly projecting row of saw-toothed shingles. A one-story polygonal sun porch with leaded transom windows is located at the end of this facade.

The projecting gable is balanced at the southern end of the facade by a complex and ornately detailed round tower topped by a concave, "candlesnuffer" roof, a form reminiscent of French medieval architecture. A continuous sill supported on corbel blocks runs under the recessed, double-hung first floor windows of the tower. Each of these windows has a stained-glass transom. Above the simple second story windows is a row of closely spaced corbels that support a wide, projecting band of diamond-shaped novelty shingles. The conical roof rises above this, but it is pierced by three recessed diamond-paned casement windows topped by steep projecting roofs.

On the Albemarle Road side the tower is balanced by a second-story, three-sided angular bay topped by an angular roof. At the ground floor is a projecting porch (now screened in) with T-shaped posts. One of the gables of the peaked roof of the house faces onto Albemarle Road. On the third floor level of this gable is a row of three windows with diamond-paned sash, while the top portion of the gable projects slightly and is ornamented by a Colonial Revival semi-circular window with full enframement, keystone, and webbed sash. An identical motif is found on the rear gable. The western facade is dominated by a large round-arched opening with paneled keystone and voussoirs. The opening is composed of four stained-glass windows that light the interior stairway. At the roof level a large centrally-placed dormer with two windows is flanked by smaller dormers.

The house makes use of a variety of stylistic devices, including forms reminiscent of medieval French, English Tudor, Shavian, and American Colonial architecture. Its asymmetrical massing, picturesque profile, and use of an unusual design vocabulary combine to create one of the most visually exciting houses within the Prospect Park South Historic District.

ALBEMARLE ROAD, South Side between Rugby and Marlborough Roads.

No. 1406. This sprawling picturesquely massed house has a ground floor of pale Roman brick and upper stories that were probably once shingled, but are now faced with stucco. The building was erected c.1903 from designs by an unknown architect, and it was purchased from Dean Alvord by Hugo and Emma Schuman who moved to Prospect Park South from Park Slope. Hugo Schuman (d.1913), the president of the Germania Fire Insurance Co., was active in German-related affairs as the director of the German Savings Bank and as a member of the German Society of New York.

A large porch with bracketed roof above paired Doric columns linked by a balustrade extends across the front facade of the house and wraps around the corner tower. New steps located in the center of the front facade are flanked by original Roman brick wing walls surmounted by decorative console brackets. This flight of steps leads to the lovely main entrance with its pilasters, console brackets, leaded sidelights, and elliptical, leaded fanlight. To the left of the entrance is a two-story, three-sided bay and at the second floor, above the entrance, is a segmental-arched opening that was probably once an open loggia. The hipped roof of the main part of the building and the conical roof of the tower project over the second floor and are supported by heavy paired brackets. A dormer with Doric colonnettes and a hipped roof punctuates the front slope of the main roof. On Rugby Road a rectangular second-story porch (now enclosed) is supported by the columns of the main porch. A side entrance on this facade (135 Rugby Road) is ornamented with leaded sidelights and windows. A hipped-roof gable rises above the second-story porch. The gable is articulated by a triple window with openings separated by Doric colonnettes. A corbeled chimney stack is located behind this gable.

No. 1440. This large Colonial Revival structure was designed in 1905 by Robert Bryson and Charles Pratt, each of whom was active in the design of buildings in Prospect Park South. Built for J. C. Woodhull, a Brooklyn lumber dealer, the house was sold in 1913 to Oliver Goldsmith Carter (1874-1937). Carter was president of C.W.H. Carter, Inc., manufacturers of lithographic varnishes and printing ink. The firm had been founded by Oliver's father, C.W.H. Carter, in 1865 and was incorporated by Oliver and his brother C. Harris Carter in 1909. Carter's wife Cora C. Connelly Carter (1875-1964) was a prominent figure in the social life of Brooklyn early in the 20th century, having been the president of the Brooklyn Woman's Club and regent of the Fort Greene Chapter of the Daughters of the American Revolution.

The building retains its beautifully executed colonial detailing, but the original clapboard siding has been covered and carefully replaced by inappropiate gray asphalt shingles. The front facade of the building, which is arranged in a symmetrical manner, is dominated by a two-story porch with fluted Ionic columns. The columns support an entablature with cornice blocks and a double balustrade, the top level of which was added after 1908. A large Palladian dormer, with its central section acting as a round-arched doorway, is located behind this balustrade. Contained within the monumental porch is a one-story entrance portico supported by Doric columns paired with pilasters. The front of the portico entablature swells outward towards a flight of masonry steps. The entire

portico cornice is ornamented with an unusual "gothick" decorative form based on that used by the early 19th-century Providence architect, John Holden Greene, on the porch of his Sullivan Dorr House (1809-19) and on his St. John's Episcopal Cathedral (1810). A balustrade with square posts topped by urns surmounts the portico. A similar railing originally enclosed the porch platform that extends in front of the house. The portico roof may be reached through a second story door and window grouping set within a crossetted enframement. The wide entranceway to the house is extremely elegant. Double glass doors with iron grilles are set into an enframement composed of fluted Corinthian columns and half-columns, leaded sidelights, and an elliptical, leaded fanlight.

The central entry pavilion is flanked by full-height curved bays with monumental fluted Ionic corner pilasters. At the first floor each bay exhibits a Palladian window motif with paneled Doric pilasters and webbed fanlight. Above these windows are double-hung openings with crossetted enframements. Pedimented dormers with round-arched windows and paneled pilasters project above the bays.

A one-story porch supported by two clusters of Doric columns projects from the Marlborough Road facade. Two extremely attenuated piers rest on the balustrade that encloses the porch and, with the columns, support the porch entablature which is ornamented with the same "gothick" carving seen on the front of the house. The porch shades a brick chimney breast that runs up the facade ending in a tall corbeled stack of yellow brick. Windows with crossetted enframements flank the chimney on the second floor. Next to the porch is a full-height rounded bay. On the ground floor of this bay is a range of five windows, each with a leaded transom. These windows are separated by wooden panels and topped by a band of decorative guilloche ornament. Crossetted enframements again surround the second-floor windows, and a monumental Ionic pilaster marks the end of the bay. To the rear of the bay is a rounded, one-story glass conservatory (now a dining alcove) with a tin roof crowned by a finial. The rear elevation of the house has stained-glass windows and a small porch with "gothick" cornice. This porch is reached through a pedimented Doric portico. Located on the southwest corner of the building is an open porch supported on Doric columns. The western facade of the house exhibits a full-height rectangular bay and a two-story rounded oriel with five multi-paned casement windows topped by leaded transoms. Pedimented dormers and brick chimneys punctuate the line of the flat-topped hipped roof on all four facades.

An asphalt-sided garage fronted by two fluted columns is located along the building line on Marlborough Road.

ALBEMARLE ROAD, North Side between Marlborough and Buckingham Roads.

No. 1501. This Queen Anne style house designed in 1904 by John J. Petit (of Kirby, Petit & Green) for Henry P. Read, president of a firm located on Court Street in Brooklyn, echoes Petit's earlier Queen Anne house across Marlborough Road at 1423 Albemarle Road. These two picturesque houses, with their medievalizing details, provide a memorable entrance to the block of Marlborough Road between Church Avenue and Albemarle Road. The shingled house rests on a high Roman-brick foundation and, like the earlier Queen Anne house, it is dominated by a round

corner tower. Each floor of the tower is marked by a central group of three windows flanked by single rectangular windows. At the second floor each window has a single sash topped by a six-paned transom. The tower is crowned by a French-inspired conical roof with overhanging bracketed eaves. This roof is accented by a tall finial with a weathervane.

A hipped-roof entrance porch, extending across the narrow Albemarle Road facade, has square posts with brackets. The posts are ornamented with Gothic trefoil rondels and rest on brick walls. The house is one of the few in the Prospect Park South District to retain its original wooden porch steps. The porch shades a three-sided bay that has leaded windows and leaded transom lights. Also located beneath the porch roof is the narrow main entranceway to the house with paneled wooden door ornamented with a leaded-glass window. Above the porch the second floor is marked by the continuation of the three-sided bay. A peaked-roof dormer with a vertical half-timber motif and a bargeboard supported by brackets is the terminating feature of this facade.

The long facade of the building faces onto Marlborough Road. In the center of this facade is a projecting entrance vestibule (a later addition) above which is a large rectangular oriel decorated with an ornate Tudor half-timber pattern. This facade also has a half-timbered roof dormer identical to that on the front facade and a smaller shed dormer with casement windows. The use of Tudor and other medieval decorative forms is integral to Queen Anne design and can be found on Richard Norman Shaw's large Queen Anne style country house, Cragside, designed in 1879.

The eastern facade of the house is marked by leaded casement windows, a two-story, angled bay with leaded windows, and a dormer. The rear elevation has a three-sided angular bay ornamented with half timbering and a projecting extension with a flared roof. The front of the house is topped by an extremely tall French-inspired hipped roof while the rear is crowned by a jerkinheaded roof supported by the three-sided bay of the rear facade and by a shingled bracket. All of the roof planes have deep projecting bracketed eaves. The Roman brick garage located to the rear of the house was probably erected with the house in 1904.

In 1915 the house was sold to inventor Elmer Sperry and his wife Zula who moved here from 100 Marlborough Road because that house was too small for Sperry's experiments with gyrocompasses.

No. 1511. Designed in 1899 by Frank Freeman, this house is one of the earliest major buildings to have been erected in Prospect Park South. It is particularly unfortunate that this imposing structure, designed by one of Brooklyn's major architects, has been re-sided in aluminum so that most of the original details have been obscured.

Frank Freeman (1861-1949) designed two houses in Prospect Park (see 1401 Albemarle Road) but is best known for his more urbanistic masonry structures. Born in Canada, Freeman arrived in Brooklyn in 1886. His earliest known work dates from 1889, and from that year until c.1893 he designed buildings in the Romanesque Revival style that are among the finest built anywhere in New York City. Under the stylistic influence of Henry Hobson Richardson, Freeman designed

the Behr Residence (1890) on Pierrepont Street and the Hotel Margaret (1889) on Columbia Heights, both in the Brooklyn Heights Historic District; the Brooklyn Fire Headquarters (1892) on Jay Street and the Bushwick Democratic Club (1892) on Bushwick Avenue, both designated New York City Landmarks; and the Eagle Warehouse and Storage Company building (1893-94) in the Fulton Ferry Historic District. The classicism used at the World's Columbian Exposition of 1893 in Chicago caused Freeman's style to change, and buildings such as the Brooklyn Savings Bank (1893-demolished) and Crescent Athletic Club (1906), both built on Pierrepont Street, and the houses in Prospect Park South, reflect this new influence.

Freeman designed this house for Nelson P. Lewis (1856-1924). Lewis was born in Red Hook, New York, and graduated from St. Stephen's College in 1875. He obtained a civil engineering degree from Rensselaer Polytechnic Institute in 1879, and in 1884, after working on railroads in Colorado and Louisiana, he came to Brooklyn to work for the Brooklyn Water Works. With the exception of three years of railroad work, Lewis continued to work for the cities of Brooklyn and New York until 1920 when he retired as the chief engineer of the Board of Estimate.

The large gambrel-roofed Colonial Revival structure has a centrally-placed two-story entrance portico with four slender Ionic columns (two of which have lost their capitals). A one-story porch with attenuated Doric corner columns extends across the entire front facade. Brackets in the form of modillions connect the porch to the taller Ionic columns. The original entranceway with its wooden enframement, double doors, and leaded sidelights remains intact. The porch and portico were originally enclosed by balustrades (now replaced by iron railings), as was the large dormer that projects above the portico. A polygonal bay topped by a tower rises from the eastern side of the building, while the western elevation is marked by a polygonal bay and oriel form. The finest remaining detail on the house is the lovely round-arched, stained-glass window located on the rear elevation, visible from Marlborough Road. This window has a rectangular double-hung sash flanked by sidelights and topped by a fanlight.

No. 1519. This house was built in 1901-02 for Louis McDonald, the clerk of a firm located in Brooklyn,[2] to the designs of John J. Petit. The house possesses a distinctive architectural character and is a unique example of Petit's work. The design combines features of the so-called Prairie School style pioneered by Frank Lloyd Wright in the Middle West at the turn of the century with neo-Jacobean detail. The long low massing of the house and the use of Roman brick at the first story in combination with shingle siding at the second story are features particularly reminiscent of Prairie School design.

The house is entered from Albemarle Road through a one-story entrance porch. Of particular interest are the large flared columns and pilasters with small Ionic capitals and intricately carved Jacobean strapwork ornament. The paneled wooden doorway has a leaded window ornamented with a "B" (for Berson--the present owners of the house) and is flanked by narrow leaded windows with transoms. Two small projecting three-sided bays with pitched roofs are placed to the right of the porch and flank the brick chimney breast. The brickwork at the corners of these bays is joined in an interesting interlocking fashion. On the long Buckingham Road side of the house, three sets of leaded casement windows with leaded transoms (one group has been tastefully altered to form an entranceway)

are flanked by caryatid console brackets supporting the modillioned overhang of the shingled second story. The shingles at the second floor are applied in a particularly elegant manner in seven overlapping bands. Three, three-sided angular oriels accent the Buckingham Road facade at the second floor level, and a similar oriel is located on the rear facade. These oriels are designed in a 17th-century manner, exhibiting small paned sash with arched transoms at the central windows and rectangular transoms on the flanking windows, all set above panels adorned with Jacobean style, boldly carved shields, garlands, and putti. A terrace extends along the Buckingham Road facade. This elevation terminates at a four-sided, one-story pavilion-like bay at the north end of the house. The interlocking brickwork of the pavilion is similar to that on the front bays. The pavilion is topped by a band of diamond-shaped shingles. The terrace form and this type of pavilion are other features of the house which seem to be adapted from Prairie School design. A side entrance to the house on the western facade is topped by a bracketed hood. On the second floor of this elevation is a large leaded round-arched window that lights the interior staircase. The hipped roof of the house is surmounted by shingled hipped-roof dormers with diamond-paned casements. Two massive brick chimneys rise above the roof, completing the design of this magnificent structure.

ALBEMARLE ROAD, South Side between Marlborough Road and the BMT Railroad cut.

No. 1510. The grandest of the Colonial Revival houses in Prospect Park South, this beautifully maintained temple-fronted building was designed in 1900 by John J. Petit and built for Dean Alvord. In January, 1905, the house was sold to Maurice and Maud Minton who lived here until 1916 when the building was conveyed to the McAllister family. The McAllisters, who run one of the largest tugboat firms in New York Harbor, still own the house.

As was noted in the Architectural Introduction, the house combines decorative forms borrowed from the American Georgian, Federal, and Greek Revival styles to create an impressive structure reflective, not of 18th- and early 19th-century colonial architecture, but of the late 19th- and early 20th-century Colonial Revival. The symmetrical front facade of the clapboard structure is dominated by a monumental projecting four-columned Corinthian portico surmounted by a pediment that is ornamented with a semicircular lunette with webbed sash. Each fluted porch column is echoed on the facade by a fluted pilaster. The corners of the facade are marked by quoins in the neo-Georgian manner, while the central bay has an extremely elegant neo-Federal doorway with leaded sidelights flanked by Ionic colonnettes and topped by an elliptical leaded fanlight. Above the entrance is a wrought-iron balcony placed in front of a Palladian window form. This entrance section is framed by double-hung windows with Greek Revival crossetted enframements originally adorned by shutters.

The Marlborough Road facade was once articulated by a ground floor window and doorway, each with leaded sidelights and an elliptical fanlight, second-floor openings with crossetted enframements and shutters, and a pair of pedimented dormers with fluted pilasters and Gothic sash. The doorway, the shutters,

and one of the second-story crossetted windows have been removed. The doorway opened onto a one-story open porch with four Doric columns and a roof balustrade. In about 1920 the porch was enclosed by glass panels and leaded fanlights, and a second story was added. This additional level is composed of groups of narrow round-arched windows with leaded fanlights. The windows are flanked by paneled Doric pilasters, and each group of three windows is flanked by larger pilasters that support an entablature topped by a shallow mansard roof. This addition, which was carried out in a sympathetic manner, has not marred the building.

The eastern facade of the house is dominated by a centrally-placed Palladian window with Ionic pilasters. Four windows with crossetted enframements are arranged around this Palladian window, and two pedimented dormers punctuate the roof line. At the rear of the building is a lovely glass conservatory, a rectangular projecting entry bay, windows with crossetted enframements, and a pair of pedimented dormers that flank a small round-arched dormer.

In 1910 architect Rufus H. Brown designed the garage located on Marlborough Road. This eccentric clapboard structure has a hipped roof with overhanging eaves supported, on the front facade, by three Composite columns. The central column is placed directly in front of a window which lends an awkward appearance to the building.

No. 1522. This vacant lot was once the site of Dean Alvord's own home. Designed in 1899 by John J. Petit, Alvord's house was a fairly modest brick, shingle, and half-timbered Tudor Revival structure with a columnar porch, half-timbered gables, and three-sided oriels. By 1907 Alvord had left Prospect Park South, having sold his interest in the development to the Chelsea Realty Co., and in that year the house was sold to Lyman F. Pettee, the treasurer of a firm located on Renwick Street in Manhattan. In 1920 the property was purchased by Israel Matz (1869-1950), a pioneer Zionist and the founder and president of Ex-Lax, Inc. Matz was born in Lithuania and upon coming to America entered the drug business, founding Ex-Lax in 1906. The Ex-Lax factory was built on Atlantic Avenue. The firm recently moved to Puerto Rico, and the factory is now being rehabilitated for apartments. Matz was widely known for his philanthropic work as a sponsor of Brandeis University and for his efforts to re-establish Hebrew as a living language. After Matz's death the family tried to sell the house and land to an apartment house developer who planned to raze the building. The neighborhood residents protested and were successful in preventing the sale. Afterwards, the Matz family refused to sell the property, and the house was vandalized and eventually burned. It was not until 1978 that a descendant of Israel Matz donated the property to the Downstate Medical School. Future plans for the site have not yet been determined.

FOOTNOTES

1. Moses King, King's Views of New York, 1876-1915, and Brooklyn, 1905 (New York, 1977) p. 46.

2. A History of Prospect Park South by Margery Nathanson, et. al. notes that Louis McDonald was the president of the American Can Company and had this house built in 1905 as a gift for his wife (p.24). The house, however, dates from 1901 and there is no evidence in the records of the American Can Company that McDonald ever held a position there.

ARGYLE ROAD, West Side between Church Avenue and Albemarle Road.

No. 80. This two-and-one-half-story shingled residence was designed in 1903 by John J. Petit (of Kirby, Petit & Green) for Katherine Newman. While several original features remain on the house, there have been a number of alterations over the years. The most significant of these changes occurred in 1957 when the entire attic story had to be removed and rebuilt following a fire. At this time the present hipped roof, with its peaked gables and hipped-roof dormer, replaced the original peaked roof. Another, less drastic alteration had occurred in 1951 when a full-width wrap-around porch was enclosed to accommodate a dentist's office. This enclosure retains the original Doric porch posts and roof with flaring bracketed eaves. A series of casements windows wraps around the northeast corner of the house to form a sun room, and there is a neo-Colonial doorway with fluted Doric pilasters carrying a triglyph-and-metope frieze. This doorway may have been taken from the main portion of the house and moved forward when the porch was enclosed. Other original details on the house include curving, shingled brackets supporting the roof. These are paired on the Argyle Road facade where they flank a three-sided angular bay. A band of diamond-shaped novelty shingling caps the second story.

A variety of architectural elements enlivens the south elevation. The first floor is articulated by a three-sided angular bay at the rear, while the second story has a rectangular bay that projects over large carved corbel blocks. The sides of this bay flare out to form stout brackets that support the gable roof and echo forms found on the Argyle Road facade. These brackets frame a three-sided oriel window which in turn rests on carved brackets. The Church Avenue elevation, where interior requirements seem to have influenced exterior appearance, exhibits little of architectural interest with the exception of a row of six leaded-glass casement windows on the first floor.

No. 86. Designed in 1908 by Brooklyn architect George E. Showers, this generously proportioned two-and-one-half-story residence exhibits an interesting stylistic combination of neo-Tudor, Colonial Revival, and Spanish Mission details. The house was first occupied by Max Ruckgaber, a Manhattan banker who moved to Prospect Park South from a row house on Carroll Street in Park Slope.

Impressively massed in basically symmetrical fashion, the frame and stucco dwelling has a broad peaked roof, the rafters of which extend beyond the wall planes to form small curved brackets on the undersides of projecting eaves. The gable end of the roof faces Argyle Road and has a bargeboard carved in a subtle S-curve that echoes the profile of the eave brackets. This gable end--along with two smaller peaked gables in the roof--encloses the attic story and is articulated on the street elevation by ornamental half-timbering, round-arched windows, and elaborately carved brackets that are extensions of the roof beams. The round-arched fenestration of the attic is repeated on the second floor, where a centrally-located door provides access to a terrace that is ringed by wrought-iron and stucco parapet walls. The terrace rests atop an entry portico which, with its canted base, double round arches, and stucco surface, strongly resembles forms found in Spanish Mission style architecture. The portico frames an exceptionally handsome Colonial Revival doorway consisting of original wood and glass double doors that are surmounted by a dentiled entablature, elongated

console brackets, and a keystone. On either side of the door there are double-hung windows topped by heavily molded lintels. A second door on the portico leads into a one-story, hipped-roof extension that houses a doctor's office. It is likely that this extension was originally part of an open veranda, although Buildings Department records are unclear on this matter.

Few details of architectural interest distinguish the side facades. On the northern elevation a band of six casement windows articulates a rectangular oriel, while the southern elevation boasts a one-story rectangular bay that is topped by a second-floor terrace.

No. 92. This asymmetrically-massed frame dwelling was designed in 1903 by well known Brooklyn architect John B. Slee for George S. Dalzell, a Manhattan broker. The house, which is clad in wood shingles, retains most of its original architectural detail. A porch with square posts extends across the full width of the facade and terminates with an enclosed sun porch--probably a later addition--at the left side of the house. The simple first floor details include elongated curving brackets which visually support the right side of the porch. A two-story, three-sided angular bay is situated to the left of the simply enframed wood and glass doorway and is echoed by similar, single-story projections on the north and south facades. The most prominent feature of the house is the irregular roof profile. A hipped roof resting on carved console brackets tops the main portion of the dwelling and is pierced by a pedimented triple dormer. Gabled projections to the left and right of the main roof heighten the picturesque quality of the house, and Buildings Department records indicate that these extensions are additions designed by the architectural firm of Slee & Bryson in 1910. The double peaked-roof gable enclosing the attic story on the southern elevation is an especially unusual and handsome architectural element. A garage, erected in 1911 and boasting a hipped roof, lies just to the south of the house.

No. 98 is a two-and-one-half-story frame residence erected in 1902 to the designs of Brooklyn architect A. White Pierce for Cyrus O. Rockwell. The architectural character of the house was significantly altered in 1919 when a wooden wrap-around porch was removed for a driveway along the structure's southern edge. At that time a new brick porch with brownstone stoop was built across the front, an angular front bay was removed, and the entire ground floor was re-sheathed in brick that matches the material of the porch. These alterations were designed by the architectural firm of Slee & Bryson.

Despite the alterations, the house exhibits many original details that were inspired by American Colonial architecture. Particularly striking is a handsome central entryway that features wood and glass double doors framed by leaded-glass sidelights, fluted Doric pilasters, and a row of dentils. The second story, clad in original wood shingles, features a pair of three-sided angular bay windows, each topped by a row of dentils that continue along the sides of the house and mirror similar rows located under the roof eaves and on the frieze of the porch roof. The attic story is also clad in shingles and is crowned by a tall peaked roof, the front plane of which is broken by two chimneys and three dormers. The large central dormer has a shallow peaked roof and is flanked on both sides by small dormers with peaked roofs and delicate Gothic sash. Attic windows on the north and south gable ends are surmounted by shingled hoods.

ARGYLE ROAD, East Side between Church Avenue and Albemarle Road.

No. 79. One of the most unusual and attractive houses on Argyle Road is this two-and-one-half-story frame structure located at the southeast corner of Church Avenue and designed in 1903 by John J. Petit (of Kirby, Petit & Green). The original occupant of the house was Frederick E. Gunnison, an attorney who was president of the Lawyers' Title and Trust Company of Brooklyn. Gunnison was a member of a prominent Brooklyn family that included his brother, Herbert, who was publisher of the Brooklyn Eagle and lived nearby at 1123 Albemarle Road.

The house exhibits elements of Swiss and American Colonial architecture which combine to form a particularly picturesque composition. The front porch, which is now partially enclosed, has sturdy square posts with heavy, curving brackets and a railing supported by charming jigsaw work. The ground floor is sheathed in wide clapboards and altered slightly in 1941 along the Church Avenue facade to accommodate a side door with a pseudo-colonial enframement. A shed-roof projecting bay with three stained-glass windows is situated to the right of this door. The main entry on Argyle Road consists of an original wood door with strap hinges flanked by small leaded-glass windows. The second floor, which projects out slightly over the ground floor, is clad in bands of wide and narrow shingles and is graced by a three sided angular bay window on the Argyle Road facade. Novelty shingling laid in a diamond-shaped pattern articulates the base of the attic story, which projects out over the lower floors on stout curved brackets. A group of three windows with eight-over-eight sash is set below the massive jerkinhead roof which projects out to form wide overhanging eaves that are embellished with block modillions. Viewed from Church Avenue, the roof is especially appealing, its mass broken by a jerkinhead bay, two small dormers with hipped roofs, and a pair of corbeled brick chimneys.

No. 85. Typical of the simplified Free Colonial style that was popular at the beginning of the 20th century, this house was designed in 1907 by Arlington Isham for Lottie B. Hoagland. The house, which is clad in wood shingles on the first two floors and aluminum siding on the attic story, features a full-width curving veranda that wraps around the right side of the structure. The veranda, once open, is now enclosed by multi-paned sash, but it retains its original shingled pedestals and Doric porch posts. While this enclosure is not unattractive, it is somewhat out of scale with the rest of the dwelling and obscures the first floor of the street facade. The second floor is articulated by two, three-sided angular bays and is topped by a slightly projecting band of shingles. There is also an angular bay rising two stories on the south facade. At attic level the roof gables intersect at right angles and project over the lower floors on deep, unornamented eaves. Attic fenestration along Argyle Road consists of four windows grouped under a hood and adorned with diamond-shaped panes in the upper sash. A two-car garage erected in 1913 adjoins the house and has a hipped roof, shingle siding, and two original pairs of hinged doors.

No. 95. Only a few original details remain on this two-and-one-half-story frame dwelling designed in 1907 by architect George E. Showers for George T. Moore. The house was clad in wood shingles, but these and most other architectural details have been obscured by aluminum siding. The full-width front porch, moreover, has been completely altered: its original Ionic columns and balustrade have been replaced by stucco-covered posts and rail--features that are not

particularly sympathetic--while a low parapet wall that surrounded a terrace on the porch roof has been removed. Surviving details include a handsome wood and glass door flanked by sidelights and elongated console brackets. Stained glass remains in a central panel on the second floor as well as in a three-sided oriel window on the south elevation. A gambrel roof pierced by two peaked-roof dormers crowns the structure.

No. 99 Argyle Road was designed in 1903 by architect Carroll H. Pratt for Thaddeus L. Lewis, a paper dealer. The house, two-and-one-half stories high and covered in clapboard and wood shingles, is an attractive irregularly-massed structure with details that derive from American Colonial architecture. The full-width front porch has grooved square posts, and the entrance bay is capped by a pediment embellished with a bargeboard carved in a delicate S-curve that echoes a similar motif found on the gable ends of the main roof. The porch is shaded by a flat roof which was once surrounded by a balustrade. There is a three-sided angular bay window to the right of the front door, which has a simple molded enframement. A second door to the left of the main entrance is a later addition. At the second floor on the street facade each window is beautifully framed with narrow pilasters carrying a classically-inspired entablature with dentils. Corbel blocks support the underside of the attic story where round-arched windows with Gothic sash provide considerable visual interest. The most distinctive feature on the north side of the house is a bracketed, hipped-roof oriel with a double-hung window flanked by sidelights. Variety characterizes the south facade, which has leaded-glass windows and a three-sided angular bay on the first floor and an enclosed sun porch above. The massive peaked roof is punctuated in several places by peaked-roof dormers, and its rafters extend out onto the underside of the eaves to form small brackets.

ARGYLE ROAD

183 Argyle Road. John J. Petit (of Kirby, Petit, & Green), 1907.

208 Argyle Road. Charles Werner, 1911.

Photo Credit: Andrew S. Dolkart, Landmarks Preservation Commission.

ARGYLE ROAD, West Side between Albemarle and Beverley Roads.

No. 136 Argyle Road is an amply proportioned frame dwelling which, although re-sided in synthetic shingles, retains many features that are typical of the Colonial Revival style. The two-and-one-half-story house was designed in 1903 by Carroll Pratt for Ruth and William C. Smith. It boasts a hipped-roof columnar porch that runs the full width of the facade and shades a handsome door with Tudor-arched glass insert flanked by sidelights. The wrought-iron porch and stair rails are modern additions. A three-sided angular bay lies to the right of the door and rises two stories to mirror a similar second-story bay on the left side of the structure. These bays continue above the eaves to form small balconies in front of the attic dormers. Ornamental upper sash greatly enhance all the double-hung windows on the house, and there is an especially handsome Palladian window situated between the two second-story bays. The hipped roof, which is punctuated by a lovely eyebrow dormer with webbed sash, extends out over the sides of the house to form deep bracketed eaves. Double-windowed dormers also pierce the north and south faces of the roof. An angular bay projection and a corbeled brick chimney grace the southern side of the structure.

No. 144 Argyle Road suffered severe damage from a fire in 1978 and is currently undergoing repairs. It is therefore not known at this time what effect reconstruction will have on the building's exterior appearance. This fire was particularly unfortunate, since the house had had almost no previous alterations marring its original Colonial Revival detailing.

The house was designed in 1905 by the architectural firm of Slee & Bryson for William and Emma Küster. Küster was a Manhattan merchant, and his wife was one of the best known piano teachers in Brooklyn. Before the fire the house had a full wrap-around porch with paired Doric columns resting on high shingled bases and supporting a hipped roof. There is a three-sided angular bay to the left of the front door, which was handsomely enframed with fluted pilasters and sidelights. Angular bays also articulate the north and south elevations, as well as the second story of the Argyle Road facade. The main roof is peaked and is somewhat unusual since its gable end is perpendicular, rather than parallel, to the street. The roof flares out over the second story to form deep eaves, and its mass is broken by a large peaked-roof gable containing a Palladian window. Other attic-story windows have capped lintels.

It is hoped that the current owners will rehabilitate the structure in a manner that is sympathetic to the original architectural integrity of the house.

No. 150. Few original details remain on this two-and-one-half-story frame dwelling designed in 1906 by architect George E. Showers for James and Alice Simpson. The house was originally clad in wood shingling which has been replaced by synthetic shingles on three sides and by brick and synthetic shingles on the street facade. In 1950 a new ground floor--including a polygonal bay to the right of a pedimented entrance portico and a brick extension to the left of the main house--replaced the original full-width porch, which featured Ionic columns and a latticework base. The fluted pilasters framing the front door are probably original. The base of the second story flares out over the ground floor, and there is a walled terrace off the southeast bedroom. A gabled roof with intersecting peaks projects out over narrow brackets and encloses an attic story that is articulated by groups of unadorned windows.

No. 162. This house has been refaced with modern facade materials. Aluminum siding on the ground floor and synthetic shingles on the upper stories have replaced the wood shingling that once covered the entire structure. The house was erected in 1907 to the designs of Manhattan architect Hobart A. Walker for Mr. and Mrs. Ralph H. Wilson, who together owned McDeritt-Wilson, a well-known bargain store at 1 Barclay Street in Manhattan. In 1916 the house was purchased by William G. Creamer, a prominent Brooklyn banker and industrialist. Creamer was a trustee of the Dime Savings Bank and headed W. G. Creamer & Company, manufacturers of iron, steel, and brass products.

Herbert Gunnison, writing in the 1908 publication Flatbush of To-Day, called the residence at 162 Argyle Road "one of the handsomest" in the area. He further noted that it "has been regarded by many as one of the most perfect examples of the Dutch style to be found in Flatbush."[1] The most impressive feature of the house is an intact neo-Georgian central entrance which consists of a door flanked by leaded-glass sidelights and framed by an elaborate pedimented portico with paired Doric columns supporting an unornamented entablature. A balustrade topped by urns crowns the portico. Two rectangular bays are placed on either side of the entrance, and each has three windows with sash of four-over-four panes. The entire ground floor is shaded by an overhang projecting from the broad gambrel roof which is punctuated by a large shed dormer. This dormer, which is itself pierced by two eyebrow dormers, is articulated by three windows with modern shutters and eight-over-eight sash. Other decorative elements on the house include four leaded-glass windows on the northern facade of the ground floor.

No. 164. This two-and-one-half-story frame dwelling has been completely remodeled over the years and bears little resemblance to the elevations found in the Brooklyn Buildings Department. The house was designed in 1902 by Edward R. Chesterfield for Joseph and Helen Adams, and it originally had such neo-Tudor details as ornate half-timbering, wood shingle siding, and diamond-paned windows. All that remains today is the general configuration of the roofline--which features intersecting gables, curved bargeboards, and a jerkinhead hood over a second-floor window--and two attic-story oriels. The first floor has been completely hidden by a brick-enclosed porch added in 1944 which today serves as a doctor's office and provides the base for a second-floor terrace. The entire house has been re-sided in synthetic shingles, and the two shed dormers on the right side of the roof are later additions dating from 1922.

No. 170. This house was constructed in 1903 to the designs of architect George T. Morse for Mrs. Fred Hawley, who moved to Prospect Park South from Far Rockaway. Morse was a prominent Brooklyn architect whose designs include the Grace Reformed Chapel of 1893 at the corner of Bedford Avenue and Lincoln Road in Prospect-Lefferts Gardens. The house at 170 Argyle Road, two-and-one-half stories high and topped by a dormered hipped roof, has been drastically altered over the years and bears little resemblance to the Morse-designed composition of 1903. The original wood shingles have been replaced by aluminum siding; a front porch with Doric columns, was removed in 1922, at which time architect A. White Pierce designed an unsympathetic brick extension to the left of the main entry. A balustraded terrace caps this extension. Additionally, the entire ground floor along the street was resheathed in brick that matches the material of the extension. A three-sided angular bay on the south side of the house and the general roof profile are the only features remaining from the original design.

No. 180 Argyle Road is a two-and-one-half-story frame dwelling designed in 1903 by William C. Pengel for Mary E. Campbell. Miss Campbell, a Brooklyn native, was active in Catholic charities and received the Medal Pro Ecclesia et Pontifice from Pope Pius XI. Her father was Felix Campbell, a prominent Brooklyn banker who served in the United States House of Representatives.

The Campbell house in Prospect Park South unfortunately has been severely altered. In 1930 James J. Millman designed the enclosed brick front with multipaned windows and a round-arched doorway off a small walled terrace to replace the original full-width porch. The main portion of the house is clad in aluminum siding which replaced the original wood shingles. The original wood double-hung sash are now of aluminum. An unattractive second-story enclosure extends off the south facade. Three-sided angular bays articulate three sides of the house, and a flaring hipped roof pierced by four peaked-roof dormers juts out over the second story to form deep overhanging eaves.

No. 182 Argyle Road is a fairly intact example of the Free Colonial style and stands as a notable contrast to altered neighboring houses. The house, designed by Brooklyn architect J. A. Davidson in 1899 for Lillian and Solomon Halline, was purchased in 1907 by Charles C. Heuman, president of the Brooklyn-based Maltine Company. Heuman, a native of New York City, was reputedly the first editor of a newspaper published in a New York City public school: the 1873 School Chronicle of P.S. 20 on the Lower East Side. He also edited The Fossil, a publication for those interested in amateur journalism.[2]

The house boasts a full-width open porch with Doric columns supporting a hipped roof. The porch base, which was originally constructed of wood, is now brick, and it has railings of modern wrought iron. The central entry is located on a curved bay and consists of handsome wood double doors with original hardware and beveled-glass inserts flanked by small windows. These windows, in turn, are flanked by casement windows topped by stained-glass transom lights. The ground floor is covered in synthetic shingling, while the second and attic stories are clad in original wood shingles. The second story of the street facade is articulated by three classically-enframed windows with Gothic upper sash. The central window in the group--with its smooth Ionic pilasters supporting a wide entablature--has details that are slightly more elaborate than those of the two windows on either side. Variety also characterizes the attic-story fenestration:

a bracketed, hipped-roof oriel with Gothic casement sash graces a peaked front gable, while a triple window with a hood formed by the bulging projection of the wall surface lies on each gable end of the peaked roof. A hipped skirt at the base of the roof projects out to shade the second story. A modern glass skylight located on the right side of the street elevation lies near the ridge of the roof. The southern facade is articulated by a three-sided bay that rises two stories and terminates in a small terrace. The northern elevation is embellished with two small stained-glass windows on the first floor and a decorative oval window on the second floor.

No. 190. This symmetrically-massed two-and-one-half-story frame dwelling has lost much of its architectural character due to a number of unsympathetic alterations. The house was completed in 1905 to the designs of John B. Slee for Major Edward McIntyre, a veteran of the Civil War who lived in Stuyvesant Heights. Presently clad in aluminum siding, the structure was originally faced in wood shingles and once had a full-width columnar porch where a modern brick terrace now leads to an altered central entryway. It consists of a door flanked by fluted pilasters and shutters and crowned by an elliptically-arched sunburst motif. On either side of the entry are two, three-sided angular bays which at one time may have risen two stories. Above each bay is a triple window comprising a central double sash flanked by two narrower lights. The profile of the gambrel roof is echoedcby three attic dormers which exhibit round-arched windows ornamented with Gothic upper sash. The small one-story extension at the southwest corner of the structure was completed in 1924.

No. 196. Records found in the Brooklyn Buildings Department indicate that the house located on this site was designed in 1905 by architect John B. Slee for Major Edward McIntyre (see also 190, 202, and 208 Argyle Road). The present structure is the result of a complete remodeling that probably occurred shortly after the Second World War, and it bears no resemblance to the original architectural conception. Although the house is excellently maintained, its modern brick and synthetic shingle facade and lack of detail leave it little architectural character. The house is two stories high and is topped by a hipped roof. It exhibits little in the way of ornamentation with the exception of a front door classically enframed with Doric pilasters. Simple square posts support a porch roof which shades a three-sided angular bay located to the right of the door. To the left of the door is a tripartite window with a multi-paned central sash. All windows on the Argyle Road facade have modern wood shutters.

No. 202. This house was designed in 1902 by Brooklyn architect Carroll Pratt for Major Edward McIntyre (see also 190, 196, and 208 Argyle Road) and is an example of the Georgian Revival, an architectural mode that drew its inspiration from American Colonial buildings of the early 18th century. These works were strongly influenced by 18th-century English architecture which in turn had adopted certain features based on the published architectural works of the Italian master Andrea Palladio. In composition and detail the house at 202 Argyle Road reflects a revived interest in European precedents, but it also exhibits many elements that are distinctly American in conception. For instance, there is an open front porch with square posts that extends across the full width of the facade. This feature is found on several of the dwellings in Prospect Park South, and it is one that derives from American domestic architecture of the 19th century. The porch was extended beyond the house itself in 1908 and was enclosed at the southern end in 1929. This extension counteracts the composition of the house, which is symmetrically arranged along formal lines. One of the most distinctive

details on the house is the handsome elliptically-arched entryway with original wood and beveled glass double doors framed by pilasters. Positioned directly over the entry on the second floor is a Palladian window which contrasts with the simpler fenestration found elsewhere on the house. The structure is crowned by a hipped roof pierced with peaked-roof dormers and round-arched windows. Aluminum siding on the second story and synthetic shingles on the first and attic stories are later and unfortunate additions. Other alterations to the house include the removal of attractive balustrades that once adorned the porch roof and the crown of the main roof.

No. 208. Brooklyn architect Charles Werner was responsible for the design of this attractive gambrel-roofed dwelling, built in 1911 by Major Edward McIntyre (see also 190, 196, and 202 Argyle Road). The house has undergone almost no alteration and is one of the best examples of Colonial Revival architecture in Prospect Park South. A short flight of wooden steps leads to an open porch which runs the full width of the facade and boasts such handsome details as a latticework base, wood rails with narrow balusters, and Doric columns supporting an unornamented entablature. The columns are paired at the entrance bay where a pediment breaks the plane of the hipped roof. The porch wraps around the southeastern corner of the house and becomes an enclosed sun room lined with simply-enframed hinged windows facing Beverley Road. A one-story angular bay lies to the left of this room. Similar bays flank a centrally-placed main doorway, which consists of original wood-and-glass double doors framed by leaded-glass sidelights and topped by a leaded-glass transom. The second story of the street facade is articulated by two three-sided angular bays and is crowned by an elaborate Doric entablature that boasts a soffit embellished with modillions, and a triglyph-and-metope frieze. Rising above the entablature and lighting the attic is a shed dormer that incorporates a triple window based on Palladian motifs. One of the most interesting and unique features of the house is the patterning of the original wood shingles; three wide rows alternate with two narrow rows to create the effect in wood of rusticated stone.

ARGYLE ROAD, East Side between Albemarle and Beverley Roads.

No. 135. One of the most attractive structures on Argyle Road is this two-and-one-half-story frame dwelling designed in 1904 by Robert Bryson and Carroll Pratt, two architects who worked for Dean Alvord. The house was erected for Robert H. Weatherly, president of the Manhattan-based Pilliod Company, manufacturers of valve gears for locomotives. In design and execution, the house successfully incorporates elements that derive from American domestic architecture of the 18th and 19th centuries. Particularly handsome is the full-width open porch which curves around the right side of the house and boasts such original details as smooth Doric columns, a latticework base, a balustrade of closely-spaced wood slats, and a roof with bracketed eaves. An original wood and beveled-glass front door is located on a slightly projecting rectangular bay and is flanked by leaded-glass sidelights. More elaborate leaded glass is found in three small windows just to the left of the door. Other fenestration

on the house generally consists of double-hung windows with multiple panes in the upper sash. The second floor of the street facade is articulated by two three-sided angular bays, each topped by a decorative band of diamond-shaped novelty shingling. Heavily bracketed gables crown these bays, while a shed dormer with multi-paned casement windows lights the attic story. The north facade is more simply treated, and its most significant feature is a three-sided angular bay on the first floor. The house is clad with original wood shingles laid in wide bands of four rows each, an interesting technique that creates a lively surface pattern on all wall surfaces.

No. 141 Argyle Road is a stately, well-preserved Dutch Colonial Revival dwelling designed in 1918 by the architectural firm of Slee & Bryson for James A. Nelson, a lawyer. The house is very similar to Slee & Bryson's 1914 design for 130 Buckingham Road. Clad in brick on the ground floor and alternating bands of wide and narrow shingling on the upper floors, the formally arranged two-and-one-half-story house boasts a paneled front door flanked by leaded-glass sidelights and engaged columns. Framing the door is a dignified pedimented portico with an elliptically arched opening and paired Doric columns supporting a simple molded entablature. Wooden rectangular bays resting on brick bases are placed on either side of the entry. A massive gambrel roof has a hipped skirt with broad, overhanging eaves that project out to shade the ground floor. The second story projects from the face of the roof and is articulated by shuttered, multi-paned windows. A small shed dormer with modern casement sash lights the attic. A tall chimney stack graces the rear of the house on the north facade; its form is echoed on the south facade by another, shorter chimney that is flanked at the attic level by half-lunettes.

No. 145 Argyle Road exhibits the long, low, gambrel-roofed profile that one often associates with the Dutch and English Colonial farmhouses built in New York during the 17th and 18th centuries. The house was erected in 1914 to the designs of the Manhattan architectural firm of Gillespie & Carrel for Frank J.W. Diller. Although the structure has been excellently maintained over the years, alterations have diminished its architectural integrity. The curving, multi-paned bay window on the ground floor and the geometric sidelights framing the front door, which date from 1949, are not appropriate to the overall character of the house. Building Department records indicate that the bay window replaced two double-hung windows that mirrored exactly those windows placed to the right of the doorway. The present altered doorway at one time had wide leaded-glass sidelights, Ionic pilasters, and a leaded-glass transom. Other, less serious alterations include a modern iron fence that rings the brick piazza and the removal of shutters from all the windows. Wall surfaces on the second and attic stories are clad in original wood shingles and clapboard, while the ground floor is sheathed in its original veneer of brick. A gambrel roof flares at its base to form deep, overhanging eaves that shade the first floor and protect two corner trellises. Fenestration on the house generally consists of six-over-one double-hung windows, although there is an interesting variation on the north facade where two half-lunettes at the attic level flank an impressive fieldstone chimney. A sun room with bracketed roof and paired Doric columns is situated at the rear of the dwelling.

No. 155. Designed in 1906 by architect George E. Showers for John E. Thompson, a Brooklyn realtor, this rambling two-and-one-half-story residence has lost much of its architectural distinction. Aluminum siding now covers the original wood shingles, and this alteration is especially inappropriate with respect to the round turret that graces the southwest corner of the structure. Here, the synthetic siding is laid in board and batten pattern that greatly diminishes the architectural impact of this particular component. There has also been an alteration to the original wrap-around porch. The curving right side has been enclosed with multi-paned casement windows, some of the original Doric posts have been replaced by wrought-iron supports, and part of the porch roof was removed for the addition of a second-story terrace. The most distinctive feature remaining on the house is the general configuration of the irregular roof profile. A massive gambrel roof, its bracketed gable end facing the street, encloses the second and attic stories, and it is intersected by another bracketed gambrel-roof gable on the north elevation. A tall chimney stack marks the meeting of the two gables. The corner turret, which articulates the south facade, boasts a conical roof with brackets that are extensions of the rafters. To the right of the turret a peaked gable punctuates the main roof. A three-sided angular bay window adorns the ground floor on the north facade.

No. 165. This striking residence, designed in 1905 by architect John B. Slee, is one of the finest examples of neo-Tudor architecture in Prospect Park South. The house was built by Harrie V. Schieren, president of the leather belt manufacturing company founded by his father, Charles A. Schieren, who was mayor of Brooklyn in 1893-94 (see 179 Argyle Road). The younger Schieren was also the author of two novels and a leading amateur photographer, who exhibited his work throughout the United States and Europe.

Asymmetrically massed and two-and-one-half stories high, the Schieren residence exhibits many handsome features that are characteristic of neo-Tudor architecture. Most notable among these is the elaborate facing of half-timbered stucco that covers most of the exterior wall surfaces. Although the patterning of the half-timbering strongly stresses the vertical, there are also highly decorative diagonal members and diamond-shaped panels adorning the gable ends of intersecting roof peaks. The romantic quality of the varied roof line is greatly enhanced by small peaked-roof dormer windows with multi-paned casement sash and by two corbeled brick chimneys. The northern chimney is particularly distinctive with its dual flues set at a 45-degree angle to the plane of the facade. The main roof gables are ornamented with pendants, and each has an unembellished bargeboard. The gable end facing Argyle Road encompasses an attic story that projects over the second floor and rests on sturdy, carved brackets. Directly beneath the attic is a three-sided angular bay with double-hung sash topped by multi-paned transom lights. The brick first floor was formerly shaded by a full-width front porch that wrapped around the right side of the house and continued along the south elevation where a one-and-one-half-story brick extension now rises. Although much of the porch has been enclosed with plate glass, such original features as segmentally-arched beams, brick piers, and a Gothic-inspired rail remain. The left side of the porch is still open and serves as the main entry leading to a handsome front door that is greatly enhanced by Tudor-arched, leaded-glass inserts and by eared surrounds. Bottle-glass casement sash--used either as components of a three-sided oriel window with interlocking brick corners or as separate panels--add variety to the fenestration on the north facade. Leaded-glass casement windows also adorn the attic story of the

south facade where there is a second-story rear sun room with a spindled base.

No. 179 Argyle Road is a two-and-one-half-story frame residence designed in 1916 by an unknown architect on property owned by the heirs of Charles A. Schieren, an industrialist who lived at 405 Clinton Avenue. Schieren emigrated to the United States from Germany in 1856, and seven years later he obtained employment with a Manhattan leather manufacturer. In 1868 he began his own leather business and within a short time, the firm of Charles A. Schieren & Company had become one of the largest makers of leather belting materials in the country. Schieren remained president of the firm until his death in 1915, at which time the business passed to his son, Harrie, who lived in the neo-Tudor house at 165 Argyle Road. In addition to his accomplishments as a manufacturer, the elder Schieren also took an interest in political affairs, and in 1893 as a Republican, he was elected mayor of Brooklyn. He served one two-year term. An active philanthropist, Schieren was director of the Advisory Board of the YMCA, director of the Society for the Prevention of Cruelty to Children, and vice-president of the Brooklyn Institute of Arts and Sciences.

The house at 179 Argyle Road was first occupied by George O. Walbridge and is a simple but handsome example of the Colonial Revival style. The ground floor of the structure is clad with brick facing, while the upper stories are faced with smooth wood shingles. An elliptically-arched, pedimented portico supported on two pairs of square posts shades the doorway, which is located in a recessed bay at the far right of the house and boasts a webbed fanlight. An enclosed sun room running across the front of the house has paired square posts which support a dentiled entablature and a hipped roof. The upper window sash in the narrow spaces between the posts are round-arched, while other windows on the porch have multi-paned, square-headed sash. Around the corner from the front door a shallow rectangular oriel window resting on console brackets adorns the south facade.

Most of the windows on the second and attic stories exhibit classically-inspired window enframements with molded entablatures. An attractive exception to this general type of window treatment is found on the street facade of the attic story where a Palladian-type window adorns the gable end of the peaked roof. This window consists of a round-arched central section with keystone and Gothic upper sash flanked by two square-headed windows, each divided into 16 panes of glass. A small dormer off the south face of the roof has a round-arched window that echoes the design of the Palladian window on the front of the house. A corresponding dormer on the north face of the roof is cut by a chimney stack, while larger peaked dormers toward the rear of the house further enhance the roof profile. Dentils line the undersides of the roof gables and the base of the attic story, which projects out over the second story to form generous eaves.

No. 183. Designed in 1907 by architect John J. Petit, this impressively proportioned residence is the finest example of neo-Tudor architecture in Prospect Park South. The house was built by Hubert F. Krantz, a well known inventor and manufacturer of electrical equipment who moved to Prospect Park South from a row house on 11th Street in Park Slope. Krantz, who spent most of his life in Brooklyn, headed the Krantz Manufacturing Company and later was associated with the Westinghouse Electric Company and the Western Electric Company. Krantz also

dealt in real estate, and he was responsible for the development of Prospect Park, New Jersey, a subdivision of the city of Paterson that opened in 1920. This development was obviously named after Krantz's own neighborhood in Brooklyn.

The impressive house built for Krantz in Prospect Park South exhibits the lavish half-timbered decoration that is such a distinctive feature of Tudor architecture. However, in 20th-century neo-Tudor design, as here at 183 Argyle Road, half-timbering is not a structural system; rather, it is a method of ornamentation consisting of stucco or cement and wood applied as a veneer over a framework of wood or brick. Half-timbered houses--with their varied roof profiles, carved wooden decorative elements, and handsome window detailing--possess the picturesque qualities that appealed to suburban architects and homeowners at the beginning of the 20th century.

In design and execution 183 Argyle Road reflects a desire to achieve picturesque effects. Particularly arresting is the patterning of the half-timbering, which is sufficiently varied to provide intricate wall surfaces. Aside from straightforward horizontal and vertical wooden members, there are also half-timbered panels that exhibit such decorative forms as diamonds, strapwork, gentle S-curves, stylized foliage, and other geometric forms. Another notable feature on the house is the variety of carved wooden brackets which support roofs, oriels, and projecting upper stories. Those on the underside of a first-story pent roof boast elaborate foliate carving, while there are more stylized examples located on an attic-story oriel. The brackets which line the undersides of the flaring eaves of the main roof and intersecting dormers are simple, stick-like extensions of the roof rafters. Fenestration on the house generally consists of windows banded in groups of three and four, and the long, slender profile of many of these windows tends to accentuate the structure's pronounced vertical feeling. Windows in a slightly projecting bay to the right of the main entrance have leaded sash that are similar to those enclosing a projecting ground-floor sun room. The street and south facades of the second story are articulated by shallow rectangular bays, while a crisply carved bracketed oriel lies under a projecting panel of ornamental half-timbering on the attic story. The most outstanding window treatment is located on the north facade. Here, a beautiful, three-sided angular oriel window rises two stories and features stained-glass casement sash, half-timbered strapwork, and a concave pyramidal roof.

Other notable details that distinguish the house include a high brick basement that continues beyond the plane of the street facade to form the low walls of a terrace; a paneled front door adorned with stained-glass inserts; a polygonal turret located at the southeast corner, the top floor of which has been re-sided in aluminum; and a handsome array of modified jerkinhead dormers (two are pierced by chimney stacks) which break up the massiveness of the peaked roof.

No. 189. Very little original architectural detail remains on this aluminum-sided, two-and-one-half-story frame dwelling. The house, designed in 1906 by the firm of Slee & Bryson for Louise Neussell, is an asymmetrically-arranged structure that at one time must have exhibited considerable Colonial Revival charm. A short flight of steps leads to a commodious front porch which has paired Tuscan columns supporting a hipped roof. The porch originally wrapped around the right side of the dwelling, but this section was enclosed with bands of double-hung windows in 1924. A three-sided angular bay to the right of the

front door articulates the ground floor. A similar bay on the second story is flanked by heavy angular brackets--originally shingled--which support a large attic gable. This gable intersects the main peaked roof at right angles and is crowned by a half-conical hood and finial. Irregular massing characterizes the south facade, which is enlivened by projecting peaked-roof gables. A pent-roof rectangular oriel window is the only architectural detail of interest on the north facade.

No. 195. Brooklyn architect A. White Pierce designed this generously-proportioned Colonial Revival residence in 1906, but later alterations have severely changed the structure's architectural integrity. Elevations located in the Brooklyn Buildings Department indicate that the house originally had a full-width front porch with a round-arched entrance bay leading to a classically-enframed door. This porch was removed in 1925 and replaced by the present brick enclosure which was designed by Boris Dorfman.

The enclosure has segmental-arched, brick window and door openings that are capped with stone keystones. Its flat roof doubles as a second-story terrace. The house itself is an attractive two-and-one-half-story stucco-covered dwelling that exhibits a number of handsome original details. Particularly attractive is the shape of the broad gambrel roof which extends beyond the wall surfaces on modillioned eaves. The roof is covered with diamond-shaped red asphalt shingles that imitate Spanish tile. Round-arched dormer windows, which grace both the east and west faces of the roof, boast tympanums adorned with sunburst motifs. Lively surface patterns on the north and south elevations are the result of several three-sided angular bays arranged asymmetrically. Two such projections articulate the north facade, while no fewer than four, one- and two-story extensions enhance the south facade. Especially fine is the pyramidal-roofed oriel window located between the first and second stories of the northern elevation which provides light for an interior stairwell through stained-glass casement sash. A two-story bay to the right of this oriel is topped by a modillioned cornice.

No. 201. This vacant lot, which now serves as a garden for the house at 209 Argyle Road, was once occupied by a modest two-and-one-half-story frame structure erected in 1908 to the designs of William Moyer. The house, which exhibited a wood shingle facade, peaked roof pierced by dormer windows, and full front porch with Tuscan columns, was destroyed by fire.

No. 209. Aluminum siding, unfortunately, obscures nearly all the original detailing on this ample two-and-one-half-story frame residence. The house was erected in 1905 to the designs of architect John J. Petit (of Kirby, Petit & Green) for Wallace G. Brooke, a Manhattan advertising executive, and was originally clad in wood shingles. A full-width open porch runs across the front of the structure and breaks into a polygonal bay at the right side of the facade. The original bracketed porch posts have been replaced by unattractive brick piers. Wrought-iron balustrades and stair rails are additional modern intrusions. The only detail to survive intact on the ground floor is the front door which is framed by leaded-glass sidelights and delicate pilasters. The house is defined by a series of projecting bays and intersecting gables which give the structure its rather rambling appearance. A tall peaked roof with flaring eaves crowns the house; its mass is broken by three hipped-roof dormers arranged symmetrically on the Argyle Road elevation. The gable end of the roof

along Beverley Road is visually supported by two curving wood brackets. These brackets flank a two-story rectangular bay and are among the few architectural details on the house not completely obscured by aluminum siding. The house is situated on a large, heavily planted double lot that includes the property formerly occupied by 201 Argyle Road.

1. Herbert H. Gunnison, ed., Flatbush of To-Day (Brooklyn, 1908), p. 159.

2. New York Times, June 1, 1940, p. 19.

BEVERLEY ROAD

1205 Beverley Road. Henry A. Stunek, 1899.

Photo Credit: Andrew S. Dolkart, Landmarks Preservation Commission.

BEVERLEY ROAD

Beverley Road forms the southern boundary of the Prospect Park South Historic District and each corner of the street is marked by a brick gate post inscribed with the initials "PPS". Only two houses face onto Beverley Road.

BEVERLEY ROAD, North Side between Westminster and Argyle Roads.

No. 1203. Built c. 1900, this corner house has a clapboard ground floor with shingles above. The original resident of the dwelling was Gardner T. Cone. Cone was born in Hillsdale, Michigan in 1853 and came to New York in 1874 where he was employed by the large carpet house of George E. Hamlin & Co. In 1893 Cone became associated with the Manhattan manufacturing firm of A. Sampson & Co.

The Beverley Road facade is arranged in a symmetrical manner with a brick porch (a replacement of the original Doric-columned porch) and a centrally-placed entryway flanked by one-story rectangular bays. In the center of the second story are three narrow round-arched windows with leaded-glass upper sash. These windows are surrounded by a paneled wooden enframement; simple rectangular windows with full enframements, each with a decorative upper sash, punctuate the front of the hipped roof of the building. The most notable feature of the Westminster Road facade is a one-story, three-sided angled bay located towards the rear. A wooden cornice separates the two stories of this facade. The second story projects slightly and the bottom row of shingles on this level has been cut in a saw-tooth pattern. A dormer window juts out from the roof of this facade, and similar dormers are located on the simple rear elevation and on the east side of the house.

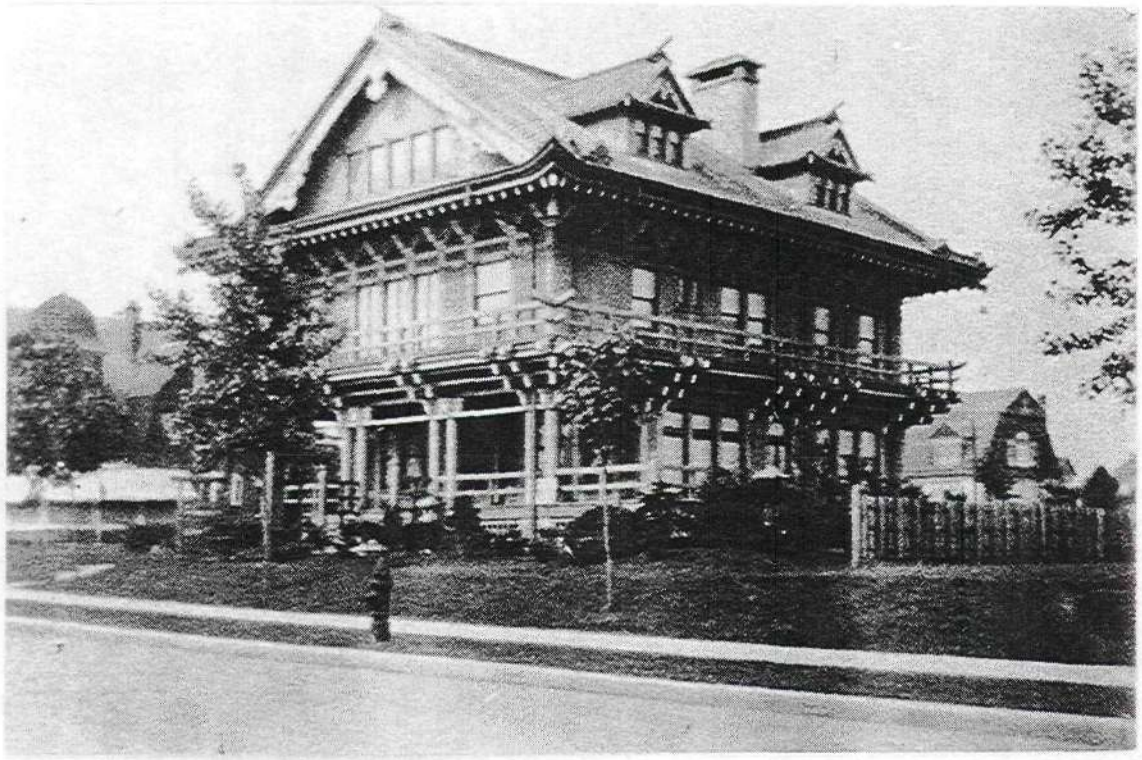
No. 1205. An interesting asymmetrically massed house, No. 1205 Beverley Road was designed in 1899 by Henry A. Stunek and built for developer George T. Moore. The two-and-one-half-story structure exhibits a picturesque arrangement of bays, oriels, tower, porch, and open loggia. A columnar porch with rounded ends and a pediment ornamented with incised decoration extends in front of the clapboard first story of the house and curves around to its east side. The Doric columns rest on brick walls of later date, and brick steps and new iron railings are located in front of the pediment. The main entrance to the house is framed by angular bays. To the left is a bay with square stained-glass windows. This bay becomes a two-sided oriel on the side facade. A bowed open loggia is located above. This loggia is marked by two Doric columns set in front of a multi-paned doorway and smaller multi-paned window.. The columns support a bowed architrave and a straight frieze above which is a shingled gable accented by a small lunette. A polygonal bay to the right of the main entrance forms the base for a tall round shingled tower that is crowned by a projecting conical roof. A round-arched window is located at the second floor between the loggia and the tower. The western facade of the house has a complex fenestration pattern as well as a swell-fronted bay and the angled oriel previously mentioned. The bay and oriel are each topped by a projecting band of shingles that once formed the base for balustrades. A large gable rises above the cornice line. On the eastern front is a projecting full-height, five-sided bay. The roof forms of the structure are quite complex with peaked and hipped elements.

BUCKINGHAM ROAD

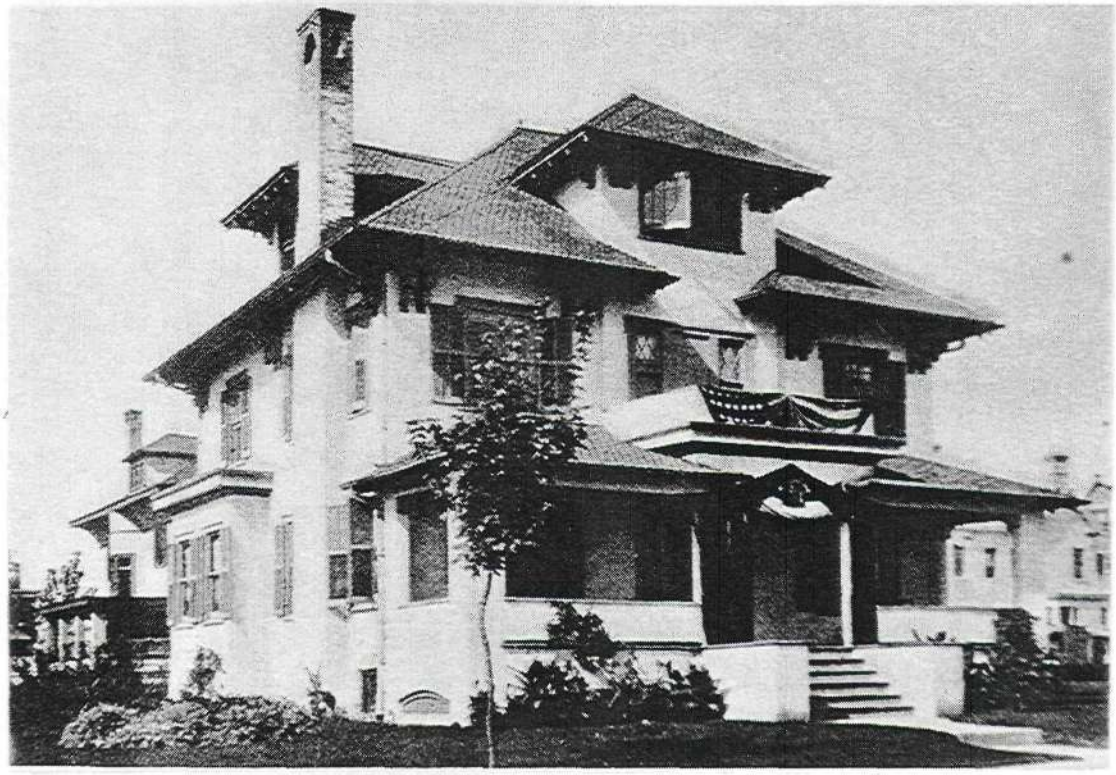
104 Buckingham Road. Carroll Pratt, 1901.

143 Buckingham Road. Walter S. Cassin, 1906.

Photo Credit: Andrew S. Dolkart, Landmarks Preservation Commission.



View of 131 Buckingham Road, c. 1905. Petit & Green, 1902.



Will Van Benthuysen Residence, 120 Buckingham Road. John J. Petit, 1900 (From Architects' and Builders' Magazine, January, 1902).

BUCKINGHAM ROAD

Buckingham Road is the shortest street in the Historic District--only one block long extending from Church Avenue to Albemarle Road. It is distinguished by a central mall, similar to those running the length of Albemarle Road and by the curve of the street on the eastern side which accommodates the mall. The street terminates at a large park-like lot on Albemarle Road which was once the site of Dean Alvord's house. Clearly Alvord had a special interest in Buckingham Road as it provided a very pleasant vista from his house.

BUCKINGHAM ROAD, West Side between Church Avenue and Marlborough Road.

No. 84. This corner house, now owned by Temple Beth Emeth, was designed in 1904 by John Slee and Henry Lapointe for Dean Alvord. From 1906 until 1909 the neo-Tudor style shingled structure was the home of Herman H. Doehler (1872-1964). Doehler, who was born in Nuremburg, Germany and came to New York in 1892, was "a leader in the development of the modern die casting industry."[1] While working with a new Mergenthaler Linotype machine at a large printing factory in Brooklyn, Doehler had the idea that complex metal forms could be cast in die molds. After years of experimentation Doehler created his first crude die casting in 1894. In 1895, in order to support his experimentation, Doehler became a partner in A.C. Schutz's Standard Dyeing Co., a firm that specialized in the dyeing of furs. In 1902 the first usable die-castings were produced and in 1907, having left the fur dyeing business, Doehler founded the Doehler Die Casting Company and began to market his wares, Thomas Alva Edison being one of his earliest customers. Until 1911 Doehler's company was located in a changing series of buildings in Brooklyn. In 1911 the first of a group of factory buildings was erected on West 9th and Huntington between Court and Smith Streets in Carroll Gardens. The factory complex was expanded with new buildings in 1917 and 1918. In 1932 the Doehler Co. sold its original Brooklyn plant, and the buildings are presently being converted into apartments. In 1953 when Doehler retired his firm was acquired by the National Lead Co. (now NL Industries). After Doehler left Prospect Park South, he moved to 157 Rutland Road in the Lefferts Manor area before building a new house in Brooklyn in 1913.

The Doehler residence is a simple house with a L-shaped porch supported by shingled posts. Beneath the porch are a fan-lighted doorway and an angled bay. To the right of the porch is a rectangular bay ornamented by a triple window group with lovely stained-glass transoms. Rising above this bay is a half-timbered gable that features a three-sided oriel and a bargeboard, both supported on brackets. To the left of this gable the steep peaked roof is pierced by a half-timbered dormer. The gable end on Church Avenue is articulated by rectangular window openings, two of which have stained-glass windows, and by pent roofs located between the first and second floors. The top of the gable projects out slightly above the third floor windows. The porch, with its steep sloped roof, extends around to the south side of the

house. This facade is further embellished by a two-story, three-sided bay topped by a projecting roof aligned with the edge of the gable.

No. 88. This house, designed in 1927 for Eusobio Ghelardi, is an example of a later building designed in a style that conforms with the earlier houses of Prospect Park South. Attention to the surrounding buildings is not surprising in this case, since the Ghelardi home was designed by Slee & Bryson, an architectural firm that had been active in Prospect Park South for over twenty years. Like a number of earlier houses by Slee & Bryson, this building was designed in a picturesque English country Tudor style. Constructed with a ground floor and chimney of rough-textured brick, a stuccoed second floor, and clapboard gable, the L-shaped house presents an imposing facade to the street. Projecting from a full-height gable located at the northern end of the front facade is a beautifully detailed entrance porch. Accenting the porch is a pair of panels constructed of brick laid in a herringbone pattern and framed by wooden posts. The posts flanking the entry are chamfered and incorporate brackets. The posts and brackets support a cross-beam that is ornamented by two bands of chamfering and a central ogee form. Above each of the brick panels is a round arch resting on engaged balusters. These arches are set within rectangular frames. The gabled front of the porch exhibits half timbering and is lined by a bargeboard with a central drip pendant and a beautifully-carved frieze of peacocks and grape vines. The porch shades a paneled wooden door with beveled glass lights and finely detailed wrought-iron lamps. The remaining portion of the front gable is simply ornamented with a group of three windows at the Flemish bond brick ground floor and a small three-sided oriel at the stuccoed second story. The peak of the gable is clad in wide clapboards. A terrace with brick railings runs across the long portion of the front. This section of the building is dominated by a tall brick chimney ornamented with recessed blind arches and a cast-metal Tudor rose, and punctuated by a small round-arched window. A small gable is located to the left of the chimney. A one-story brick projection on the south side of the house is topped by a steep sloping roof that is pierced by a small polygonal terrace. This terrace is entered through a multi-paned door, and a clapboard gable rises behind it. The northern elevation of the house is quite simple with a group of multi-paned casement windows. A large extension projecting from the rear of the house along the northern facade exhibits a shed dormer. All of the roof planes of the house are clad with slate shingles, and each shingle has been cut in a jagged manner so as to add to the rusticity of the building.

No. 100. This distinctive house, reminiscent of a medieval French cottage, is an early work by Arthur Loomis Harmon (1878-1958), one of the architects of the Art Deco style Empire State Building. The presence of an early work by Harmon is interesting in itself, but it is given added significance by the fact that William Van Alen, architect of the Art Deco Chrysler Building, also designed one of his earliest works in Prospect Park South (see 1215 Albemarle Road). Harmon was born in Chicago and studied at the Art Institute of Chicago and at the Columbia University School of Architecture, from which he graduated in 1901. In 1902 he entered the offices of the firm of McKim, Mead, & White where he remained until 1911, supervising the construction of the extension

to the Metropolitan Museum of Art. For two years Harmon worked with the firm of Wallis & Goodwillie, and from 1913 until 1929 he ran an independent practice. In 1929 Harmon joined the firm of Shreve & Lamb as a partner, and the firm's name was changed to Shreve, Lamb & Harmon. When Harmon joined the firm, it was already actively engaged in the design of the Empire State Building and, although he took part in the design work, Harmon never considered this building to be his own. Among Harmon's best known buildings are the Shelton Hotel (now the Halloran House) and the Juilliard School of Music (now Manhattan School of Music). He was also the architectural consultant for the design and construction of the Parkchester, Stuyvesant Town, and Peter Cooper Village projects.

Harmon designed the Buckingham Road structure in 1907 for Robert H. Kirk (1872-1925), a graduate of M.I.T. who was to become the controller of the Rockefeller Foundation. The most prominent features of the stuccoed building are the two gables facing the street. The gable at the north end of the front facade projecting out towards the street contains an entranceway topped by a sloping hood located on the first floor and simple double-hung rectangular windows above. A later glass canopy protects a basement stairway now used as the entrance to a doctor's office. All of the windows of the central gable are simple rectangular ones. At the third-floor level both gables have an incised diamond pattern. Each diamond is embellished with a small fleur-de-lis set at its center, and both gables also have narrow wooden bargeboards supported on brackets. To the left of the central gable is a two-story section with triple window groups recessed within flat-arched enframements. A lovely trellis extends across the center of the front facade, and other trellises are located on the sides of the house.

Both side elevations are fairly simple, the northern facade being accented with a small central gable ornamented with two fleur-de-lis forms and a stylized cartouche, all set around a lunette window. On the southern elevation are four flat-arched multi-paned window groups. Above these windows is a pair of fleurs-de-lis. The rear section of this portion of the facade is recessed and is ornamented with a one-story, three-sided bay and a cove cornice. The rear facade of the house, visible from Church Avenue, has a pair of gables separated by a mansard roof and an entrance surmounted by a hood that supports a three-sided bay. The jerkinhead main roof and the peaked roofs of the gables are all covered with slate shingles that add to the picturesque quality of the house.

No. 104 is the most impressive house in Prospect Park South designed by Carroll H. Pratt, one of Dean Alvord's staff architects. Designed in 1901, the house was sold by Alvord in 1902 to lawyer Russell Benedict who lived here until 1923. The front facade of the shingled house is marked by monumental fluted Ionic corner pilasters, but is dominated by a full-height portico with two-story Ionic columns and echoing fluted pilasters. The columns support a pediment that is embellished by a central lunette with ornamental sash. A flight of brick steps of later date leads to the elegant main entrance of the house. The entryway is composed of a pair of double doors with iron grilles flanked by ornately patterned sidelights (with later frosted glass) and Ionic pilasters.

Blind transoms are located above the doors and sidelights. The doorway enframement is surmounted by a projecting hood supported on brackets that rest on the capitals of the Ionic pilasters. This hood is in the form of an entablature and its overhanging cornice is surmounted by a balustrade with square posts topped by balls. The balustrade runs in front of a single window with a full enframement. The wall sections flanking the portico have windows with full enframements, splayed lintels, raised keystones, and elegant iron guards, at the ground floor, while at the second story the windows, located just below a full entablature that continues from that of the projecting portico, have simple enframements. The house has a hipped roof with a flat deck, and the roof is pierced by a large number of dormers. Two dormers flank the entrance portico on the front facade.

The house is quite deep and has complex side elevations. The south side is particularly interesting. Towards the front of this facade is a one-story enclosed extension that was originally an open porch with Ionic columns. Behind this porch, separating it from a rear-entrance pavilion, is a full-height rectangular bay with triple window groups. The ground floor windows have a full enframement with a splayed lintel and keystone. Above the rear entry porch, supported by a single square post, is an overhanging bay that may be a later addition. Three dormers pierce the roof line on this facade, and similar dormers are located on the north side of the house. This north elevation is marked by two full-height Ionic pilasters and a large Roman-brick chimney with stone corbels. The chimney is flanked on the first floor by round-arched windows with Gothic sash and on the second story by ovoid windows with straight sills and enframements keyed to the facade. Other ground-floor windows on this facade have enframements with splayed lintels and keystones. To the rear of this elevation is a one-story extension ornamented by a round-arched window with a fanlight.

No. 116. This interestingly detailed stucco house was designed in 1914 by Slee & Bryson for John A. Davidson. Slee & Bryson designed many houses in Prospect Park South, most in the neo-Tudor style or in the Colonial tradition. This structure reflects the variety of architectural modes in which the firm was adept. The front elevation is dominated by a large gable that projects out over the first floor windows on the north side of the facade. The gable rests on paired brackets and is pierced by a pair of centrally-placed windows topped by a bracketed hood and by a narrow, eight-paned vertical window. The gable end is embellished by an unusual flaring bargeboard that rests on paired brackets. To the left of this gable, located above the entranceway, is a smaller gable with a similar bargeboard form. This gable is topped by a square crown post and a weathervane. The gables of the side facades are also constructed with this flaring form. An arched portal leading to the main entrance of the house is located under an eyebrow hood supported on brackets. A set of steps now guarded by lions leads to the iron-grille door. To the right of the door is a half-length leaded sidelight, while a handsome carved bench is located under the porch roof. A brick-walled terrace extends in front of the remainder of this elevation. An open pergola on the terrace shades a group of four double-hung windows. Above the pergola is a single double-hung

window with a deep sill that breaks the steep slope of a secondary roof. The main roof of the house with its deep bracketed eaves rises above this window. A three-story extension is visible to the rear of the south elevation of the house. This extension was originally a one-story brick porch. In 1919 Slee & Bryson removed the sloping roof of this porch and added a stuccoed second-story sleeping porch that uses Gothic sash windows and other decorative forms identical to those below. In 1920 Clarence Hilderbrand added a third story that projects from the sloping roof of the porch. The north side of the house is fairly simple with a one-story rectangular bay topped by a sloping roof.

No. 120. The cement facade and geometric forms of this house, designed in 1900 by John J. Petit, place it within the stylistic tradition of the reformist Arts and Crafts movement which sought a simplification of architectural forms and details. Classical forms are used on the building, but in a restrained manner, and they are set onto a facade probably constructed of the same type of aspestic cement used at 184 Marlborough Road. The house is reminiscent of the Spanish Colonial missions that became an influential source of architectural design forms in the early 20th century (see 94 Rugby Road). Dean Alvord commissioned the house and sold it in 1900 to William and Laura Van Benthuysen who lived here until 1905. William Van Benthuysen (1838-1906) was a prominent 19th-century editorial writer. Born in Cohoes, New York, Van Benthuysen began working in New York as the financial editor of the New York Times. He left this post in 1871 and became the editor of the Shoe and Leather Reporter, editor and partial owner of the Shoe and Leather Chronicle, and an editor of Scientific American. In 1906 Van Benthuysen was killed by a Broadway trolley. In that year the Prospect Park South house, which had been vacated by the Van Benthuysens late in 1905, was sold to Frederick Rowley, the manager of a firm based at William Street in Manhattan.

As is characteristic of a house designed in a reform style, this building is angular and simple in its massing and is very sparsely detailed. A porch, which rests on high stuccoed walls, has large square posts with corner brackets and extends across the front of the house. The porch is reached by a flight of centrally-placed stone steps that were originally framed by rectangular wing walls. Much of the porch is topped by a sloping roof with deep bracketed eaves, but the central entry bay of the porch extends above the roof line and is topped by a flat roof with a walled balustrade. The overhanging roof of the porch, large posts, and high walls help to create a dark and shadowy ground floor that would have been further accented by the presence of the solid porch balustrade which has been removed. The doorway with crossetted enframement is flanked by sidelights; these openings all have iron grilles. A single window with a crossetted enframement is located on each side of the doorway.

A projecting two-story bay rises in the center of the second story. This bay projects above the slope of the hipped roof of the house and is topped by a smaller hipped roof supported on paired brackets. On the second story a narrow opening (an alteration from the original arrangement of a door and two windows set in a crossetted enframement) leads to the terrace created by the central portion of the front porch. The attic level is articulated by a pair

of casement windows with an interesting decorative sash. Flanking this central bay are twelve-over-one double-hung windows with crossetted enframements. These windows are shaded by the deeply overhanging bracketed eaves of the roof. The roof overhang is supported by pairs of large, ornately carved brackets. The side facades are massed in a manner similar to that of the front with each side having a central bay that projects above the main roofline. There is a three-sided, one-story bay with crossetted window enframements on the north side of the house, and a tall stuccoed chimney towers over the south facade. This facade also has crossetted window enframements and a one-story rectangular bay.

No. 130. Designed in 1914, this Dutch Colonial Revival style structure is one of four houses on Buckingham Road designed by the architectural firm of Slee & Bryson between 1908 and 1927. Each of these houses successfully uses a different stylistic vocabulary, and they are evidence of the wide range of stylistic forms in which this architectural firm worked. The house was built for Flatbush real estate operator George H. Ohnewald and is very similar to Slee & Bryson's 1918 design at 141 Argyle Road. Ohnewald (1879-1925), who was born in Brooklyn, was quite active in civic work in Flatbush. He was secretary and treasurer of the John Reis Realty Co., a member of the Brooklyn Real Estate Board and the Flatbush Chamber of Commerce, and vice-president of the Midwood Associates, a realty firm that was responsible for the construction of the houses in the Albemarle-Kenmore Terraces Historic District in Flatbush which were also designed by Slee & Bryson.

This gambrel-roof house has a projecting ground floor with a steep sloping roof. A pedimented entry porch supported on Doric columns and half-columns shades the main entrance which is framed by leaded sidelights. The symmetrically-massed brick ground floor is further articulated by projecting groups of three windows, each topped by a stone beltcourse. The upper level of the house is clad in shingles laid in alternating wide and narrow bands. A pair of narrow six-over-six windows set within a single enframement is located above the entrance and is flanked by single eight-over-eight windows, all of which originally had shutters. These windows are shaded by an overhanging roof that projects from the main gambrel roof. The main roof is pierced by a long shed dormer with a centrally-placed, four-paned window flanked by multi-paned casements. The north elevation of the house has a two-story peaked roof extension, and the south facade is dominated by a tall chimney flanked by half lunettes.

BUCKINGHAM ROAD, East Side between Church Avenue and Albemarle Road.

No. 75. Two stories high with an attic, 75 Buckingham Road is an extensively altered building now distinguished only by its striking roofline. Breaking the deep eaves of the hipped roof of the main facade is a gracefully curved stepped gable with pointed-arch window. A deep full-width porch, which extends across the main facade of the house, has four Doric columns. Double windows

are set at either side of the second story below the deep eaves of the roof. The first story is now covered with stucco and synthetic stone, while the upper floors are clad in aluminum. The house was designed in 1908 by the firm of Little & Olsen and built for salesman Roy R. MacFarlin.

No. 77. This picturesque residence was erected in 1908 for Louis L. Brown from the designs of the well-known architectural firm of Slee & Bryson. Louis L. Brown (1874-1955) was a prominent early 20th-century engineer best known for his work on early skyscrapers. Born in St. Catherines, Ontario, Brown attended Toronto University before moving to New York. From 1905 until his retirement in 1929, Brown served as vice-president and general manager of the Foundation Company. In this capacity he helped to develop the pneumatic process of skyscraper foundation construction and supervised the laying of the foundations of the Woolworth, Singer, Flatiron, and Manhattan Municipal buildings.

The large shingled house is a striking example of a free adaptation of the Colonial Revival style. A deep front porch that extends across the entire facade of the house is approached by a wide flight of stone steps (an alteration from the original wooden steps). The slightly pitched roof of the porch has deep bracketed eaves and is carried on paired Doric columns set on high shingled bases connected by wooden railings. The doorway to the house is recessed at the far northern end of the front facade and is flanked by narrow leaded sidelights and fluted Ionic colonnettes. The three windows of the main facade of the first floor are individually designed. Set off center between a picture window with a leaded transom and a single rectangular window is a three-sided bay window with leaded transom lights. Irregular fenestration also characterizes the second story of the principal facade, where a three-sided bay window at the northern end contrasts with an extremely small rectangular window and two standard-size square-headed windows. The windows at the northern side of the house are asymmetrically arranged, with a three-sided oriel with stained-glass windows located between the first and second stories. The south side of the house has a projecting sun porch and a pair of three-sided bays.

A large hipped roof with deep eaves surmounts the house. It is composed of two separate parts with a higher section over the rear of the house. On the main facade a wide dormer with three windows is crowned by a flared roof also with projecting eaves. The distinctive roof pattern of this house greatly enhances its bold character. In 1911 Slee & Bryson designed the small garage that still stands to the rear.

No. 85. Distinguished by its gambrel roof, this two-story shingle house with attic, erected c. 1910 for Walter C. and Florence Burr, who moved here from a house at 1314 Albemarle Road, displays features of the Dutch Colonial Revival style. A gambrel roof extends down the facade at either side of the shingled second story and joins the roof of the deep porch. The porch has recently been enclosed, but originally had four widely-spaced fluted Doric columns that supported a roof above the porch. Set at the center of the facade, behind the

porch was a particularly handsome doorway flanked by leaded sidelights with fluted pilasters on either side, elegantly surmounted by an elliptical-arched transom. Square-headed windows on either side of the doorway were similar to those still extant at the second story. At the center of the second story is a richly-detailed Palladian window enframement. Diminuitive pilasters flank the narrow side windows, while the larger central window has a round-arched transom set into a larger elliptical arch that crowns the entire unit. Curved ribs on this elliptical arch further enhance the facade. The graceful shape of the elliptical arch recurs in the curve of the roof eave directly overhead. This second-story roof, with the central "eyebrow" feature, meets the main gambrel roof which has a brick chimney at its southern end. Some of the original wooden shingling on the front facade, although in a good state of repair, has recently been covered with a more rustic-looking cedar shingling. A high fence and wall have also recently been placed around the house. Both side facades retain their original shingles and leaded windows, and the windows on the south side still have their original crescent-moon shutters.

No. 95 Buckingham Road is a two-story brick house dominated by a tall hipped slate roof pierced by large dormers. At the center of the first floor of the main facade, a wood gable with a shallow elliptically-arched transom at the center surmounts the recessed entranceway. The door itself is flanked by leaded sidelights with diamond-shaped panes which recur in the groups of five windows set in the brick facade at either side of the entranceway. These windows, each with a leaded transom, give the house a medieval character that is further enhanced by the large gabled dormers of the roof. These dormers, with paired windows, flank a small flat-roofed dormer composed of three small casement windows, also with a diamond sash. The central dormer and the dormer to the left are clad in aluminum that simulates clapboard, while the dormer to the right still has its original clapboard siding. The distinctive massing of the roof, combined with features reminiscent of medieval architecture, give this building a striking character. The garage, with its hipped roof and dormer window, was erected with the house, both probably c. 1922 for Arthur H. Strong.

No. 105. Erected in 1937, this six-story neo-Georgian brick apartment house, known as "The Buckingham", was designed by the Brooklyn apartment house architects, Seelig & Finkelstein. The building has an unusual plan; it is roughly L-shaped with projecting wings and courtyards. The principal entrance is at the central projecting section on Buckingham Road. A wooden portico with elongated posts supporting a deep entablature ornamented with a variation on the Doric triglyph-and-metope frieze stands in front of the doorway with its fluted pilasters, leaded transom, and swan's-neck pediment. A railing in a geometric pattern extends around the top of the portico. The single and paired square-headed windows of the first five stories are simply treated, while those at the top floor have splayed brick lintels and keystones painted white. At the entrance facade, the two central sixth-floor windows have stone lintels surmounted by round-arched blind transoms with keystones. Crowning this central section is a brick triangular pediment with a decorative oculus. A parapet wall, extending along the top of the building above a shallow stone cornice, is pierced by narrow balustrades at either side of the central pediment.

The apartment building replaced one of the earliest houses in the district--the William A. Engeman residence designed in 1900 by John J. Petit. Engeman was the owner of the Benvenue, Augusta, and Columbia granite quarries and had his offices on Montague Street. The Engeman house was unique with a curving front facade with a recessed columnar porch and three bracketed oriels on the second floor that supported a projecting conical roof that was pierced by small dormers. A columnar porte-cochere extended from the southern end of the front facade, and a large gabled section was located to the rear of the building.

No. 115. This unusual shingled house was designed in 1900 by John J. Petit for Dean Alvord who sold the house in that year to William H. McEntee. The building bears a striking resemblance to the Shingle Style houses that were erected primarily in seaside resorts in the late 19th century. A large gambrel roof that incorporates the shingled upper stories of the building faces onto Buckingham Road. On the southwest corner the gambrel is pierced by a round tower topped by a bell-shaped roof with a finial. The gambrel and tower are supported by the fluted Doric columns of the L-shaped first-story porch that extends in front of the stuccoed ground floor. The entranceway to the house is composed of fluted Doric pilasters flanking an iron-and-glass door. A range of four windows is located to the left of the doorway, and three single double-hung windows are located within a projecting bay to the right. A pair of symmetrically-placed window groups is located at the second story; to the left is a three-sided oriel supported by console brackets and to the right is a group of three windows separated by fluted Doric half-columns. A wide sill supported on console brackets projects from below this window group. The upper sash of the six second story windows are diamond-paned. At the third-floor level this facade is distinguished by a Palladian window. The tower is articulated by a pair of recessed windows at the second floor and by three groups of paired, square casement windows on the upper level. All of the tower windows have deep sills, each supported by a single bracket. A gambrel-roof section, similar to, although smaller than, that of the front facade, projects above the first floor on the south side of the house behind the tower and is supported by a three-sided oriel on the ground floor. To the north a gambrel-roof section rests on a three-sided oriel and a larger, five-window-wide oriel. The northern elevation also has a second-story projecting shed dormer and a group of five pairs of small casement windows set into a larger dormer.

No. 125. This impressive temple-fronted Colonial Revival residence--one of several of this type in the district--was built in 1910-11 for George U. Tompers to the designs of Manhattan architect Clement B. Brun of the firm of Brun & Hauser. George Urban Tompers (1877-1936) was born in Providence, Rhode Island, and educated in Providence and Pawtucket. In 1891 Tompers began to work at the Pawtucket Institute for Savings, and in 1898 he moved to New York where he worked for the Rogers Brothers silver firm. In 1906 he became a partner in the Flemish Art Co., a leading firm in the pyrographic business. In 1914 he sold his interest in Flemish Art and joined the Tower Manufacturing Co., jobbers and manufacturers of stationery, of which he became president in 1923. Tompers was associated with a large number of firms and was known for his success in reorganizing developing companies that had suffered from unwise management. On December 26, 1900, Tompers married Lucie Margaret Hartt (1874-

1938). Born in Derby, New Brunswick, Canada, Miss Hartt came to Brooklyn at the age of six. She had an excellent soprano voice and was well-known at the time for singing in churches and choral societies and for her professional dramatic roles.

Two stories with an attic, this large rectangular structure has a one-story extension at the north side and a small terrace and elliptically-curved window with large expanses of stained glass on the south side. The most distinctive feature of this clapboard-sided house is the classic portico that forms the front porch. It is composed of four two-story Corinthian columns supporting a pediment that follows the line of the roof gable. Outlined with modillions and dentils, the pediment contains a semi-circular fanlight. Set behind the columns is the front entrance with its glass double doors and transom, all with iron grilles. This doorway is flanked by fluted pilasters supporting an entablature and a broken pediment in which a cartouche is located. Full-length casement windows topped by delicate iron railings flank the entrance. At the second floor above the entrance is a handsome stained-glass casement window flanked by two larger multi-paned casement windows. The extension to the north is a columnar sun porch that was probably originally open. Behind this extension is a one-story bowed oriel. Four pedimented dormers surmount the raised roofline of this section of the house.

No. 131. The most exotic and certainly the best-known house in Prospect Park South is this Japanese style wood and stucco structure designed in 1902 by Petit & Green for Dean Alvord. The dwelling is further evidence of Petit's ability to design in many architectural styles, but in order to give the building a genuine oriental quality, he was assisted by three Japanese artisans: Saburo Arai, who worked as a contractor; Shunso Ishikawa, who was responsible for the original color scheme and decorations, and Chogoro Sugai, who designed the original garden. The house was finished by 1903 and in July of that year Alvord used the building as an advertisement for the development. The advertisement which appeared in Country Life in America magazine noted that the Japanese house and garden represented "another of the interesting types of houses and gardens with which this charming residence park abounds." The interior was described as being "a faithful reflection of the dainty Japanese art from which America is learning so much," and as being "thoroughly practical, containing large living hall with ceiling panels in hand-painted Japanese designs. Great fireplace and mantel with carved heads. Parlor in decorated white mahogany panels and wood ceiling. Dining-room with high wainscot and leaded glass window with dragon design...." The cost of building this house was estimated in 1902 as being $12,000, and in 1903 the price for the purchase of the building was quoted as $26,500, very high for a building in Prospect Park South. By advertising this exotic structure, Alvord hoped to attract potential buyers who were curious about this dwelling, but would buy the less expensive structures in the area. Alvord noted in a boldly printed box at the bottom of the advertisement that "many other houses equally artistic and distinctive, at varying prices, are ready for inspection."[2]

Alvord did not sell the house until April, 1906, when it was purchased by Frederick and Loretto Kolle. Frederick Strange Kolle (1872-1929) was a prominent physician and a pioneer in the use of radiography and plastic surgery. Born in Hanover, Germany, Kolle emigrated to Brooklyn and in 1893 graduated from Long Island College Hospital Medical School. Kolle experimented with the use

of electricity in medicine and in 1897 became associate editor of Electrical Age. In 1896 be began to experiment with the recently discovered Roentgen rays and invented a number of X-ray related devices including a radiometer, an X-ray switching machine, the dentaskiascope, the folding fluroscope, and an X-ray printing process. Early in the 20th century Kolle became interested in cosmetic surgery and in 1911 published an influential work entitled Plastic and Cosmetic Surgery. In 1899 Kolle married Loretto Elaine Duffy (1874-1958), a motion picture script writer and author of The Blue Lawn and other novels. The Kolles lived in Prospect Park South for only two years. In 1908 the property was sold to real estate agent Fitch Herbert Medbury (b. 1860) and his wife Lulie who lived here until 1910 when they sold the house to Herbert O. Hyatt, a Brooklyn manufacturer. In 1910 Hyatt had architect Sivert A. Olson design the garage located to the rear of the property.

The rectangular massing of the house, the front porch, and a steep peaked pierced by dormers are similar in form to those on other houses in Prospect Park South. In fact, the Swiss Chalet designed by Petit in 1900 at 100 Rugby Road displays the same basic massing. It is the detailing that makes the Japanese house unique. The use of elaborate tou kung bracket systems, stucco and timber construction, stylized jigsaw-carved bargeboards, chrysanthemum flowers, and wide projecting upward-turning roof forms give the house a Japanese character. The street facade is arranged in a symmetrical manner with a centrally-placed multi-paned door flanked by sidelights and pairs of double-hung windows. A porch with paired posts with brackets extends across this facade and continues around the south side as an open terrace. The photograph of the house printed in Country Life in America shows that a small, open peaked-roof canopy once shaded the walkway leading to the porch steps. The porch has a decorative latticework screen at its base, and it is lined with a simple Japanese-style railing with newel-posts and end-posts that were surmounted by bell-shaped finials. A series of complex bracket forms separates the first floor from the projecting second story porch which has a simple railing extended to form end brackets. The facade on this level is divided by vertical timber bands that flank the window openings and by two horizontal bands located above the windows. In the center of the facade are three pairs of full-height leaded casement windows with tiny square panes. A single, wide, multi-paned, double-hung window is located to either side. The horizontal and vertical bandcourses cross just above the windows and a stylized jigsaw-cut boss with central chrysanthemum form is located at each juncture point. The second story is shaded by very deep bracketed eaves with upturned corners that originally harbored hanging bells. The attic level rises above the eaves and is pierced by five square-paned casement windows with a continuous wooden enframement ornamented by bosses similar to those found below. The small square leaded panes of glass found on the second-floor and attic windows are identical to those used by Petit at 184 Marlborough Road (1899), a house designed with medieval French details. A bargeboard with stylized ornamental panels, chrysanthemums, and ornate jigsaw-carved pendants enframes the attic-level gable. The ornamental forms on the side facades are similar to those found on the front elevation.

The roof of the house seems to have originally been covered with Japanese-style tile. Raised ridges were located at the front and rear of the roof slopes.

These ridges extended down the slope of the roof and forked towards the upturned corners. The ends of the ridges were ornamented with rounded onigawara (ornamental tiles placed at the ends of the main ridge of traditional Japanese buildings). At the roof peak the crest ridge was ornamented with an onigawara and a projecting post that imitated a bamboo pole form found on traditional Japanese homes. The onigawara and bamboo poles have been removed, but the ridge seems only to have been covered by the asphalt shingles that have replaced the tiles. Each roof slope is pierced by two peaked-roof dormers ornamented with deep upturned eaves and decorative bargeboards with stylized pendants and chrysanthemums. Roof-crest ridges, each ending with a bamboo pole and an onigawara, were originally found on these dormers. A tall stucco chimney projects above the south slope of the roof and completes the composition of this extraordinary building.

No. 143 Buckingham Road is one of the most impressive houses in the Prospect Park South Historic District and one of the few buildings in the area that is constructed entirely of brick. The house combines the blocky massing and rectilinearity of the picturesque Italian Villa style popular in the mid-19th century with later 19th-century Colonial Revival architectural features. The front facade of the tawny brick building is divided into four sections: a central projecting entrance pavilion, flanking rectangular sections, and a tall round tower with a conical roof topped by a finial, located at the southwest corner of the house. A porch with deep bracketed eaves and square bracketed wooden posts that rest on a low brick wall runs across the front of the house and wraps around the corner tower. At the entrance the porch roof is raised and projects outward towards a deep flight of stone steps. The porch form continues to the north of the house to create an unusual porte-cochere. The entrance to the house is marked by an iron-and-glass vestibule topped by a splayed stone lintel and is flanked by small windows with splayed lintels. At the second and third floors, above the entrance, the blocky central pavilion is pierced by rectangular windows with molded stone sills. The second-story windows are shaded by a deep hood that is supported on wooden brackets that rest on brick corbels. The third-story windows have diamond-shaped upper sash, molded sills, and splayed stone lintels with projecting keystones. These windows are shaded by the deep overhanging eaves of the hipped roof. This section of the roof is also supported by large wooden brackets resting on brick corbels. To the left of the central pavilion at the first and second stories is a three-sided bay. At the second-floor level the central window of the bay is topped by a round-arched stained-glass window with a keystone, thus giving this window group a Palladian feeling. Above the bay is a simple hipped-roof dormer. To the right of the central pavilion rectangular windows with splayed keystones pierce the wall. The imposing round corner tower has windows at the first and second stories with the splayed lintels found elsewhere on the house, but on the top level the tower exhibits an unusual recessed loggia with square bracketed posts identical to those of the front porch. The stone sill of this loggia is supported on a row of brick corbels similar to the single corbels that support the brackets of the central pavilion and the roof. A particularly impressive feature of the house is the ornamental brick plaque located at the second story of the south facade above a small three-sided bay. A rectangular bay, which projects from the second story of this

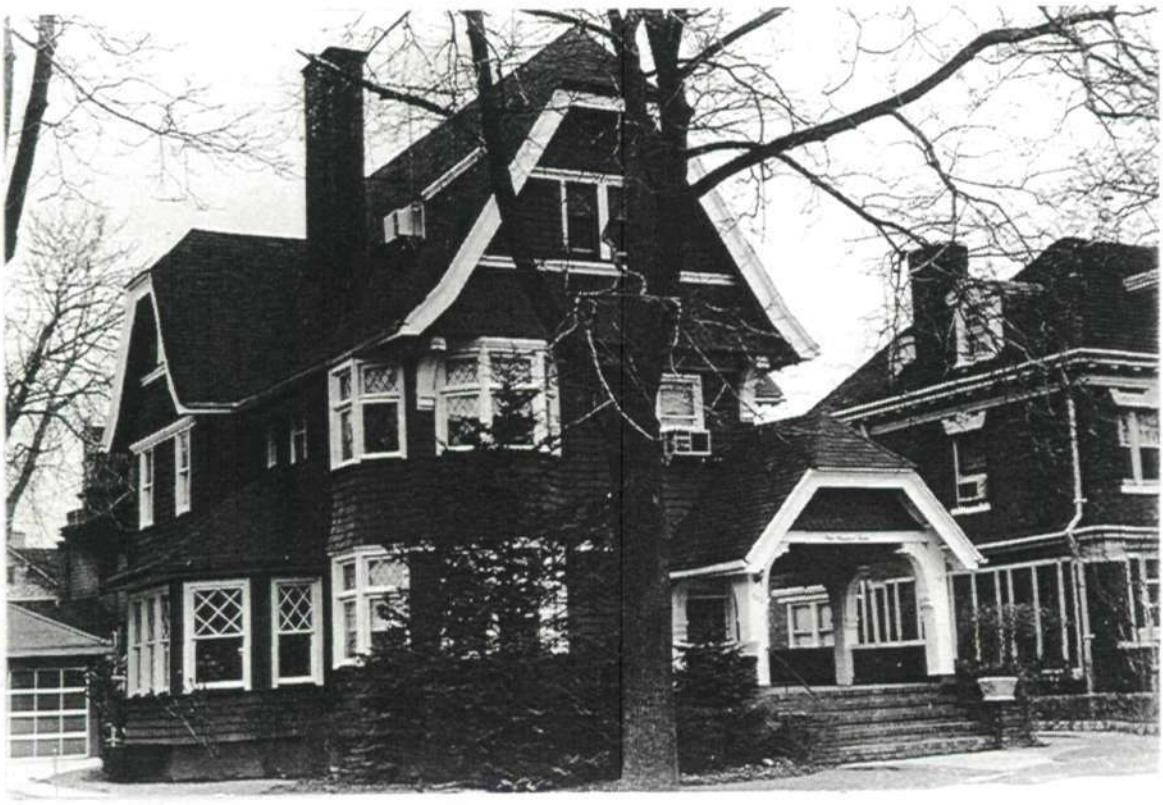
facade, is articulated by a three-sided oriel. The northern facade of the house is quite simple with rectangular openings, a three-sided oriel topped by a projecting hood on the first floor, and a hipped-roof dormer with three windows. Two tall corbeled brick chimneys pierce the hipped roof that surmounts the main section of the house. The detailing of the building, designed in 1906 by Walter S. Cassin and built for Brooklyn real estate agent William A. Norwood and his wife Lulu, is quite sophisticated, and the building still retains its elegant metal banisters and entranceway lamps. The interior of the house was planned in a grand manner and included eight bedrooms, a dining room, a living room, a billiard room, a music room, a kitchen, a hall, a storeroom, and three bathrooms.

FOOTNOTES

1. New York Times, October 19, 1964, p. 33.

2. Country Life in America, 4 (July, 1903), 169.

MARLBOROUGH ROAD

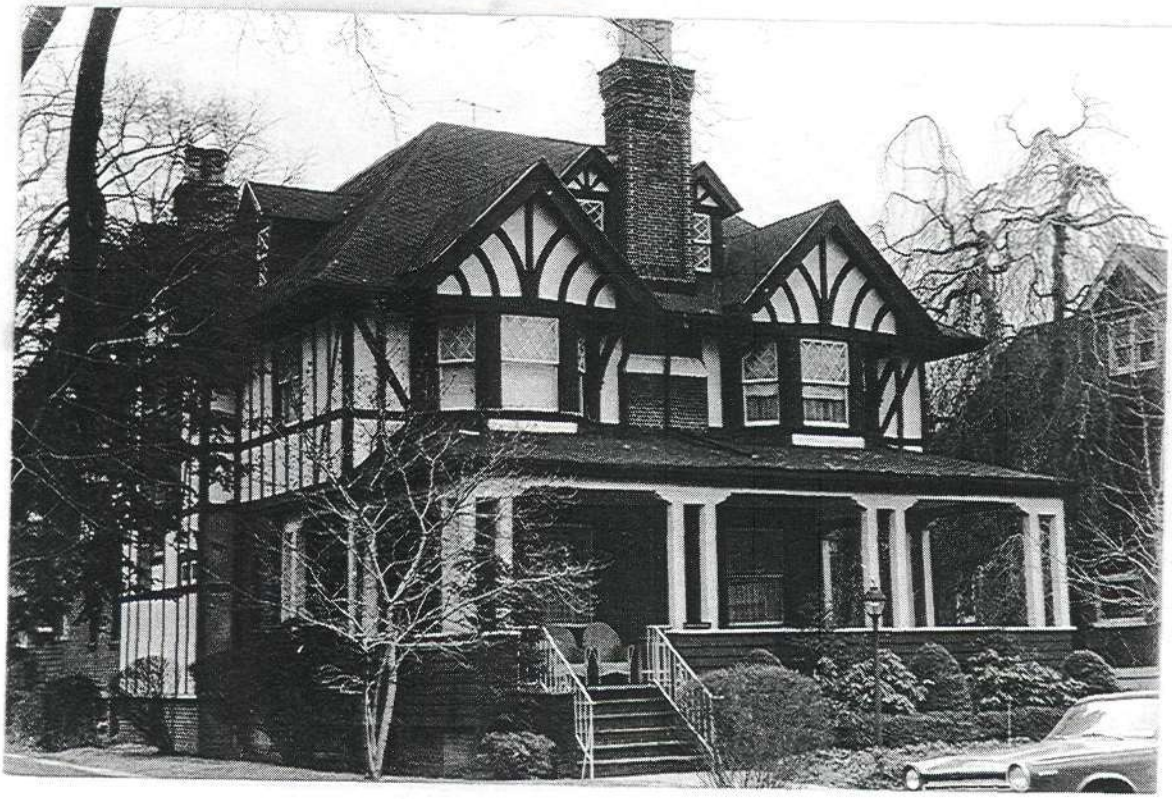


112 Marlborough Road. John J. Petit, 1899.

215 Marlborough Road. John J. Petit, 1901.

Photo Credit: Andrew S. Dolkart, Landmarks Preservation Commission.

A.K. Pagelow Residence, 184 Marlborough Road. John J. Petit, 1900 (From Architects' and Builders' Magazine, February, 1902).



187 Marlborough Road. Woodruff Leeming, 1900.

MARLBOROUGH ROAD, West Side between Church Avenue and Albemarle Road.

No. 78. This corner house, designed in 1900 by John J. Petit for Dean Alvord, is a picturesque shingled structure with medievalizing Gothic detail. The house is dominated by an unusual front gable and a wrap-around porch. The porch has a round corner pavilion and T-shaped bracket-posts connected by a latticework balustrade. The original wooden steps lead to the main entrance with its double doors and sidelights. Resting on the pitched roof of the porch is a three-sided angular bay lit by casement windows with leaded transom lights. This bay is flanked by simple rectangular windows. The projecting gable of the peaked roof of this facade of the house is supported by the angular bay and by two shingled brackets. The gable is ornamented with an unusual, wide pointed-arch bargeboard form and is embellished with a latticework pattern that echoes a similar form used for the porch balustrade. The gable is pierced by a group of three diamond-paned casement windows. To the right of this gable is a small peaked-roof gable. This gable and a similar one on the Church Avenue front are pierced by pointed-arch windows with Gothic sash. The gable on Church Avenue is located within a rectangular oriel that is supported on brackets that rest on a one-story, three-sided angular bay. Both of these small gables are located on a low hipped roof that projects from the main hipped roof. A small gable with a pointed-arched window and a shingled bargeboard, similar to that of the front gable, extends from the slope of the roof on Church Avenue and rests on a shallow, full-height bay. Next to this bay is a two-story trapezoidal bay with stained glass in the two windows of the second story. A one-story entrance vestibule with a pitched roof extends from the rear of the house. The southern elevation of the dwelling is quite simple--its most notable feature being a first story rectangular bay topped by a pitched roof. A two-story garage with a jerkinhead gambrel roof, gambrel-roof dormers, and diamond-shaped shingle patterns is located on Church Avenue. The garage was designed in 1912 by Carl DeLeon. The original resident of this house was Peter A. Toohey, a furniture merchant who lived here from 1901 until 1904 when Cyrus T. Tibbals, a publisher, purchased the house.

No. 86. This Colonial Revival style house was designed in 1899 by Bertram P. Wiltberger for Jerome R. Wiltberger, an electrical engineer who lived here until 1903 when Frederick Luqueer, principal of P.S. 126 on Meserole Avenue purchased the building. The most notable feature of this house is the front porch with its Ionic columns (some of which have lost their capitals), wooden railings, new brick steps, and projecting elliptical entry bay. The centrally-placed entrance-way is composed of double doors flanked by fluted pilasters and leaded sidelights. Flanking the doorway enframement are large rectangular windows with diamond-paned transoms. A swelled bay at the center of the second floor echoes the curve of the porch. This bay has three double-hung windows topped by leaded transoms and flanked by pilasters that support a frieze ornamented with a centrally-placed garland (part of which has recently been removed). Double-hung windows with full enframements flank the bay and a pedimented dormer rises above it, piercing the slope of the flat-topped hipped roof that is clad in its original slate shingles. The three windows of the dormer have diamond-paned upper sash and are flanked by paneled pilasters. A round-arched sunburst form surmounts the central window

creating a Palladian motif. The north facade has a one-story, three-sided bay topped by a balustrade with two posts, each originally crowned by paired urns (one pair is missing). The most prominent features of the southern elevation of the house are a Palladian window and a hipped-roof dormer. Many years ago the house was re-sided with synthetic brick, but in 1978 this was replaced by aluminum siding on the side facades and the top stories of the front elevation, and by synthetic stone on the ground floor of the front elevation. The original plans show that two-story Ionic pilasters once marked each corner of the house, and that balustrades once ran across the porch roof and along the edges of the flat deck of the hipped roof.

No. 90. This handsome asymmetrical Queen Anne style house combines elements of the Colonial and Tudor Revivals to create one of the most visually interesting structures on Marlborough Road. The house was designed by John J. Petit in 1901 for Dean Alvord, but was not sold until 1906 when it was purchased by James D. Wilson. The finest feature of the house, which is sided with shingle and clapboard, is the superbly massed L-shaped porch that extends across the entire front facade and part of the southern elevation. The porch, which has details that resemble features found at 1423 Albemarle Road, incorporates square posts with splayed brackets. As at the Albemarle Road house the porch entrance is marked by a shallow pediment with radiating half-timber forms and a projecting peaked-roof gable with a bargeboard. The porch rests on its original latticework base, but the brick steps and wing walls are a replacement of the original frame elements. A very fine balustrade that uses a decorative motif echoing that of the porch posts and brackets runs around the perimeter of the porch. The main entrance to the house, with its leaded sidelights, is located at the end of the side extension of the porch. The fenestration pattern of the principal facade is quite simple with double-hung windows at the first floor and two groups of three narrow double-hung windows at the second floor. A large peaked-roof dormer surmounts the main flaring hipped roof of the house and has three windows with diamond-paned upper sash and a shingled gable with a delicate, curving bargeboard.

The south side presents a complex arrangement of forms. A rectangular bay with three windows rests on the roof of the porch. The bay supports the projecting eaves of the hipped roof from which a peaked-roof dormer projects. Below this bay is a slightly projecting entrance vestibule that is lit by a horizontal leaded window. This vestibule was added in 1909 by architect A. White Pierce. At the first floor, to the rear of the porch, is a rectangular oriel that rests on tiny brackets and supports the projecting second story. This floor is marked by a stained-glass, double-hung rectangular window with a transom and a three-sided corbeled oriel that supports the deep projecting peaked-roof attic floor. On the north side of the house is an oriel supported on small brackets and topped by a pent roof.

No. 100. This rather modest but pleasing Colonial Revival house was designed 1904 by John Slee and Henry Lapointe for Dean Alvord. It is historically notable because for over ten years, from 1906 until 1916, it was the home of Elmer and Zula Sperry. In 1916 the house proved to be too small for the Sperrys, and they moved down the street to 1423 Albemarle Road at the corner of Marlborough Road. Elmer Sperry (1860-1930) was among the most prominent inventors and engineers in America in the early years of the 20th century. Best known for

his experiments with the principles of the gyroscope and for the perfection of practical gyrocompasses and stabilizers for ships and airplanes, Sperry obtained over 350 patents for a great variety of devices. Sperry was born in Cortland, New York, and educated at the State Normal and Training School in Cortland (now SUNY-Cortland) and at Cornell University. It was during his year at Cornell that Sperry perfected his first invention--an improved dynamo for the production of electricity for arc-light systems of street lighting. The new dynamo proved to be a great success on its first application in Syracuse, and in 1880 Sperry moved to Chicago and organized the Sperry Electric Co., the first of eight companies that he founded to manufacture his inventions. In 1893 Sperry moved to Cleveland where he worked on the development of electrically-driven mining machines, electric street cars, and an electro-chemical process for the manufacture of caustic soda from salt. In 1905 the Sperry family moved to Prospect Park South, and it was while living at 100 Marlborough Road that Sperry invented his first gyrocompass. In 1910 this compass was tested on the battleship Delaware at the Brooklyn Navy Yard, and the compass was soon adopted for use by the United States Navy. The Sperry Gyroscope Co. was founded in 1910, and in 1915 Frank J. Helmle (see 126 Westminster Road) designed a factory for the firm; it still stands on Flatbush Avenue Extension between Chapel and Concord Streets. In 1918 Sperry patented a second major invention--a high-intensity arc searchlight, 500 percent brighter than any light previously produced. In 1929 Sperry dissolved the Sperry Gyroscope Co. and organized Sperry Products, a company that continues today as the New York-based Sperry-Rand Corporation.

The Sperry house is dominated by a steep sloping pitched roof that extends over the front porch where it is supported by four fluted Doric columns and a pair of Doric end pilasters. The columns also support a Doric entablature with stylized triglyph-and-metope frieze. The entrance to the house is through an elegant doorway enframement composed of Ionic pilasters and beautifully leaded sidelights and fanlight. To the left of the centrally-placed doorway is a double-hung window with sidelights and to the right is a rectangular bay articulated by a pair of simple rectangular windows. The steep roof of the house is pierced by the clapboard second story which has three rectangular windows, a Doric frieze, and a pitched roof. The south side of the house is marked by a second story, three-sided oriel and a one-story, three-sided bay that flank a brick chimney. The windows of the oriel are adorned with leaded upper sash.

No. 106 Marlborough Road is a rare example in Prospect Park South of a house built entirely of brick. Like many of the frame houses in the area this structure, designed in 1908 by John J. Petit (of Kirby, Petit & Green) for Edward M. Craigin of the German-American Insurance Co., uses decorative forms derived from American colonial architecture. Among the notable colonial details are the use of Flemish bond brickwork, splayed stone lintels with raised keystones, a hipped roof, and segmental-arched dormers with eight-over-eight windows that are flanked by paneled pilasters and topped by keystones. The main entrance to the house is located at the north end of the front facade. A one-story vestibule with brick piers, a stone entablature, and windows ornamented with iron grilles leads to the main entrance to the house. This entrance has fluted pilasters and leaded sidelights. An open terrace runs in front of the remainder of the front facade. At the center of the first floor of this elevation is a triple window

group, and to the left, continuing along the side facade, is a sun porch with large diamond-paned windows and doors set between slightly projecting brick piers. A projecting stone cornice runs above this porch. The second story of the front facade is symmetrically arranged with a single centrally-placed rectangular window flanked by triple window groups. All of these windows have splayed stone lintels and stone sills. A projecting cornice, ornamented with blocks, is located above these windows and supports the tiled hipped roof that is pierced by two brick chimneys at the ends, two dormers on the front facade, a single dormer on the main mass of the south facade, a single dormer on the south facade of a hipped-roof extension, and two dormers on the northern elevation. The north side of the house exhibits small paired leaded casement windows and a central round-arched stained-glass window. This central window is subdivided by Doric pilasters and a five-paned, round-arched transom, thus creating a Palladian motif within the window.

No. 112. This eccentrically-massed picturesque shingled house is among the most romantic in Prospect Park South. In 1899 John J. Petit designed the house for Dean Alvord who sold it in 1900 to Francis W. Peck (d.1935), an insurance broker, and his wife Helen. The Pecks owned the house for four years, but whether they actually lived here during this period is unclear due to the fact that Brooklyn directories give the Pecks' address as 269 Marlborough Road. Helen Dow Peck was associated with one of the most bizarre probate cases on record. When Mrs. Peck died in 1955 at the age of 85 she willed $1,000 to each of two servants and left the rest of her $152,000 estate to a John Gale Forbes or his heirs. According to friends of Mrs. Peck, "John Gale Forbes resolved out of space about 1940 while she was operating a ouija board, to which she had been devoted since 1919."[1] Mrs. Peck claimed that Forbes manifested himself physically to her and gave her advice. If Forbes or his heirs were not located, Mrs. Peck directed that her estate be used to create a John Gale Forbes Memorial Fund for the study of telepathy among the insane. The Connecticut Supreme Court of Error unanimously overturned the will, declining to give substance to heirs materialized from the spirit world. The Pecks sold the house in 1904 to real estate agent Clinton R. James who retained title to the building until 1906 when it became the home of mechanical engineer Albert Grossman.

The principle facade of this two-and-one-half-story house is dominated by a projecting jerkinhead gable that is supported by two brackets, each ornamented with a face (a detail also found on Petit's house at 219 Marlborough Road). The gable has a flaring bargeboard and a pair of windows with decorative upper sash. These windows are set between molded beltcourses. Below the windows is a wide band of diamond-cut shingles. Echoing the profile of this gable is a jerkinhead porch with projecting bracketed eaves and bargeboard and square posts with ornate corner brackets. The brackets at the front of the porch support a horizontal beam that is topped by bands of diamond-shaped shingles. The porch, with its later brick steps and wing walls, shades a leaded-glass window and an impressive door that is ornamented with decorative jigsaw patterns reminiscent of Swiss architectural motifs.

At the southeast corner of the house are two, two-story, three-sided angular bays--one facing onto an open terrace on the Marlborough Road facade and the other facing south. Both bays have leaded casement windows topped by leaded transoms. An ogee-molding located above the first story of the bays supports

the slightly projecting second story and continues across the front facade. The second story of the front bay supports the overhanging gable, while the flaring bracketed eaves of the roof rest on the side bay.

On the south facade, to the rear of the two-story bay, is a one-story, five-sided extension which is topped by a steep sloping polygonal roof and articulated by seven rectangular windows with diamond-paned upper sash. Above this extension are two small openings--a rectangular window and a pointed-arched window, both with leaded upper sash. Behind the extension is a projecting full-height wing topped by a jerkinhead roof. Another wing is located at the center of the northern elevation. The most notable feature of this elevation is a second-story window with double-hung leaded sash topped by a handsome pointed-arch stained- and leaded-glass window. The extremely steep slope of the major roof of the house is pierced by single shed dormers and by a tall brick chimney. A decorative iron tie rod, which connects the roof and the chimney, forms a fleur-de-lis on the south facade of the chimney stack.

No. 120. Designed in 1901 by John J. Petit, this symmetrical clapboard structure is another of the many houses in Prospect Park South that freely adapts Colonial decorative forms. The details on the house are a bit overscaled, a design conceit commonly used by architects who favored the Colonial Revival style. Petit designed the house for Dean Alvord who sold it in 1901 to Alexander F. Gair, a dealer in novelties and brass goods. In 1904 Gair sold the house to J. Arnold Kahl, a commercial merchant. A one-story flat-roofed porch with four fluted Ionic columns connected by balustrades runs in front of the entire street facade. The porch was once surmounted by balustrade and was fronted by wooden steps that have now been replaced by brick steps. A simple doorway enframement with double doors and narrow leaded sidelights is flanked by identical two-story, three-sided bays, each face having a simple rectangular window. With the exception of the simply enframed bay windows, the second story is devoid of decorative ornament. The ends of this facade are articulated by an unusual device--bands of clapboard angle out from the corners and connect with the bays. A large gambrel roof, the soffit of which rests on the three-sided bays, tops the house. This roof is pierced by an overscaled gambrel-roof dormer articulated with a band of five small double-hung windows and an elliptical fanlight with webbed sash. The side facades of the house are quite simple--that to the south having a two-story, three-sided bay while the northern elevation has a shallow two-story, three-sided bay with no windows (the original elevations show windows on the side faces) and a rectangular leaded casement window flanked by leaded sidelights.

MARLBOROUGH ROAD, East Side between Church Avenue and Albemarle Road.

No. 83. The Temple Beth Emeth (House of Truth) building was designed in 1913 by Simon B. Eisendrath of the firm of Eisendrath & Horwitz, one of the leading early 20th-century New York architectural firms specializing in the design of synagogues. Among the other Brooklyn synagogues designed by this firm are Beth Elohim (1908) on Eighth Avenue and Garfield Place, in the Park Slope Historic District, and Bnai Israel (now Salem Gospel Church, 1917) on Fourth Avenue and 54th Street in Sunset Park. All of the known Eisendrath & Horwitz buildings were designed in a Classical Revival style.

The roots of Temple Beth Emeth go back to 1906 when a group of Flatbush women began efforts to organize a Jewish congregation. The organization of Temple Beth Emeth in 1911 marks "the start of Jewish religious activities in the /Flatbush/ section, and the /congregation was the/ leader of the Jewish religious movement in Flatbush."[2] Between 1911 and April 1914, when the synagogue building was completed, services were held at the Fourth Unitarian Church on Beverley Road. Temple Beth Emeth became an extremely successful congregation, and in 1921-22 the building was expanded along Marlborough Road. The land upon which the original building was constructed had been sold by Dean Alvord to insurance broker, William S. Banta of Ocean Avenue, but he never built a house on the site. The extension, however, replaced one of the earliest houses of the development, a frame structure designed in 1904 by Slee & Lapointe for Dean Alvord and sold to chemist Herman C. Fuchs.

The brick temple is arranged in a symmetrical manner with a central entry pavilion placed at an angle facing the corner. Within a large brick entrance arch are doors surrounded by a stone enframement ornamented with a plaque and a garland and topped by an elliptical stained-glass window. This brick arch is framed by stylized Corinthian columns of stone that rest on low walls flanking the stairs leading to the entrance. The columns support a pedimented entablature with the words "Temple Beth Emeth" inscribed on the frieze between two projecting roundels. A pedimented brick parapet surmounted by a star of David rises behind the entablature. A stone beltcourse at the line of the pediment continues across the entire synagogue facade. Iron lamp standards guard the main entrance to the building. Street-level entrances with stone enframements topped by ocular stained-glass windows are located on the side facades of the projecting pavilion. Curving wings with simple elevations flank the entrance pavilion. The facade of each wing is articulated by two recessed panels. The panel closest to the entry has a projecting brick arch enclosing an elliptical stained-glass window and a central brick panel with stone corner blocks. The arches are flanked by narrow stained-glass windows with chamfered stone sills. A large round-arched stained-glass window is located on the rear wall of the building.

The block-like extension on Marlborough Road was designed in 1921 by the firm of Koehler & Tallant. It is quite similar in its detailing to the main body of the synagogue. On the facade of this extension is a four-part rectangular window with leaded-glass transom. The central portion of the window is set within a stone surround with a raised frieze and pediment and is flanked by narrow window sections with leaded-glass transoms. The entire window arrangement is set within a blind brick arch recessed within a large brick panel. A stone cornice and brick parapet crown the extension which is connected to the main sanctuary by a recessed, two-story entry bay.

No. 91. A picturesque residence in the Colonial Revival style, this house was designed in 1901 by the architectural firm of Johnson & Helmle for Henry A. Butterfield, a dealer in straw goods, who moved to Prospect Park South from Prospect Heights in Brooklyn. The house, which is now clad in synthetic shingle siding, is given special distinction by a full-height corner tower. A columned porch extends across the front of the house and along the south facade. The ornate enframement of the entrance is composed of leaded sidelights, a transom, and volute brackets. All of the first-story windows also have transoms, here filled with stained glass. The second story with its three windows is incorporated into the gambrel roof of the house. The central window on this level has an enframement with curving pediment and central foliate motif. This late Greek Revival form can be found on many of the rowhouses erected in Brooklyn in the 1840s and 1850s. Above this window is a keyed bull's-eye opening. An unusual feature is the use of very narrow, non-closable ornamental shutters at the windows. The tower at the northwest corner has a polygonal ground floor, round second story, and a conical roof that is topped with a small ball finial.

The north side of the house is articulated by two Palladian window forms--a stained-glass window at the second floor and a clear glass one at the attic level--and by an oval window (now closed up) with a keyed enframement at the first floor. On the south side are a shallow first-story rectangular oriel of three narrow openings with stained-glass transoms, a Palladian window with a leaded fanlight, and a clear-glass Palladian window in the attic.

No. 97. This pleasing symmetrically massed Colonial Revival structure was designed in 1900 by John J. Petit for Jacob H. Shaffer. The clapboard house with flat-topped hip roof is accented by two-story paneled Doric corner pilasters that support the corbeled roof cornice (which was originally surmounted by a balustrade). The elegant entrance set in the center of the ground floor of the front facade is composed of paneled Doric pilasters that flank the door and leaded sidelights and support a leaded elliptical-arch fanlight. The doorway and the pairs of first-story double-hung rectangular windows are shaded by a porch with four Doric columns and paneled Doric pilasters on the front facade echoing the end columns. Balustrades connect the columns and a similar balustrade with square ball-topped posts runs along the roof of the porch. At the center of the second story is a Palladian opening that balances the elliptical, fanlit entrance below. This second story opening is composed of a door topped by a round-arched, leaded fanlight with a paneled keystone and flanked by paneled Doric pilasters and leaded sidelights. A pair of windows set in a simple molded enframement is located on either side of the Palladian doorway. The front roof slope is pierced by a pedimented dormer with three windows flanked by paneled pilasters that are capped by paneled impost blocks.

Monumental corner pilasters also mark the side facades. The north facade is embellished by a second story rectangular oriel supported on tiny console brackets. Almost the entire face of this oriel is taken up by a stained-glass window with an elliptical fanlight. This oriel rises above a group of three rectangular windows all with diamond-paned upper sash. A large pedimented dormer with two windows is located above the oriel. A smaller dormer added in 1911 by architect George Marshall Lawton is found to the right. There is a full-height rounded bay on the south side of the house, as well as a brick chimney with an iron tie rod ending in an "S" form.

No. 101 is a gambrel-roof Colonial Revival style structure designed in 1923 by Gilbert I. Prowler for May Hamilton. The house is entered through a shallow round-arched portal supported on thin Doric columns. The door is flanked by multi-paned sidelights and is crowned by semi-circular sunburst motif located within the arch. To the right of the door is a group of three rectangular windows, while a one-story, three-sided angular bay is located to the left. The bay supports the soffit of the slate-covered gambrel roof. The second story with its simple rectangular windows pierces the gambrel and is topped by a pitched slate roof with metal snow guards. A one-story pitched-roof sun porch is located to the south of the house. A brick chimney flanked by quadrant windows rises above this porch. The garage located to the rear was also designed by Prowler in 1923.

No. 109. This curious blocky shingled house is radically altered from a building designed in 1900 by John J. Petit for Dean Alvord and sold to Charles C. Perpall, a weigher. An illustration of this house published in Flatbush of To-Day in 1908 pictures an eccentrically-designed stucco structure crowned by a cove cornice.[3] The porch was located on the southwest corner of the house, as it is today, but it was entered through a crisply-cut round-arch and was lit by wide round-arched openings. A corbeled balcony was located above the entrance in front of a pair of double-hung windows with diamond-paned upper sash. A one-story porch resting on square piers ran along the south side of the house in front of a full-height rounded bay. A corbeled, three-sided angular oriel distinguished the second story of the northern elevation. Hipped-roof dormers with diamond-paned casement windows pierced each side of the main hipped roof. At some point after 1908 the front porch was altered, the side porch was removed, double window groups were enlarged to create three windows, and the stucco facade was clad in natural shingles.

No. 121. Designed in 1900 by John J. Petit for Eugene W. Harter, a Yale graduate and the head of the Greek Department at Erasmus Hall High School, this large rambling house has a brick ground floor that retains much of its original appearance and upper stories that have had their original wooden shingles replaced by a synthetic shingle veneer. The most prominent feature of the house is the open porch that extends across the long front facade and angles around the south side. The central part of the porch projects slightly, echoing a two-story projecting central entry pavilion. The porch has nine Doric columns, two paneled Doric piers located at the ends of the porch projection, and two Doric pilasters on the front facade echoing the end columns. Balustrades connect these columns and piers and another balustrade once ran along the edge of the porch roof. The projecting entry bay of the porch is ornamented by a Doric frieze composed of triglyphs and metopes topped by a corbeled cornice. Resting on the roof of the porch projection is a three-sided bay. A beautiful leaded-glass window fills the central opening of this bay, which was once flanked by novelty shingles laid in a diamond pattern. The doorway, set in the center of the projecting pavilion, is flanked by lovely leaded-glass casement windows with transom lights. Two double-hung windows with leaded upper sash are located to the left of the projecting section. The main mass of the building is topped by a flaring hipped roof pierced by a dormer with two diamond-paned casement windows. The projecting entry pavilion is crowned by a smaller hipped roof with a dormer. This roof profile intersects the main roof, as does a peaked-roof extension that projects from the north facade. The polygonal ground floor of this extension is marked

by an intersecting brick pattern similar to that found at the intersection of the planes of the bays at 1519 Albemarle Road. This extension supports a brick chimney and is surmounted by a projecting gable that rests on console brackets. To the south is a rounded bay articulated by more windows with leaded upper sash. This bay supports a two-story extension with a hipped roof. The chimney on this facade has a tie rod ornamented with an "S."

MARLBOROUGH ROAD, West Side between Albemarle and Beverley Roads.

No. 160. Designed by Robert Bryson and Carroll Pratt, this stuccoed Mediterranean style house stands on the site of the original Prospect Park South sales office. The small office, designed in 1899 by John J. Petit, was a one-story structure with a steep hipped roof and a conical tower. The office was moved in 1902, and in 1905 Harry Moul, a lumber dealer, commissioned this house. There have been alterations to the structure, most importantly, the enclosure of the original porch in 1951 to create a waiting room for a doctor's office. Although new porch has altered the original scale of the building, it still retains a number of interesting and unusual details including a hipped roof clad in Spanish tile and pierced by hipped-roof dormers and a stuccoed, stepped chimney, a three-sided angular bay and a similar bracketed oriel on the second story of the street facade, a band of Gothic cusp forms with a corner drip pendant that runs along the edge of a second-story overhang at the rounded northeast corner of the house and along the northern facade, and heavy paired Gothic brackets similar to those used on Petit's stuccoed house at 94 Rugby Road.

No. 166. This picturesquely-massed shingled structure uses details loosely based on Colonial architectural precedents. The house was designed c. 1900 by an unknown architect. Dean Alvord sold the property in 1899 to Emma L. Backus who retained it until 1902 when first Thomas Radcliffe and then W. Douglas Ainslie purchased it. Ainslie, a cashier, is the first person whose residency at 166 Marlborough Road can be documented. The house is a rambling asymmetrical structure with a columned front porch that extends in front of part of the street facade and curves around to the south side of the building. The porch rests on its original latticework base, but its brick steps are a later alteration. Opening onto the porch are the entranceway with double doors pierced by round-arched beveled lights and two pairs of leaded casement windows with transom lights. To the right of the porch is a one-story, five-sided bay topped by a balustrade (part of which is missing) with square posts crowned by urns. This bay is part of a projecting wing which is topped by a steep flaring roof that is accented by an unusual pedimented dormer set into the slope of the roof. This dormer is lit by a round-arched window with round-arched divisions in the upper sash. On the second story of the projecting wing is a shallow bay located below the deep eaves of the roof. Between this wing and a second story group of three simple rectangular windows is a handsome oval colored-glass window. Piercing the roof on the front facade is a dormer with three windows set below a polygonal roof.

The south facade is marked by a complex massing of forms including a simple three-sided angular bay resting on the porch roof and supporting the flaring main roof, a large full-height polygonal bay with leaded- and stained-glass windows, and two polygonal dormers. The north side of the house is notable for a shallow rectangular oriel. A small attractive peaked-roof garage is located at the rear of the house.

No. 172 was designed in 1905 by Manhattan architect H. C. Pittman for Henry B. Janes, the manager of a firm located on Duane Street in Manhattan. Originally faced with clapboards and shingles, the gambrel-roof house is now clad in aluminum. Some original features are still visible on the front facade including a graceful porch with polygonal end bays and Tudor arches, paneled double doors and a small ornamental window opening onto the porch, a two-story, three-sided angular bay, a pair of gables, each cut by a double-hung window with decorative upper sash, and a diamond-shaped window located at the second story. Palladian windows with decorative sash are found on each side gable and the northern elevation is further ornamented by a lovely three-sided angular oriel with leaded diamond-shaped panes of glass.

No. 176. In 1905 real estate developer George T. Moore began to acquire and build on many of the vacant lots that still existed in Prospect Park South. Architect George E. Showers designed most of Moore's houses, and there are examples of his work throughout the District. These houses tend to be fairly simple structures which use Colonial design precedents.

The modest shingle dwelling at 176 Marlborough Road was designed by Showers for Moore in 1909 and sold to Otto F. Kappelmann. A one-story porch with square posts supporting a pitched roof with bracketed eaves runs across the front facade of this dwelling and shades a centrally-placed crossetted doorway enframement that is flanked by sidelights. All of the windows of the street elevation are simple rectangular double-hung ones, ornamented with shutters. The peaked roof of the house is pierced by a large pediment supported on brackets. The pediment surmounts a large shingled round arch that is set in front of a pair of rectangular windows with full enframements. A one-story rectangular bay with a hipped roof projects from the south side of the house. The porch stairs and ironwork and the railing in front of the attic pediment are modern alterations.

No. 184. Although this house has undergone many alterations it remains among the most interesting structures on Marlborough Road. The dwelling was designed with medieval French details in 1899 by John J. Petit for Dean Alvord. In 1900 the house was sold to Alfred Pagelow, a lawyer, who lived here until 1904 when the building was purchased by George B. Glover, also a lawyer. An open porch with wooden posts runs in front of the house; it replaced a pointed-arched porch that was enclosed by wooden railings. The most impressive features of the building are second-story polygonal bays. These bays were originally supported on corbels, but now rest on a small roof that was added when the porch was altered. Each of these bays is crowned by a steep, flaring "candle-snuffer" roof topped by a finial that once supported a weathervane. The bays have small double-hung windows topped by leaded transoms in the shape of inverted shoulder arches. Unfortunately, aluminum siding has been placed below the windows of the bays where paneled plaques were once located. The bays flank a pair of unusual windows; each has a double-hung central sash framed by leaded sidelights and transom lights, also with inverted shoulder arches. All of the leaded transoms

and sidelights in the bays and in the central windows are divided into tiny squares, a device that also appears in the windows of the Japanese house at 131 Buckingham Road. A balcony resting on extended brackets once ran in front of these windows. At the attic level the front facade is articulated by a pointed-arched window with a decorative upper sash. A pair of multi-paned casement windows originally led to the lovely Gothic wrought-iron balcony that is set in front of this window. A crown post located at the peak of the gable was once surmounted by a wrought-iron finial. Both side facades have heavy roof brackets, one story bays with leaded transom lights, and a large central hipped-roof dormer flanked by smaller peaked-roof dormers, all with diamond-paned windows. The north side exhibits a one-story bay with a leaded transom and a curious Palladianesque pointed-arched window form. On the south side the doorway and brick stoop replace a shallow rectangular bay. The small garage with its original double doors ornamented by crossbeams was designed in 1911 by Sivert A. Olson.

The house was intended to be a clapboard structure, but in November 1899, Petit submitted an amendment to the original plans at the Buildings Department stating that:

> The building is to be sheathed with 1 x 8 tongue and groved /sic/ N.C. pine laid diagonally. The sheathing is then covered with expanded metal lath with ¼" iron bars, and the whole plastered with aspestic cement, finishing with the lath 7/8" thick. This is the method used for exposition buildings, for cementing iron colums /sic/, etc., and for country home work, throughout the entire West, and in the East where this class of work is being done.

Later Petit noted that this type of aspestic cement "has the advantage over the clapboarding, of making the building stronger, and, to a great extent, presenting a fire-proof surface."

No. 190 is a handsome asymmetrical clapboard-and-shingle house designed in 1902 by John Slee for the development firm of John Parkin & Son. John and Albert Parkin began working in Flatbush c. 1893 and were active in the area for many years, building residences in Kensington, at Tennis Court, and on Clarendon Road, as well as at Prospect Park South.[4] A distinctive L-shaped porch with paired posts resting on stone pedestals runs in front of the house and along part of its southern facade. The porch posts have curving brackets that form a handsome Gothic pointed-arch motif where they meet. Ornate wrought-iron railings with central wheel forms run around the perimeter of the porch. Set below the overhanging pitched roof of the porch are a three-sided angular bay with simple double-hung windows, a modest crossetted doorway enframement, and a pair of stained-glass casement windows. Two trapezoidal bays with leaded transom lights embellished by stained-glass garlands rest on the porch roof. A projecting gable supported by end brackets with carved shields rests on the second story bays. The gable is articulated by a row of three attic windows set below a shallow shingled projection. A smooth bargeboard with a paneled crown post further ornaments the gable. A small portion of the main peaked roof runs to

the left of the projecting gable and its deep bracketed eaves shade a rectangular second-floor window.

The massing and fenestration pattern of the south facade of this house are quite complex. This elevation is dominated by a two-story, three-sided angular bay topped by a slightly projecting gable with a steep sloping peaked roof. Other details on this facade include a peaked-roof dormer, an overhanging roof with an ogival end bracket, a three-sided angular oriel, a small rectangular stained-glass window, and a double-hung window with very narrow leaded sidelights flanked by stained- and leaded-glass casement windows. A two-story rectangular oriel resting on ogee brackets and ornamented with leaded- and colored-glass windows is located on the north side of the house. In 1906 Slee & Bryson added a one-story extension at the rear. The simple shingled garage with its bargeboard and double doors ornamented by crossbeams was designed in 1919 by Henry Maynard.

No. 196. As with No. 190, this clapboard-and-shingle house was designed in 1902 by John Slee for John Parkin & Son, Flatbush developers. Many details on these two houses are similar, including L-shaped porches with stone pedestals and foundations, wrought-iron porch railings, and brackets ornamented with shields supporting the gable level. No. 196, however, has a greater number of medieval details blended with its Free Colonial form. While the porch at No. 190 has square posts, that of No. 196 has paired Doric columns. This porch shades a doorway enframement embellished by elongated diamond panels. A two-story, three-sided angular bay rises to the left of the entrance and a pair of leaded- and stained-glass casements punctuates the facade to the right. Three more leaded casement windows are located to the right of the bay at the second floor. A large gable is supported by the angled bay and by the two shield brackets. This gable is pierced by a graceful trapezoidal neo-Elizabethan oriel with five multi-paned casement windows. The south side of the house is articulated by two three-sided angular oriels, while the northern elevation has a pair of three-sided oriels, one of which is accented by a leaded window with Gothic sash and colored- and stained-glass panes. The oriels flank a pointed-arched window, also with colored- and stained-glass lights. A small gable with a pointed-arched window completes the composition of this side of the house.

No. 202 is one of two houses (see No. 220) on Marlborough Road designed c. 1900 by the architectural firm of Child & deGoll for Dean Alvord. Until 1906, when it was sold to architect Alfred J. Holton, this dwelling was the home of Anna I. Carlin. The building is a simple symmetrical structure ornamented with Colonial Revival details. Monumental Ionic pilasters mark the corners of the house while a porch with Doric columns extends across the front facade. The original wooden steps with their shingled walls lead to a doorway enframement composed of paneled pilasters and sidelights. The most interesting windows on the street elevation are a pair of double-hung rectangular openings with Gothic tracery in the upper sash. A dip in the porch roof in front of these windows probably indicates that a balustrade once stood there. The front slope of the steep peaked roof is pierced by three pedimented dormers, each with Gothic upper sash. Only one element, a small square leaded window at the far right of the second story, breaks the symmetry of the facade.

The north side of the building is ornamented with a rectangular oriel topped by a sloping roof and by a fan-shaped attic window. The more complex southern elevation has a tall brick chimney pierced by a recessed, round-arched, stained-

glass window. At the first story, a round-arched, stained-glass window is located in front of the chimney and a rectangular bay with a sloping roof has been placed to its rear. At the gable level, the chimney separates a single quarter-lunette window from a multi-paned casement window that is flanked by additional quarter lunettes.

No. 208. In 1901 Dean Alvord sold the land on which this house stands to John Parkin, a developer who built four houses on Marlborough Road. This is the only one of Parkin's residences to have been designed by John J. Petit. In 1902 Parkin sold the building to Leo Franken, a dealer in cloaks. One of only two houses in the District designed to resemble a mid-19th-century picturesque Italian Villa (see 164 Westminster Road), the house originally had alternating bands of wide and narrow shingles or clapboards, but it has been re-sided with aluminum. The large square tower with its hipped roof and row of round-arched windows resembles that of Calvert Vaux's great King Villa in Newport, as well as other houses illustrated in A. J. Downing's The Architecture of Country Houses. The round-arched windows located on the third floor of the front and north facades of the tower are separated by Ionic columns, and each window has a Gothic upper sash. On the ground floor, set behind a Doric porch that is missing its balustrade, are double doors framed by Doric pilasters and leaded sidelights, and a pair of three-sided angular bays with multi-paned storm windows and leaded transom lights with stained-glass ornament. At the second floor are four rectangular windows with nine-over-one sash and crossetted enframements. The two windows of the tower were originally crowned by segmental arches. The billiard room on the third floor of the tower has a door on its south side that once led to a covered porch with paired posts and a balustrade.

The simply massed north side of the house is dominated by a projecting peaked roof gable at the second and attic stories that is supported by small brackets. A number of stained-glass windows add further interest to this side of the house. On the southern elevation of the house are a row of four stained-glass casement windows and a one-story, three-sided angular bay with a stained-glass window. This bay supports a rectangular projection with a hipped roof that is pierced by a low hipped-roof dormer.

No. 214. One of four houses on this side of Marlborough Road to have been built in 1901 for developer John Parkin, this clapboard-and-shingle house with Colonial Revival details was designed by Benjamin Driesler. Driesler designed many houses in Prospect Park South including five on the south side of Albemarle Road between Coney Island Avenue and Stratford Road. As with Driesler's other Prospect Park South buildings, this house is basically symmetrical in its massing and restrained in its detailing, but it is considerably larger and more sophisticated in its use of ornament than these other houses. The street facade is dominated by full-height paneled corner pilasters and a porch with paired Ionic columns resting on shingled pedestals that are connected by balustrades which are supported on latticework bases. The original wooden steps and wing walls, which are extant, lead to paneled double doors that are recessed behind a three-sided angular bay to the left and a rectangular bay to the right. All of the first floor windows of these bays have colored-glass transoms. Paired, trapezoidal bays at the second story support a large flaring gable outlined by a cornice with block corbels. The two attic windows are surrounded by an ornate wooden enframement composed of fluted panels supporting a swan's-neck pediment ornamented with latticework decoration and crowned by an urn form.

The north facade is dominated by a tall corbeled chimney and by a pair of interconnected peaked-roof dormers with round-arched windows. Also found on this elevation are a three-sided angular oriel with a horizontal colored-glass window and a small pointed-arched window with Gothic upper sash. To the south is a ground-floor projecting bay with curved arms. This bay supports a second-story, trapezoidal bay. A small pointed-arched window similar to that on the south facade has been placed on this elevation as has a row of three small casement windows and two pedimented dormers with round-arched openings.

No. 220. The original architectural form of this house has been almost totally obliterated by the addition of a brick veneer over the first two stories. Only the survival of three shingled dormers set on the hipped roof indicates the original Colonial-inspired character of the frame structure. The side dormers are simple peaked-roof forms, while the dormer on the street elevation has an elegant swan's-neck pediment, a round-arched transom light with Gothic sash, and a projecting keystone. Buildings Department records show that the porch on the south side of the house was enclosed in 1965 by John J. Tricarico. The remainder of the building may have been altered at the same time.

The house was one of the first erected in Prospect Park South, having been designed in 1899 by Child & deGoll for Dean Alvord. In 1900 the completed structure was sold to Abraham Bancker, a dealer in chemicals. In 1905 Clinton S. Harris (d. 1920), a prominent New York City lawyer, purchased the building.

No. 228. This well-maintained corner house was designed in 1900 by John J. Petit and erected for Annie Sherwood who moved to Prospect Park South from Hancock Street in the Bedford section of Brooklyn. A finely-scaled Doric-columned porch resting on its original shingled base extends across the front facade and angles around the corner of the house, following the profile of a two-story, three-sided bay that faces onto Beverley Road. The front door of the house, opening onto the porch on Marlborough Road, is quite unusual. It is composed of fourteen square glass panes and a central square panel with a door knocker, all set into an enframement with corner bosses. Three rows of bosses are located below. Paneled Doric pilasters flank the door, and these are framed by small rectangular windows with leaded-glass double-hung sash. The enframements of the ground floor windows and of the windows on the side facades are quite simple, but the two central windows on the second story of the main facade are quite simple, but the two enframements with raised central panels. Shingled piers, each topped by a console bracket that supports the projecting roof soffit are located on either side of these windows and on the side and rear elevations. A large Palladian dormer is set on the hipped roof of the Marlborough Road facade, while a pair of round-arched dormers faces onto Beverley Road. This facade also has a trapezoidal bay resting on the porch roof and a one-story dining room extension topped by a hipped roof supported on console brackets. This extension is an enlargement of an original shallow bay that was extended in 1913 by builder Rufus H. Brown.

A projecting section at the front of the northern elevation supports a tall brick chimney. The main portion of this facade is set back and is connected to the chimney wing by a one-story open porch. A central gable on this facade is framed by the deep roof soffits and is ornamented by a narrow round-arched window flanked by small diamond-paned casements. The simple rear elevation exhibits a round-arched dormer.

MARLBOROUGH ROAD, East Side between Albemarle and Beverley Roads.

No. 159. This charming residence was the first house to be built in Prospect Park South. Designed in 1899 by John J. Petit in a Free Colonial style the house was constructed for real estate agent Paul C. Grening who had an office on the corner of Coney Island Avenue and Beverley Road. The first person whose residency definately can be established in the house is John S. Simmons (1867-1938), the president of the Powhatan Brass and Iron Works and the vice-president and treasurer of the John Simmons Co., dealers in pipes, fittings, and plumbing supplies. Among the most striking features of this clapboard-sided frame house are the steep intersecting gabled roofs and the Doric columned porch with railing that extends across the front of the house and wraps around one side. The entrance, with its extremely narrow sidelights, is placed at the south side of the porch. At the first floor a three-sided angular bay projects onto the porch, while at the second floor a centrally-placed three-sided bay rests on the porch roof. Narrow stained-glass lancet windows flank this bay. The gabled roof slightly overhangs the second floor and is supported on paired console brackets. A group of four windows within the gable at third floor level is sheltered by a small overhang also supported on console brackets. These windows have diamond-paned upper sash. On the south side of the gable are two dormers with steep hipped roofs. Within the intersecting gable of the south facade is a projecting bay with a Palladian window at the second floor level. The northern elevation has a rectangular bay with leaded casement windows topped by leaded transoms. The bay supports the large gabled front of this facade. All of the gables are outlined with contrasting carved moldings. A modern one-story wing, designed in 1960 by Gennaro Carlone, has been added at the south side of the house for use as a doctor's office.

No. 165. Dating from 1900, this house with Colonial Revival features was extensively altered when the original shingled facade was clad in aluminum. The house, which was designed by the architectural firm of Nitchie & Farwell, was built for Jacob Draper who moved to Prospect Park South from a small frame house on Carlton Avenue near the Fort Greene section of Brooklyn. Draper lived here until 1913 when Herman Roosen, an ink manufacturer, purchased the property. Very few of the original details of the house remain intact. The recessed porch with its end piers and Doric columns flanked by console brackets remains as built and the porch balustrade is still extant. A number of window groups with sidelights and transoms also still survive, although most of their leaded windows have been replaced. A centrally-placed three-sided angular oriel at the second floor of the front facade, and side bays and oriels are still present, but the aluminum siding has changed their scale. Originally an open loggia was located to the right of the front oriel, but it has been enclosed. The dormer above this oriel once exhibited a Palladian window with leaded sash, but the round-arched portion of this window has been covered over. A balustrade also ran behind the pediment of the dormer, and another balustrade extended around the perimeter of the roof. A dormer that once had a Palladian window and balustrade is located on the south side of the house and is flanked by small oriels that rested on plaster corbels. On the southern elevation a similar oriel, located on the side face of a full-height bay, still has its supporting corbel, although now clad in aluminum. The main face of this bay is articulated by stained-glass windows.

No. 171 Marlborough Road was designed in 1899 by John E. Nitchie for Jacob W. Martinis who lived here until 1903 when Jessie Catterall, a dry goods merchant, purchased the property. The house is one of many in Prospect Park South that display details derived from Colonial architecture. The most beautiful element on this house is the graceful, curved porch that extends across the front facade. Originally reached by a curving flight of steps, the porch has clusters of Ionic columns and end pilasters and is enclosed by a balustrade. At the first story, the porch shelters a clapboard facade with two, three-sided bays articulated by fluted pilasters and leaded-glass upper sash on the side windows. Set in the center of this facade is a doorway enframement composed of paired fluted pilasters and an elliptical fanlight (now filled in) flanked by garlands. A balcony once ran along the roof of the porch. The main body of the house is framed by monumental Ionic corner pilasters, but the upper portion of the front facade and both side elevations have been covered with aluminum siding that has obscured much of the original detail. Originally the center of the second story had French doors flanked by pairs of Ionic pilasters. These doors led out onto the porch roof and were framed by Palladian windows. The French doors have been shortened and converted to windows and their enframements removed, and the Palladian windows have lost their fanlights and enframements but still retain their Doric pilasters. A peaked-roof dormer is located on the front slope of the main hipped roof that was once lined by a railing with posts surmounted by urns. Both side facades are fairly simple. The south side has a bowed bay and a pedimented dormer, while the north side exhibits a shallow rectangular bay with an elliptical fanlight. An Ionic-columned porch is located to the rear.

No. 179. A handsome Colonial Revival structure of the temple-fronted type found throughout the district, this two-and-one-half-story frame residence was one of the earliest built in Prospect Park South. It was designed in 1899 by John J. Petit for Dean Alvord. Alvord sold the building to Charles Stillwell, who then built a residence at 189 Marlborough Road, and in 1901 Alvord sold the house to Walter J. Bagley, a merchant. Bagley lived here for two years before selling the property to William Alonzo Megrath (1864-1915), a patent and copyright attorney in the firm of Seymour, Megrath & Billings.

The most prominent feature of this clapboard structure is a two-story-high porch with fluted Doric columns and end pilasters enclosed by balustrades. At the first floor level, facing onto the porch, are two symmetrically-placed Palladian openings with paneled Doric pilasters and ornate fanlights with paneled keystones. The Palladian opening to the left is the main entrance to the house and the other is a parlor window. Three simple rectangular windows are found at the second story, and a pair of pedimented dormers with paneled Doric pilasters and multi-paned sash projects from the steep peaked roof and looks out onto the flat roof of the porch which was once lined by a balustrade.

The north side of the house is accented by a one-story, three-sided angular bay and by a centrally-placed oriel carried on brackets. The oriel is accented with a double-hung window flanked by paneled pilasters and topped by a round-arched transom with raised keystone and voussoirs. A Palladian window is enclosed within the roof gable on this facade, and a similar window is located on the south side of the house above a sun porch that was added in 1918 by William E. Bloodgood.

No. 187. One of the finest neo-Tudor houses in Prospect Park South, this two-and-one-half-story dwelling, designed in 1900 by Woodruff Leeming, retains almost all of its original detail. The house was commissioned by Charles Stillwell (1861-1939), an inventor and an associate of Thomas Edison. Stillwell moved to Prospect Park South from St. John's Place in Park Slope, but only lived here until 1907. In 1903 Stillwell became blind as a result of an injury that he had received in 1890 while experimenting with an incandescent lamp, and the family found it necessary to move to a farm in Connecticut. The house was sold to William A. Watson, the secretary of a firm located on Hamilton Avenue in Brooklyn.

The handsome building has a brick ground floor and a veneer of stucco and cypress-wood half timbering above. Paired-square posts flanked by brackets rest on shingled walls and support the sloping roof of a porch that extends across the front facade and along both sides of the house. The simple Tudor-arched main entrance is located at the far left of the porch. In the center of the street facade is a tall brick chimney breast embellished with a terra-cotta lion's head on the ground floor and an ornate iron tie rod in the form of a Gothic "S" set into a recessed brick panel on the stack. Both this chimney and a chimney to the rear are surmounted by Tudoresque chimney pots. Each floor of the front facade is symmetrically arranged around this chimney. On the first floor are single rectangular double-hung windows with nine-over-one sash. Set into the angles at the corners is the main entrance, balanced to the right by a window. At the half-timbered second floor are three-sided angular bays with diamond-paned upper sash and half-timbered pedimented gables supported on large wooden brackets. Each gable has a bargeboard with ogival end decoration. On the roof, the chimney is flanked by small dormers with double-hung, diamond-paned sash and diminutive half-timbered pediments.

The north side of the house is dominated by a full-height, half-timbered rectangular bay surmounted by a gable. This bay is distinguished by stepped stained-glass windows, by an attic-level stained-glass window, and by a pair of tiny square windows. A small pointed-arched stained-glass window pierces the brick facade in front of this bay and lights the entry vestibule. Another pointed-arched window is located to the rear. Small dormers flank the gable on this facade as well as on the south side where a one-story, three-sided angular brick bay supports a half-timbered gabled projection. To the rear of this facade is a brick extension surmounted by a three-sided shingled bay with stained-glass transom lights. The neo-Tudor garage was designed in 1910 by architect A. White Pierce.

No. 197. Although it has lost its Tudor-arched porch, this house, designed in 1901 by William H.C. Leverich, as his own residence, remains one of the most imposing on the street. Constructed with a brick ground floor and shingled upper stories, the building is dominated by a polygonal corner tower. On the brick portion of the tower each face is separated by an open joint. Multi-paned casement windows topped by multi-paned transoms articulate two sides of the tower, and the other two major faces have small rectangular openings set above unusual ornamental slabs of rock-faced stone. A wooden beltcourse separates the brick first floor of the tower from the shingled second level. Large and small multi-paned casement windows articulate the second floor which is further embellished by diamond-shaped shingles and a row of saw-toothed shingles. A wide

band of diamond shingles separates a second beltcourse from the octagonal tower roof with its incised modillions, pendants, and crowning finial. The house is entered through double doors with iron grilles set into a large stone enframement. A pair of casement windows identical to those at the ground floor of the tower is located to the left of the entranceway, and a pair of much larger casements, each with twenty window panes plus an eight-paned transom is located to the right. A modillioned cornice caps this level of the main facade. The most prominent feature of the second story is a three-sided angular bay with multi-paned casement windows, similar to those on the ground floor. A cornice with incised modillions and a corner pendant also crowns this level.

The house has an interesting roof arrangement with a large peaked roof extended to the south from the main hipped roof. The hipped roof is pierced by a pedimented dormer on its front and side slopes. Each dormer has a pair of double-hung windows with diamond-paned upper sash, a shingled pediment, a modillioned cornice, drip pendants, and a bargeboard with a crown post. A shingled crenellation surmounts the flat top of the hipped roof. A one-story extension with a modern door surrounded by multi-paned sidelights and transoms is located to the south of the main body of the house. This extension continues along the southern elevation which also exhibits a two-story, three-sided angular bay. A one-story, three-sided angular brick bay with segmental-arched windows dominates the northern facade. This bay is topped by a steep, three-sided roof, and diamond-shaped shingles ornament the facade just above the central slope of this roof.

No. 203. Among the simplest buildings designed in Prospect Park South by John J. Petit is this house erected in 1901 for John R. Watson. Watson retained the property for two years, selling it in 1902 to Robert E. Sherwood (1856-1946), a book dealer, publisher, and "teller of tall tales of the circus."[5] Born on a farm in St. Clairsville, Ohio, Sherwood ran away from home to join the circus in 1867. Upon marrying the daughter of a Lutheran minister in 1893, Sherwood left the circus and entered the publishing business in New York City. He continued to write circus articles for magazines and lecture about the "saw dust opera" in person and on radio. In 1907 Sherwood, who was known as "Uncle Bob", founded the annual lollipop tree festival in Flatbush by hiding lollipops in the hollow bowls of trees and having local children who were members of the Klown Kiddie Klub recover them. The motto of Uncle Bob's Klown Kiddie Klub was "Klowns may Laugh, But Never Lie or Cry."[6] Sherwood donated his extensive collection of circus memorablilia to the Henry Ford Museum in Greenfield, Michigan.

A porch with square posts and stylized brackets runs across the modest clapboard and shingle front facade of No. 203. Set beneath the pitched-roof of the porch are two centrally-placed floor-length windows and a projecting vestibule with double doors and paneled pilasters flanked by small double-hung rectangular leaded windows. New brick steps with iron railings lead to the front door. At the second story are a pair of three-sided angular bays that rest on the roof of the porch and support the hipped roof of the building. A hipped-roof dormer with three windows surmounts the front elevation. The windows on the right side of the front facade are not original, but replace a sun porch

that was once located at each floor. These porches were enclosed in 1926 by architect Charles G. Wessell. Both side elevations are quite simple and are most notable for their hipped-roof dormers. The northern facade is further distinguished by a round-arched opening lighting the interior stairway.

No. 215. Designed by John J. Petit in an unusual French Gothic Revival style in 1901 for Dean Alvord, this picturesque clapboard and shingle house is dominated by an extremely tall and steep hipped roof set in front of a steep sloping peaked roof. The front slope of the hipped roof is pierced by a large hipped-roof dormer, while smaller dormers are located on the side elevation and single shed dormers articulate each slope of the peaked roof. The original wooden steps with their clapboard wing walls lead to a small recessed Tudor-arched entry porch. This porch, located on the left side of the front facade, shelters an oak door with magnificent hardware and a pair of leaded casement windows with diamond-paned sash, all set within a single enframement. A built-in bench, which lines the north wall of the porch, is set below a Tudor-arched opening. The remainder of the first floor of the front facade is articulated by double-hung Tudor-arched windows with diamond-paned upper sash. The second floor projects over the ground floor and is supported by three large brackets each embossed with a mask, a device also found on Petit's house at 112 Marlborough Road. The front facade of the shingled second story is distinguished by a row of Tudor arches. These arches were originally part of an open loggia, but this has been sympathetically enclosed by glass framed in a Tudor arch configuration. The original shingled facade of the loggia is still visible behind the enclosure. The arches of the loggia openings are flanked by brackets that support the overhanging roof soffits. The south side of the house has a large, one-story porch (now screened in), a three-sided angular bay that rests on the roof of this porch, and a two-story, hipped-roof extension to the rear. The north side exhibits diamond-paned windows and a narrow hipped-roof gable.

No. 219. Designed in 1900 by John J. Petit for Frank K. Schenck, this simple shingled house has undergone ground-floor alterations that have changed the scale of the structure. A columnar porch originally extended across the front facade and angled around the south side. The central section of the porch has been enclosed by a shingled extension with a picture window and a portion of the porch base to the south has been removed and replaced by a porte-cochere. Fortunately the original doorway, with its paneled door, leaded sidelights, and paneled Doric pilasters, still remains in place. Leaded, double-hung, diamond-paned windows are located on either side of the doorway enframement. The upper stories of the house remain as built. A simple centrally-placed, three-sided angular bay projects from the second story and, along with paired chamfered end brackets, helps to support the deep soffits of the flared, steep sloping hipped roof. This roof is pierced by a dormer with two diamond-paned casement windows surmounted by an ornate flaring peaked roof. Ornamental impost blocks that rest on brackets support the bargeboard of this dormer as well as a round-arched strut from which radiates a series of beams in a Tudoresque pattern. There are similar dormers located on each side facade and, in addition, the north side has a smaller dormer that has had its single window enclosed. The southern elevation is embellished by a one-story, three-sided angular oriel, while the north side is distinguished by a centrally-placed, corbeled oriel with leaded, pointed-arched windows and by a brick chimney with a "S" tie rod and two tiny flanking rectangular leaded-glass windows.

No. 225. In 1907 architect Frank J. Helmle of 126 Westminster Road purchased this corner lot, but it was not until 1919-21 that the firm of Helmle & Corbett erected a house on the site. The simple stucco building is composed of boldly massed geometric forms with no decorative ornament. The main facade faces onto Beverley Road and is dominated by a centrally-placed projecting entry vestibule. The crisply-cut, round-arched open entry bay faces onto Marlborough Road, while the long vestibule facade is articulated by three rectangular openings each set within an austere round arch. An enclosed second story sun porch above the vestibule has a sloping roof projection that is surmounted by a peaked-roof dormer. The Marlborough Road elevation is dominated by a projecting stuccoed chimney breast and a tall brick chimney stack. The chimney is flanked by double-hung rectangular windows. A narrow beltcourse separates the first and second floors on this facade and continues around the entire building. A slate, hipped roof surmounts the house. The austere north side has had its four first-floor windows filled in to create a doctor's office, but it still retains its deep overhanging roof eaves and pedimented dormer. A one-story garage is connected to the rear of the house.

FOOTNOTES

1. New York Times, August 13, 1958, p. 29.

2. Chat, June 4, 1921, in Long Island Historical Society Scrapbook, Vol. 131, p. 12.

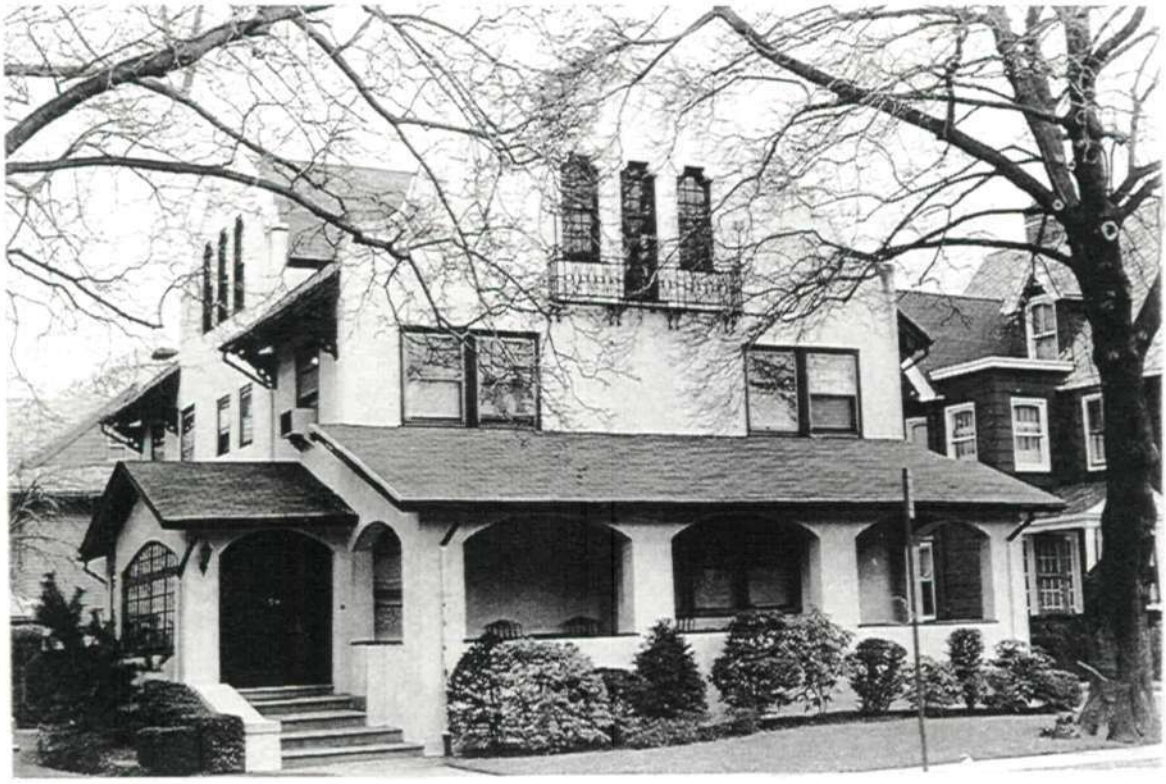
3. Herbert F. Gunnison, ed., Flatbush of To-Day, (Brooklyn, 1908), p. 162.

4. Ibid., p. 105.

5. New York Times, March 11, 1946, p. 25.

6. Ibid.

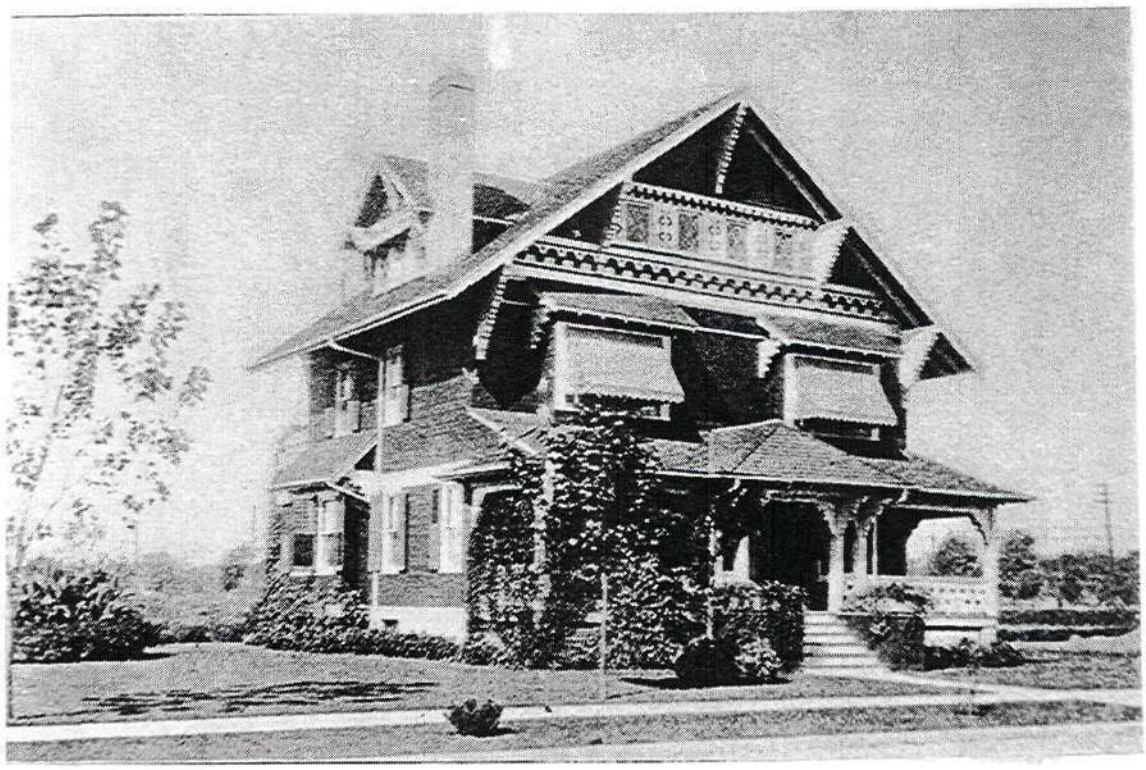
RUGBY ROAD



94 Rugby Road. John J. Petit (of Kirby, Petit & Green), 1907.

101 Rugby Road. John E. Nitchie, 1900.
Photo Credit: Andrew S. Dolkart, Landmarks Preservation Commission.

Hugo Hoffman Residence, 205 Rugby Road. John J. Petit, 1900 (From Architects' and Builders' Magazine, February, 1902).



Dr. George U. Watson Residence, 100 Rugby Road. John J. Petit, 1900 (From Architects' and Builders' Magazine, September, 1902).

RUGBY ROAD, West Side between Church Avenue and Albemarle Road.

No. 80. The developer George T. Moore began to work in Prospect Park South in 1905 and commissioned this house from his architect George E. Showers in 1907. The dwelling has been so altered that almost no original detail is visible. The entire house is now covered with aluminum siding, and the original open porch has been enclosed. The profile of the porch, which extended across the front facade and angled around the Church Avenue front is still evident. The front gable, a brick chimney, hipped-roof dormers, and a side entrance that is sheltered by a bracketed hood are the only notable original features still visible.

No. 88. Although not as extensively altered as No. 80, this house has lost much of its original character due to the addition of synthetic shingle siding on the facade, the enclosure of much of the front porch, and the removal of the side extension of the porch that once led to the doorway. Among the original details still extant are two triple window groups at the second floor of the front facade; each window has a narrow, double-hung, Tudor-arched sash. A similar, although wider group of windows is located at the attic level, and deep bracketed eaves, notched bargeboards, and peaked-roof dormers further embellish the structure. The main doorway retains its multi-paned sidelights, but is now located beneath a pedimented portico of a later date. Original windows exist on the gabled side facades, and each side is surmounted by a peaked-roof dormer. The south side is distinguished by a corbeled, three-sided oriel at the second floor and a small pointed-arched window at the attic level. To the north is a two-and-one-half-story shallow projecting oriel capped by a peaked roof. Forms filed with the Brooklyn Buildings Department record that this structure was designed in 1901 by John J. Petit for Dean Alvord, and that it was ornamented with novelty shingles. These may still exist beneath the recent veneer.

No. 94. Among the finest houses in Prospect Park South is this unique example of a Spanish Mission Revival style structure designed in 1907 by John J. Petit (of Kirby, Petit & Green) for Morris L. Holman. Popularized in California in the early years of the 20th century, the Spanish Mission Revival made use of architectural motifs derived from 17th- and 18th-century mission structures erected by the Spanish in Mexico and the American Southwest. Stuccoed facades and centrally-placed stepped and curved gables, such as that found on the most famous of the missions, the Alamo (1744-57), were favorite forms borrowed by Mission Revival architects. Undoubtedly Petit had seen illustrations of California Mission Revival structures in contemporary architectural periodicals, and he was able to create a sophisticated example of the stylelong before it became widely popularized in the Northeast. One of the most curious aspects of this house is that Petit designed it to be located beside a Swiss Chalet style home that he had designed in 1900.

As is common among houses designed in the Spanish Mission Revival style, each facade is distinguished by a tall stepped and curved gable. At the attic level each of these gables is articulated by three multi-paned double-hung windows set into crisply cut inverted shoulder-arched openings that echo the

curving forms of the gables. On the front facade the central window extends to floor level and leads onto a delicate wrought-iron balcony embellished with tall finials.

A porch extends across the front facade of the house, but there is no direct exterior access. The porch walls are closed to the street, forming a cloistered effect. The house is entered through a one-story entrance vestibule, originally an open veranda, that extends to the left. This vestibule has a segmental-arched entry portal, now enclosed with a door and sidelights and, on its south facade, a large segmental-arched multi-paned window. The porch door, with its fine iron hardware, is located within the vestibule. The pitched-roof porch is massed in a simple manner with heavy piers resting on high walls and supporting crisply-cut segmental arches. The stucco wall behind the porch is broken only twice--for the entrance door and for a row of three recessed rectangular windows. Two pairs of rectangular windows with wooden enframements set flush with the stucco veneer rest on the roof of the porch.

On the south side the stepped and curved gable projects above the major peaked roof slope. The roof has deep projecting eaves that flank the gable. These eaves rest on crossbeams that are supported by complex brackets, each pierced by two round holes. A rectangular bay with a steep, pitched roof is located to the rear of this facade. All of the first- and second-floor windows of both the south and the north elevations have simple wooden enframements set at the wall plane. The deep eaves of the peaked roof also extend over the north facade which is further embellished by a rectangular pitched-roof oriel and two very fine stained-glass windows.

No. 100 Rugby Road is an exceptional wooden structure modeled after a picturesque rustic Swiss chalet. The Swiss chalet or Swiss cottage was a building type favored by Andrew Jackson Downing in the mid-19th century. In The Architecture of Country Houses, Downing noted that:

> The genuine Swiss cottage may be considered the most picturesque of all dwellings built of wood. Bold and striking in outline, and especially in its widely projecting roof, which is peculiarly adapted to a snowy country, rude in construction, and rustic and quaint in ornaments and details, it seems especially adapted to the wild and romantic scenery where it originated.[1]

With regard to the placement of a Swiss cottage in the landscape, Downing wrote that:

> The true site for a Swiss cottage is in a bold and mountainous country, on the side, or at the bottom of a wooded hill, or in a wild and picturesque valley. In such positions the architecture will have a spirit and meaning which will inspire every beholder with interest, while the same cottage built in a level country, amid smooth green fields, would only appear affected and ridiculous.[2]

Downing was aware that in America a Swiss chalet could not always be built in a landscape as wild as that of its native Switzerland; thus, he recommended the modification of the chalet form for local usage:

> One thing, however, should never be lost sight of in the selection of any distinct and striking architectural style. This is, to remember that its peculiarity and picturesqueness must either be greatly modified to suit a tame landscape, or, if preserved, then a scene or locality should be selected which is in harmony with the style.[3]

For this house Petit followed Downing's advice, using Swiss forms in a more restrained manner. The asymmetrical massing of the chalet that Downing illustrated has been modified to a rigid symmetry that more properly reflects the flat grid of Prospect Park South. Detailing, while still stylistically correct, is subdued, and details such as leaded and diamond-paned windows, rectangular bays, and a pitched-roof porch link the house to many of the other buildings of Prospect Park South with their Colonial and Tudor detail. In fact, the basic composition of the house is not unlike that of Petit's Japanese house at 131 Buckingham Road, another of the more exotic structures in the development.

The house was built in 1900 for Dean Alvord who sold the structure to Dr. George H. Watson, a physician. Now painted white, the dwelling was originally a dark and far more romantic color with white highlights (see illustration). In order to create a rustic effect, the wooden boards that cover the facade have been laid in an unusual notched manner and not in the overlapping fashion of clapboards. The street elevation of the two-and-one-half-story structure has an intricately detailed pitched-roof porch with a projecting hipped-roof entry bay. The porch rests on its original base, enclosed by jigsaw-cut Swiss screens, but the masonry steps are of a later date. Chamfered posts with large, ornate brackets support the deep overhanging eaves of the porch roofs. The end posts are decorated with incised stylized foliate forms, and a balustrade with rustic Swiss jigsaw carving surrounds the porch. Set beneath the porch is a projecting vestibule with leaded-glass double doors flanked by narrow pilasters and curving walls with delicately worked leaded-glass windows. A simple rectangular double-hung window is located on either side of the vestibule. Located on the second floor are two rectangular bays that rest on the porch roof. Each bay is articulated by two pairs of casement windows, each pair topped by a diamond-paned transom. The bays are sheltered by projecting hoods that rest on ornate Swiss brackets. At the attic level are four diamond-paned casement windows flanked by panels ornamented with vernacular, Swiss-inspired carving. A band of round arches supported on corbels runs below these windows and a similar, but smaller band is located above. Five giant jigsaw-cut brackets project along the front facade and support the steep peaked roof. This roof has extremely deep bracketed eaves overhanging the side facades, and each slope is pierced by a peaked-roof dormer with ornate brackets.

Both side facades were designed in a very simple manner. The south side

originally had a shallow rectangular bay shaded by a bracketed hood, and a series of double-hung windows with shutters. A one-story pitched-roof sun porch now projects from this facade. The north side is articulated by simple double-hung windows and by a row of three square-paned, colored-glass openings. The small concrete garage, designed in 1927 by John Heaslip, conforms to the chalet character of the house in its use of brackets and projecting roof eaves.

No. 108. The land upon which this house was erected was part of a large plot owned by George H. Watson, who lived in the Swiss chalet at 100 Rugby Road. In 1910 Watson sold the property on which 108 Rugby Road and 1325 Albemarle Road are built to Cyrus D. Jones. In that year Edward Glacken designed this house for Harry O. Jones, who gained title to the property in 1913. The house is constructed of brick laid in Flemish bond and exhibits a ground-floor porch with Doric columns resting on brick pedestals. Walls of brick laid in a basket weave pattern enclose the porch. A pair of double doors with iron grilles and a splayed brick lintel is located in the center of the first story. All of the simple double-hung windows of the street facade have stone sills and splayed brick lintels. Pairs of narrow brackets with drip pendants support the deep soffits of the main roof. Small basket weave brick panels set on the level of the splayed lintels flank these brackets, and a row of soldier course brick runs just below the roofline. A hipped-roof dormer with projecting bracketed eaves surmounts the house. A one-story extension on the north side of the building is topped by a terrace reached through an elliptical-arched stained-glass entranceway and enclosed by a modern railing. To the south are a corbeled bowed window with four lights and a hipped-roof sun porch lit by segmental-arched openings. A shed vestibule now projects from the sun porch and is used as the entrance to a doctor's office.

RUGBY ROAD, East Side between Church Avenue and Albemarle Road.

No. 77. This modest clapboard house with monumental Ionic corner pilasters, flat-topped hipped roof, and large gambrel-roof gables was designed, with Colonial- and Gothic-inspired details, in 1902 by the prolific Brooklyn architect Benjamin Driesler (see 910 Albemarle Road). A Doric columned porch with a centrally-placed projecting pediment runs in front of the street facade and shelters the slightly recessed doorway enframement, a bowed bay, and a three-sided angular bay. The two most notable features of the street facade are an oval stained-glass window at the center of the second story that is framed by three-sided angular bays, and a Palladianesque window motif set within the gambrel at attic level. This window group is composed of a central pointed-arched window flanked by small rectangular windows with diamond-paned upper sash. There are also two interesting windows on the Church Avenue facade--a centrally-placed rectangular stained-glass window surmounted by a blind, pointed arch embellished with a garland, and a tall, narrow, pointed-arched, double-hung stained-glass window located in the gable. A one-story, three-sided bay projects from the southern elevation and a pointed-arched window pierces the gable on this side. A one-story sun porch extends

from the rear of the house. This facade is terminated by a hipped-roof dormer.

Nos. 81 and 85 are a pair of neo-Tudor houses designed in 1936 by Robert T. Schaefer for Albemarle Estate Inc. as a replacement for an earlier frame house. Although not identical in their massing, both houses are constructed with brick ground floors fronted by terraces, and both have upper stories faced with stucco and hand-hewn timbers. A hipped roof clad with slate tiles surmounts each dwelling.

At No. 81 two doors lead from the living room to the terrace. Each door is framed by sidelights with clear- and colored-glass panes and by a hand-hewn timber lintel. The facade is enlivened by an asymmetrically placed peaked-roof gable with a timber bargeboard, a portion of which continues across the facade ending at the northwest corner of the house, at the level of the doorway lintels. Two multi-paned casement windows ornamented with randomly placed colored-glass panes enframed by hewn timbers articulate the stuccoed upper level. Casement windows and an entrance capped by a slate roof hood articulate the southern facade.

Unlike No. 81, No. 85 has a symmetrically massed front facade dominated by a projecting jerkinhead gable. On the brick ground floor two doorways that lead onto the terrace flank a central window group. A timber band separates this level from the upper stories. The stucco and timber second floor is interrupted by a triangular form outlined with timbers and clad with slate tiles. Two multi-paned second-story windows with randomly placed colored-glass panes flank the peak of this triangle, and a pair of small casement windows marks the attic level. All of the windows are enframed by timbers, and a timber bargeboard outlines the entire gable edge. On the north side of the house is a ground-level doorway topped by a peaked-roof hood supported on hewn brackets. Shed dormers and a tall brick chimney pierce the roofline of this pleasant little house.

No. 91. Designed in 1902 by John E. Nitchie, this large frame dwelling was extensively altered in 1967 when architect Albert J. Marto replaced the original porch and covered the main portion of the house in brick and the bays and gables in aluminum, so that only the side dormers and the roof soffits retain their original siding. The house is symmetrically massed with a central doorway flanked by double-hung windows with leaded sidelights on the ground floor, and three-sided angular bays framing a range of four tiny double-hung leaded-glass windows on the second story. A centrally-placed peaked-roof dormer with a segmental-arched opening pierces the hipped roof of the house and is set between shallow gables. Peaked-roof dormers with pairs of rectangular windows are located on the side facades. A photograph of the building printed in Flatbush of To-Day shows that the house was a shingled structure with square shingled porch posts.[4]

Mary D. Ellison, a widow, commissioned the house and lived here until 1905 when she sold it to Col. James D. Bell (b. 1845), who moved here from the Williamsburg section of Brooklyn. Bell was born in New York and graduated from City College. After being admitted to the bar in 1880, he served as Police Commissioner and Bridge Commissioner and as the Assistant Corporation Counsel of the City of Brooklyn.

No. 101. This picturesque frame dwelling designed in 1900 by John E. Nitchie is among the most romantic houses in Prospect Park South. The asymmetrically massed structure, with its commanding round corner tower and jagged roofline, was built for Colonel Alexander S. Bacon (1854-1920). Bacon was born in Jackson, Michigan, and graduated from West Point in 1876. After serving three years as an artillery lieutenant, Bacon quit the army and in 1880 moved to Brooklyn to practice law. In 1887 he was elected to the New York State Legislature and conducted the work of the Bacon Investigating Committee which dealt with the political affairs of Brooklyn.

The quoined first floor of the front facade of the Bacon residence is distinguished by a porch that follows the curve of the corner tower. The porch--with its squat Ionic columns, dentiled cornice, and high stone walls pierced by fan-shaped openings that are protected by wrought-iron guards--has been stuccoed, as has the entire first floor. Despite this alteration, the porch still adds a romantic, shadowed effect to the building. Set beneath the porch roof and reached by a curving flight of steps is the main entrance with its double doors lit be round-arched beveled lights. Most of the windows at the first floor are wide, single-sash openings topped by large stained-glass transoms. A single, narrow, round-arched, stained-glass window is located ot the right of the doorway. A group of three windows with stained-glass transoms and Doric enframements crowned by fanciful ogival lintels rises above the porch roof at the second floor. A dormer with a hipped roof pierced by a steep peaked gable and an ogee-arched Palladian window with Gothic sash rises above these windows. The dormer projects from a flaring hipped roof that is surmounted by an ornate galvanized-iron ridgecap. Single windows with ogival enframements and a projecting bay with five casement windows all topped by stained-glass transoms follow the curve of the tower. A galvanized-iron crenellation rises above the second story of the tower in front of a flaring conical roof. The tower roof is interrupted by a steep peaked dormer with an ogee-arched window and is crowned by a decorative finial.

The side facades of the house are quite complex. The northern elevation is dominated by a rubble-stone chimney breast outlined by rough-faced bricks and punctuated by two small recessed, round-arched, stained-glass windows with brick enframements. A rough-faced brick chimney stack with yellow brick quoins and an ornate iron tie rod projects above the house. A full-height, three-sided angular bay rises just to the rear of the chimney. This bay is articulated by a large pointed-arched stained-glass window that lights the interior stairway and by diamond-paned casement windows and a pair of narrow, stained-glass lancet windows. The bay is surmounted by an open walled terrace set in front of a small peaked-roof gable. To the rear of this facade is a shallow, three-sided angular oriel.

The complex southern facade is dominated by a projecting wing with two large windows on the first floor and an overhanging second story supported by trefoil brackets. Four flat-arched windows with ogee lintels articulate the second story and are flanked by tiny flat-arched, stained-glass openings. A peaked-roof dormer with decorated brackets is pierced by an ogee-arched window. Until recently, when the house was painted white, the shingles of the upper stories were naturally weathered, adding to the building's picturesque quality.

No. 109 Rugby Road is a rather unusual house designed in 1919 by J. Sarsfield Kennedy for Francis G. Delbon using neo-Georgian detailing and certain Prairie School forms. The house is constructed of brick laid in a modified Flemish bond composed of paired stretchers and burned headers. A rough-cut stone trim is used for many of the decorative details. The L-shaped front is dominated by a wide centrally-placed three-sided angular stone bay with an enframement that is keyed to the facade. The five casement windows on each floor of the bay have stone transom and mullion bars and on the ground floor three of the diamond-paned transom lights are ornamented with small stained-glass panels. The bay supports the overhanging soffit of the hipped terra-cotta tile main roof. The main entrance to the house is set back from the street at the north side of the front facade. An entry path, paved with yellow Roman brick laid in a herringbone pattern, leads to a screen with brick piers and Doric columns that support a stone lintel. This screen leads onto a brick patio located in front of the doorway. The paneled entrance door is set within a crossetted enframement that is enclosed by Doric columns supporting a broken, segmental-arched pediment. A second-story window with a transom and keyed enframement rises from the broken arch. A stone beltcourse separates the first and second stories on this facade and extends around to the sides of the building.

The southern facade is massed in a low horizontal manner reminiscent of Prairie School buildings designed by Frank Lloyd Wright and other architects early in the 20th century. This facade is distinguished by an open terrace with steps leading to the Roman-brick driveway. Curving balustrades flank the stairs and enclose the terrace. A pair of round-arched terrace doors with sidelights and round-arched transom lights are framed by stone arches supported by half-columns and pilasters recessed behind brick voussoirs. The terrace entrances lead to an unusual Renaissance-inspired interior court. Pairs of round-arched windows with brick voussoirs flank the terrace. At the center of the second floor is a row of leaded casement windows. These are framed by groups of windows with stone transom and mullion bars, diamond-paned transoms, and keyed enframements. An eyebrow dormer pierces the roof plane on this facade, and a garage with a shed dormer and new door extends to the rear.

RUGBY ROAD, West Side between Albemarle and Beverley Roads.

No. 148. Designed in 1903 by Carroll Pratt, this large simple clapboard house combines architectural details derived from Colonial and Tudor buildings. An L-shaped porch with Doric columns raised on paneled pedestals stretches across the front elevation and extends around to the south facade. The porch is supported by a shingled base, but the original stairs and railings have been replaced. The simple main entrance was originally located in the center of the street facade but is now set into an angled bay at the northern end of the porch. This projecting entrance vestibule is lit by a small window. The ground floor of the street facade is further articulated by a group of three rectangular double-hung windows. The symmetrically-massed second story has three-sided angular bays flanking a pair of round-arched openings with intricate double-hung leaded-glass panes. These bays originally supported half-timbered gables that flanked a small dormer. In 1907 the firm of Kirby,

Petit & Green (probably John J. Petit) altered the house. The front gables and dormers were removed and the present half-timbered dormer with shield brackets was added. At the same time the Doric columns which once extended to the base of the porch were shortened and placed on pedestals. The south side of the house was only slightly altered at that time. The two-story, three-sided angular bay that supports a half-timbered gable lit by a pair of multi-paned casement windows, and the tall corbeled brick chimney stack are original. The small horizontal stained-glass window located on the bay was added in 1907, as was the peaked-roof half-timbered dormer on this facade. The fenestration of the north side was radically changed by Petit. The three-sided angular oriel with leaded-glass windows on this facade is original, but the dormers, the rectangular oriel with stained-glass windows, and all of the windows located beneath it and to its rear are of a later date. These alterations, which were carried out in a sympathetic manner, do not affect the stylistic integrity of the structure.

No. 154. This elegant Colonial Revival house was designed in 1900 by John J. Petit for Thomas Valleau, a sailmaker who moved to Prospect Park South from Macon Street in the Stuyvesant Heights area of Brooklyn. The clapboard dwelling is framed by paneled Doric end pilasters and a wide dentiled cornice. A gracefully bowed porch with latticework base, single and paired Ionic columns, and a balustrade stretches across the front facade and curves around to the south side. In 1922 Slee & Bryson converted the southern porch extension to an enclosed sun porch with Doric piers. At that time they also added the delicate bowed entrance vestibule with iron grille doors, leaded-glass windows, and Ionic pilasters supporting a garland frieze. This entryway, which was expanded by Thomas W. Lamb in 1936, is one of the finest details of the building. The window openings of the street facade are arranged in a symmetrical manner. At the first floor simple double-hung windows are located on either side of the entranceway, that to the right having diamond-paned sash. At the second story a pair of small double-hung, leaded-glass windows with crossetted enframements is flanked by larger, similarly enframed openings. A dormer with a swan's-neck pediment and Ionic Palladian window projects from the center of the front slope of the flat-topped, hipped roof of the house. The southern elevation is dominated by a full-height bowed bay and is capped by a pedimented dormer, while the north side is enlivened by a one-story, three-sided angular bay, once surmounted by a balustrade; a centrally-placed rectangular oriel with stained-glass windows set above wooden panels and a sunburst form; and a pedimented dormer. Unfortunately, the house has lost a balustrade that once ran along the porch roof, adding visual interest and scale to the austere second floor. Another balustrade was located on the flat top of the hipped roof, exterior shutters once adorned each window, and wooden steps with wing walls led to the porch (see illustration--Architectural Introduction).

No. 162. This lot, now part of the garden of 145 Argyle Road, was originally the site of a frame dwelling erected before 1903.

No. 170. This drastically altered house, which once exhibited neo-Gothic details, was designed in 1901 by John J. Petit for Charles E. Potts (1873-1956), a business executive and chairman of the corporation of the Polytechnic

Institute of Brooklyn who moved here from a rowhouse located on Jefferson Avenue in the Bedford section of Brooklyn. Potts was born in Brooklyn and educated at Polytechnic Institute. After graduation in 1892, he became an engineer with the Brooklyn Street Railway and then joined the linen importing firm of J.B. Locke & Potts, serving as the company's president until its dissolution in 1926. After this Potts served as an officer and director of a number of firms. He was president of Jacquard, Inc., treasurer of Korho Oil Corp., and vice-president of the Polytechnic Research and Development Co.

Originally the house was an impressive structure with intersecting gables, angular bays, and a full-height northern extension with diamond-shaped shingles. A Tudor-arched porch ran in front of the house and large cusped bargeboards outlined the gables. Drip lintels were located over the small diamond-paned windows that still remain on the second story and over the triple window groups at attic level. In 1907 Potts commissioned Petit to undertake a number of alterations to the house. At that time the dormer on the southeast corner of the house was added, and three dormers were placed on the northern slope of the roof. All of these dormers had cusped bargeboards. In 1916 Petit removed a porch on the southwest corner and added the present one-story extension.

When No. 170 was sheathed in aluminum siding, all of the window moldings and most other decorative details were removed. Among the few extant details are diamond-paned windows located at the ground floor, at the second story of the front facade, in a shallow peaked-roof rectangular oriel on the northern elevation, and in a two-story, three-sided angular bay that projects from the south facade. The finest original feature still in place is the Tudor-arched, wood and glass entry door flanked by leaded, colored-glass sidelights.

No. 180. A large lawn originally extended southward from the Potts residence at No. 170, but in 1965 Ruth A. Chesky commissioned a house for this site from architect Salvatore G. Cammorata. This brick and synthetic shingle split level dwelling displays no relationship to the architectural forms of the original houses of Prospect Park South. Its dominating feature is a large two-car garage at ground level. A hipped-roof section faced with synthetic shingles rises above the garage and a peaked-roof wing with a multi-paned bowed window and recessed entrance extends to the right.

No. 184. Clad entirely in wooden shingles, this large square house was designed in 1902 by Carroll Pratt. Built for Dean Alvord, the dwelling was sold in October, 1902, to Irving Faver (Faber?), a pencil manufacturer. The house is simple in its massing and detail. The street facade is distinguished by shingled end piers and a full-height, centrally-placed projecting entry pavilion topped by a hipped-roof gable. A porch with bracketed posts shades the doorway and extends in front of the northern part of the front elevation. The porch retains its original base enclosed by latticework screens and its unusual Swiss-inspired railing, but the masonry steps replaced the wooden originals. The main entrance to the house is composed of double doors that are flanked by Ionic pilasters. A row of small leaded casement windows extends to the right of the doorway. A low shingled wall set on the porch roof creates a small open terrace on the second story. A terrace door and a

leaded double-hung rectangular window embellished by a stained-glass cartouche and framed by leaded sidelights and transom lights articulates the projection on this floor. The gable is lit by three simple rectangular windows. Tripartite window groups flank the projecting pavilion at the ground floor and simple rectangular windows are located above. The side facades are quite simple: the south side exhibits a brick chimney and hipped-roof dormer, while the northern elevation is articulated by a three-sided angular bay and by large and small hipped-roof dormers.

No. 194. Designed c. 1907 by an unknown architect and first owned by Gustave F.G. Amthor, the manager of a firm located on Columbus Avenue and West 108th Street, this frame dwelling has had its original details obliterated by the addition of aluminum siding on the front facade and synthetic brick and stone on the sides. The basic massing of the house, with its projecting gabled pavilions and shallow bays remains intact, as does the roof with its deep overhanging bracketed eaves and small peaked-roof shingled dormers. A bracketed half-timbered gable visible on the north side of the house shows that the building was designed in a neo-Tudor style. A stained-glass window located in the center of this elevation adds an ornamental note to the building.

No. 200 is a simple brick house designed in 1958 by M.E. Ungarleider on the site of an ornate neo-Tudor house designed in 1902 by Carroll Pratt. The L-shaped house has an open terrace that runs in front of a large picture window and a narrow entrance that is shaded by a bracketed hood. The building is unornamented with the exception of shutters that flank the windows and pedimented, wooden gable ends.

No. 210. This impressive Colonial Revival house was designed in 1910 by Manhattan architect J.L. Theodore Tillack for Gervasio Perez. The dramatically massed, two-and-one-half-story picturesque structure is constructed with a tawny-colored brick ground floor and shingled upper stories. The most prominent feature of the house is a round tower that rises from the porch roof. The porch extends across the front facade of the house and follows the curve of the tower around to the south side. On the front, paired Ionic columns support the porch roof, while the curving section is supported by single columns. All of the columns rest on shingled pedestals joined by shingled walls. The main entrance to the house, guarded by a double glass door with iron grilles, is located in the center of the main block of the structure and is flanked by simple rectangular windows with stone sills. A large modillioned cornice rests on the simple enframements of the three second-story windows and supports a high hipped roof. On the front facade, the roof slope is pierced by a handsome pedimented dormer with a Palladian window form composed of double-hung openings with multi-paned upper sash. The fenestration of the tower is quite simple with three windows articulating each floor. The tower is surmounted by a modillioned cornice supporting a tall conical roof crowned by a finial. Both side facades of the house exhibit three-sided angular bays with interlocking brick corners. A pair of interconnected peaked-roof dormers pierces the southern roof slope. A very fine brick garage with segmental-arched doors fronted by Doric columns and crowned by a hipped roof is located to the rear of the house and was designed in 1913 by John Sawkins.

No. 220. This handsome symmetrically-massed house retains virtually all of its appearance of 1900 when Dean Alvord sold it to William J. and Mary J. Harrison. Designed in 1900 by John J. Petit in a Free Colonial style with neo-Tudor details, the tall two-and-one-half-story peaked-roof house is distinguished by a Doric-columned porch that extends across the front facade and curves around to the south side. The porch rests on a latticework base and is lined with a simple railing, but has new brick steps. A shallow projecting entry vestibule with double doors and flanking leaded sidelights is located in the center of the front facade and is framed by two-story, three-sided angular bays. At the second story these bays are located on either side of two small casement windows--one of stained glass and one of clear glass--each with a crossetted enframement. The bays support very deep paneled roof soffits. A large peaked gable projects above the roofline and is articulated by a pair of three-sided angular oriels supported by console brackets. Each oriel is lit by Tudoresque diamond-paned casement windows, and together they support a shallow pitch roof that cuts across the gable front.

Both side facades are distinguished by three-sided angular bays. The Beverley Road front is marked by first-story windows with transom lights and by a pair of square leaded windows that flank a brick chimney breast. The chimney is topped by a tall stack with an S-shaped tie rod, but has lost its original corbeled cap. The slope of the roof on this elevation is pierced by a pair of hipped-roof dormers, each with two windows ornamented by diamond-paned upper sash. The bay on the northern elevation is articulated by second-story windows with round-arched stained-glass transoms. Two dormers are also located on this facade. A projecting bay on the rear facade is crowned by a small gable that projects into the large gable of the peaked roof. A one-story, pitched-roof rear entry pavilion extends from the rear of the house. A one-story extension, designed by architect Judson E. Schnall, was added to the north side of the house in 1966.

RUGBY ROAD, East Side between Albemarle and Beverley Roads.

No. 147. This house, built in 1902 for Dean Alvord, was designed by architect Carroll Pratt, but has been extensively altered. In 1903 the dwelling became the home of Edwin and Sarah Sanderson. Edwin N. Sanderson (1862-1932) was "one of the leading developers and operators of public utilities in the United States."[5] He was born in New York City and received a degree in civil engineering from Rensselaer and a Master of Engineering degree from Cornell. After graduation he began to work for the Westinghouse Electric and Manufacturing Co., and in 1896 joined with H. Hobart Porter to found the engineering firm of Sanderson & Porter. Sanderson later became the president of the Federal Light and Traction Co. of New York.

Sanderson's house originally had a front porch recessed beneath the second story. Bowed bays, extending from the living room and dining room, flanked the central doorway with its leaded sidelights. The second floor was distinguished by an open balcony with a pair of round-arched windows and two

flat-topped rectangular oriels supported on paired brackets. Each oriel had two windows with multi-paned upper sash. Pairs of heavy carved brackets supported the unusual roof of the house. Rising above the oriels were twin hipped roofs with deep overhanging eaves supported by heavy brackets. These roof forms extended from the main hipped roof that was pierced by a centrally-placed hipped-roof dormer. The north side of the house had a chimney that pierced the roofline between a pair of interconnected hipped-roof dormers. On the second floor stained-glass windows flanked the chimney. The more complex south side exhibited a shallow oriel with a leaded transom embellished by a stained-glass cartouche. A pair of dormer windows pierced the roof slope on this facade. Much of the detailing remains, but in 1947 the house was altered when architect Anthony C. Lefante extended the living room and dining room by enclosing most of the porch and adding new picture and casement windows to the street and side facades. At a later date the second-floor balcony was enclosed and wide aluminum siding was placed over the entire structure.

No. 153. In 1903 Carroll Pratt designed a house at 153 Rugby Road for Albert Beales, a stockbroker. The house, as seen today, is considerably altered from that built for Beales. In 1938 architect Martyn N. Weinstein replaced the original porch and added a brick veneer. The side facades have since been re-sided with aluminum. The house is now dominated by a full-height porch with thin square piers. At the first floor, double-hung tripartite window groups set within paneled enframements flank a narrow doorway topped by a swan's-neck pediment. Double window groups flanked by panels that simulate shutters are located to either side of a blind oval enframement at the second floor. A flat-topped hipped roof surmounts the house and is articulated, on its front face, by shallow hipped projections and by a central hipped-roof dormer with diamond-paned casement windows. The aluminum sided north facade exhibits an angular, three-sided, second-story oriel, large console brackets, and a pair of hipped-roof dormers connected by a shed form. A full-height bay, a pair of large console brackets, a brick chimney, and dormers add interest to the south side of the structure.

No. 161. In 1902 Dean Alvord commissioned the design of this house from his architect Carroll Pratt. After its completion in 1903, the building was purchased by Barton W.S. Martindale, the vice-president of a firm located at 395 Broadway (see 189 Rugby Road). Originally a clapboard structure distinguished by a porch with slender Doric columns resting on stone pedestals, and a round tower surmounted by a bell-shaped roof with a finial, the house has been clad in aluminum siding that has altered considerably its original architectural character. The handsome porch resting on a stone base remains in its original condition, and the doorway enframement with its pilasters and leaded sidelights is also intact. Two three-sided bays, one located on the first floor to the right of the entrance and the other at the second floor above the doorway, combine with the round tower to give a sense of visual rhythm to the front facade. The window enframements of the bays were removed when the aluminum siding was added, and board-and-batten aluminum was added to the tower. The windows at the top of the tower, however, are still framed by Doric colonettes. The flaring hipped-roof of the dwelling is pierced by a small dormer on the street side and by a large peaked-roof gable to the north.

This facade is further articulated by a central oriel with leaded-glass openings and a first-floor leaded rectangular window with leaded sidelights and transom lights. The most notable feature of the south side of the house is a double-hung leaded window framed by leaded sidelights embellished with stained-glass shields and by leaded transom lights. A columnar porch extends to the rear along the southern facade. In 1909 the architectural firm of Slee & Bryson added a second-story sun porch to the south side of the house, and in 1941 William J. Minogue enclosed the side extension of the porch.

No. 169. This handsome house, with its commanding, intersecting peaked gables, was designed in 1905 by Slee & Bryson for jewelry merchant Daniel O. Scofield. In its detail the dwelling combines classical forms derived from Colonial buildings with details reminiscent of Gothic architecture. With the exception of new brick front steps, the house remains virtually as built. Among the most impressive features of the building are overlapping bands of shingle and a columned porch that stretches across the front facade and angles around to the south side of the house. Pairs of Doric columns resting on shingled walls support the steeply pitched roof of the porch. The porch shelters a simple entry enframement with double doors. Four leaded-glass casement windows (set behind early 20th-century storm windows) enlivened by stained-glass shields are located to the left of the entrance and simple rectangular double-hung openings are found to the right. A pair of second-story, three-sided angular bays rests on the porch roof. Each face of these bays is set with a double-hung window, the central windows having unusual crossetted enframements with inverted shoulder arches. Large brackets located at the ends of the second story support, together with the bays, the projecting attic gable with its saw-toothed shingle rim and bargeboard embellished by Gothic cusp forms and topped by a crown post. Similar bargeboards are located on the side gables. A handsome, shallow oriel supported by four elongated console brackets and crowned by a pitched roof projects from the gable. The three windows of the oriel exhibit Gothic upper sash. An oriel with four windows, similar to the small oriel on the front facade, articulates the southern gable. This elevation also exhibits a two-story, three-sided bay notable for a stained-glass, square-paned ground-floor transom light. The fenestration of the northern facade is rather erratic, being based on the interior arrangement of rooms rather than on exterior symmetry. A brick chimney dominates this elevation. The chimney is flanked by leaded windows enlivened by stained-glass cartouches, and a shallow oriel and attic windows with Gothic sash add further decorative interest.

No. 177. Designed in 1901 by John J. Petit for Dean Alvord, this clapboard, peaked-roof Colonial Revival house was sold to a Mary A. Smith in 1902. She lived here until 1904 when Brooklyn real estate agent George O. Walbridge moved to the house from Garfield Place in the Park Slope section of Brooklyn. The detailing of the front facade is quite sophisticated, but the loss of the original one-story, L-shaped porch in 1945 has altered the finely balanced scale of Petit's composition. Full-height Ionic corner pilasters frame each elevation of the house. The finest feature of the street facade is the beautifully detailed loggia at the attic level. The loggia is recessed behind a Doric triumphal-arch screen and enclosed by a bold, paneled balcony, supported

on heavy console brackets. Beneath the balcony is a small round-arched window with Gothic sash and a heavy enframement with small paneled keystone and impost blocks. Simple rectangular windows with full enframements and louvered shutters are located on either side of this window, and similar windows also flank the central entrance on the first floor. At this entryway a paneled door framed by leaded sidelights is recessed behind an enframement with fluted pilasters that support a full entablature. The front facade is crowned by a cornice of modillion blocks and dentils. An angular, three-sided, full-height bay with second-story stained-glass windows projects from the north side of the house. Simple windows articulate this facade and its sloping roof profile is broken by a large pedimented dormer flanked by smaller, segmental-arched dormers. The south side of the house is dominated by a tawney-colored brick chimney with a decorative iron tie rod. On the first story, leaded-glass windows flank the chimney. A shallow projecting wing with a Palladian window ornamented with Gothic sash and a paneled keystone adds further interest to this facade.

No. 185 Rugby Road is a two-story brick and clapboard house designed in 1934 by Mortimer E. Freehof for Dr. Harold B. Herman. Although built after most of the dwellings in Prospect Park South, the architect of this L-shaped house attempted to design in a manner that respected the surrounding structures. The house is entered at the juncture of the two major wings. A one-story portico topped by a balustrade shelters the paneled door. The balustrade encloses a small porch reached by a pair of French doors. The major wing of the house is a brick pavilion that projects towards the street and is topped by a slate peaked roof. The front facade is pierced by a one-story angular bay that is surmounted by a balustrade that runs in front of a tripartite window group framed by shutters. An ocular window lights the attic level. The smaller side wing has a brick ground floor with a garage and a clapboard second story. To the left of the house, flanking the entrance to the backyard, are brick pedestals topped by stylized acorns--a symbol of hospitality.

No. 187. This fine neo-Tudor house was designed in 1903 by John Slee for George B. Martindale, the secretary of a firm located at 395 Broadway (see 161 Rugby Road). Asymmetrically massed with a splayed hipped roof and projecting peaked-roof gables, this shingled house is fronted by an open terrace lined by a railing composed of triple balusters and paneled posts, and by a peaked-roof, Tudor-arched entrance porch. Narrow paired posts with pointed-arched panels support the half-timbered pediment of the porch. Set at the rear of a shallow porch extension is the simple entranceway. Two recessed three-sided angular bays with leaded casement windows and leaded transom lights project from the ground floor. One of the bays is set below the porch roof, while the other bay, flanked by brackets, helps support a gabled projection above. The attic level of the projection is faced with wood-and-stucco half timbering and is outlined by a flaring bargeboard with a decorative crown post. The gable is pierced by a range of three small windows with a half-timbered enframement ornamented by stylized decorative forms. Curiously, some of the half-timbered details have been partially obscured by paint. A smaller gable with more modest half timbering rises behind, and to the left of, the major street gable. A one-story, pitched-roof

pavilion with a false pediment and half-timbered gable extends from the south end of the front facade. This extension for a library was added in 1905 by John Slee and replaces a section of the terrace that ran along the side of the house. The southern elevation is articulated by the large Tudor-arched windows of the 1905 extension and by two three-sided angular second-story bays and a dormer. The north side is marked by an oriel with stained-glass windows and by a half-timbered gable similar to that of the front facade. A chimney breast of Flemish bond brick with burned headers is located beneath the porch and supports an unusual octagonal brick chimney stack that towers over the house.

No. 197. Designed in 1906 by Slee & Bryson for J. Louis White, this house, with its commanding intersecting peaked roof and wide centrally-placed angular bay, has been altered by the addition of aluminum siding that has obscured most of the original detail. Although part of the porch was enclosed in 1947 by Boris W. Dorfman (see 115 Westminster Road), most of its Doric columns are still extant. The pitched-roof porch shades the finely detailed doorway which is framed by leaded sidelights and transom. To the left of the doorway is a group of three leaded diamond-paned casement windows embellished by colored-glass shields. A wide angular bay at the second floor supports a projecting flared attic gable that is lit by three multi-paned windows shaded by a projecting hood. The north side of the house is articulated by one-story and two-story interconnected bays, each topped by a pitched roof. Both bays exhibit leaded-glass windows.

No. 205. This attractive house was designed by John J. Petit for Dean Alvord and built in 1900-01. In 1901 Alvord sold the dwelling to Hugo and Fritzel Hofmann, but they only lived in the building until 1902, at which time it was purchased by Edward F. and Eliza Cragin. Edward Franklin Cragin (d.1917) was born in Providence, Rhode Island, and was educated at Brown University. He was the head of the investment brokerage firm of Edward F. Cragin & Co., vice-president of the Republican Club of New York, and one of the founders and directors of the Trust Company of America and of the International Banking Corporation.

The frame house with notched clapboard siding displays features of the type of suburban villa that was designed by the architects of the picturesque movement in the mid-19th century. A columned porch with central triangular pediment adorns the main facade. The porch is surmounted by a bracketed entablature. Monumental pilasters, originally ornamented with classical foliate forms, mark the ends of the house. Pilasters with Ionic capitals flank the front door and a three-sided angular bay is located to the right of the entrance. The upper stories are symmetrically composed. At the second floor a small central window with crossetted enframement is flanked by three-sided angular bays with panels above. These panels were originally ornamented with classical decorative forms. At the attic story a central round-arched window with webbed transom projects above the roof line into a small pediment. Double and single windows with crossetted enframements pierce the attic frieze on all sides. The attic level is also enhanced by large paired console brackets that support the deep eaves of the hipped roof. A tall rectangular oriel at the north side of the house rests on brackets. The rectangular window in the oriel is crowned by a slab lintel carried on brackets. A one-story rectangular bay on the south side of the house is surmounted by a deep balcony supported on ornate brackets. This

balcony was originally shaded by a round-arched Italianate style screen with paneled pilasters. The end pilasters and arches remain, but the main pair of arches has been removed.

No. 209. This modest L-shaped house was designed in 1934 by Paul Schulke for 209 Rugby Road, Inc. As at 185 Rugby Road, the house is entered through a small one-story portico located at the juncture of the two arms of the "L". The brick first floor of the projecting wing of the simply detailed building is framed by brick quoins and is distinguished by an angular three-sided oriel. A slightly projecting garage with a small pent roof and double doors fastened by intricate iron hinges marks the remainder of the first floor of the street elevation. The stucco second story is pierced by double-hung windows with shutters, and the house is surmounted by slate hipped roofs.

No. 219. This neo-Tudor house was designed in 1900 by John J. Petit for Dean Alvord who sold the structure to commercial merchant George C. Brown in 1901. The building is constructed with a stucco ground floor and shingle second story and attic. A long porch with splayed posts forming lancet arches and a half-timbered gable end extends along the Beverley Road facade of the building and projects towards Rugby Road. The porch is reached by stone steps of later date and is enclosed by a railing with handsome jigsaw-cut balusters. A segmental-arched doorway enframement with a wooden door pierced by pointed-arched windows and embellished by fine hardware is located beneath the porch roof. On Rugby Road the projecting porch is balanced by a full-height, three-sided angular bay punctuated by simple double-hung windows with full enframements. A wide band of half-timbering originally ran between the two levels of the bay, but the decorative timber forms have been stuccoed over. The bay supports the deep overhanging bracketed eaves of the steep hipped roof that is pierced by a peaked-roof dormer with diamond-paned upper sash and a simple half-timbered pediment.

On Beverley Road a gabled projection creates an L-shaped massing with the two arms linked by the one-story porch. The entry vestibule of the house is lit by three leaded-glass casement windows located at the first floor just below the eaves of the porch roof. At the second story a three-sided angular bay rests on this roof. The main hipped roof of this section is pierced by a pair of pedimented, half-timbered dormers. The projecting wing is embellished by a rectangular ground-floor bay with a central plate-glass window framed by leaded double-hung windows--with shields ornamenting their upper sash--and leaded transom lights. The bay is crowned by a graceful flaring shingled roof. The second story is articulated by simple openings, while the attic is embellished by half-timber forms surrounding a pair of double-hung windows with diamond-paned upper sash.

The fenestration of the north side of the house is quite complex. This facade is dominated by a pair of small interconnected half-timbered gables and by a centrally-placed oriel with leaded-glass openings and a flaring shingled roof. Leaded casement windows, round-arched windows with Gothic sash, double-hung windows with diamond-paned sash, and a tall brick chimney with a tie rod further ornament this facade. The rear elevation of the house is articulated by a dormer and by a three-sided angular bay and a rectangular

bay, both with flaring roofs. A garage with fine wooden doors is connected to the rear.

FOOTNOTES

1. Andrew Jackson Downing, The Architecture of Country Houses (New York: Appleton & Co., 1850), p. 123.

2. Ibid., p. 124.

3. Ibid.

4. Herbert H. Gunnison, ed., Flatbush of To-Day (Brooklyn, 1908), p.92.

5. New York Times, November 11, 1932, p.22.

STRATFORD ROAD

156 Stratford Road. George Hitchings, 1905.

185 Stratford Road. John J. Petit, 1901.

Photo Credit: Andrew S. Dolkart, Landmarks Preservation Commission.

PPS-HD
STRATFORD ROAD

STRATFORD ROAD, West Side between Church Avenue and Albemarle Road.

No. 88. This attractive Dutch Colonial cottage at the corner of Church Avenue and Stratford Road was commissioned from John Petit in 1901. The first residents at this address, William J. Hartford, a Manhattan publisher, and his wife Catherine, bought the house from Dean Alvord in 1902.

Clapboard-sided on the ground floor and shingled above, with a simple string course separating these different materials, the two-and-one-half-story frame structure is dominated by a prominent gambrel roof, the steep front slope of which descends to meet a lower-pitched roof over the porch. The podium of this broad veranda, originally mounted with latticework panels, has been replaced by a plain masonry base. The Tuscan columns have lost their bases, and the wooden balustrade that formerly linked them has been removed. The recent addition of stone-veneered steps and a modern wrought-iron fence bordering the front yard have effected the studied rusticity of the house.

The front door is framed by side lights, unusual in that they are nearly half-covered with clapboard. A trapezoidal bay window, at the left, and two sash windows at the right, flank the entrance--the narrow shutters that frame three of these windows are a modern addition. The entire front of the second story is treated as a canted face of the gambrel roof, with two hipped dormers disposed symmetrically. The windows, with their mullioned upper sash, have paneled surrounds ornamented with lozenges--an anomalous neo-Jacobean motif in keeping with the eclectic spirit of turn-of-the-century design. A smaller hipped dormer, fitted with a single horizontal casement, emerges from the center of the attic roof.

The side facades exhibit additional picturesque features. To the north, facing Church Avenue, the porch roof extends over a small single-story bay, adorned by a bracketed trapezoidal oriel with leaded panes. Further west, a round-headed stained-glass window inset with a fanlight punctuates the second story just above the string course. Higher up, and to either side of this opening, two sash windows are arranged symmetrically, their sills level with those of the two front dormers, while a range of five contiguous windows, sheltered under a shared pent roof, light the attic gable. On the southern facade, a two-and-one-half-story gabled bay juts forward to embrace a brick chimney breast and diamond-paned casements illuminate a first-floor inglenook. Towards the rear of this wall, a tripartite window with stained-glass transoms set beneath a bracketed oriel with a flaring base lights the ground floor. The attic is punctuated by a group of four double-hung windows that emphasizes the breadth of the gambrel gable.

STRATFORD ROAD, East Side between Church Avenue and Albemarle Road.

No. 79. This two-and-one-half-story house with intersecting gables was built in 1908 in the Colonial Revival style by J. R. Corbin, a prominent Brooklyn developer. Although Dean Alvord intended every house in Prospect Park South to be different, this residence is almost a mirror image of 188 Stratford Road and was probably designed by the same architect, Benjamin Driesler, who is known to have designed many houses for Corbin. The first person to own the completed residence was Gabriel Baum, the president of a Manhattan millinery concern.

After studying architecture and working as a carpenter, J. R. Corbin began a contracting business in 1895 and built at least three other houses in Prospect Park South in addition to several in Midwood Park and the larger South Midwood area. Corbin specialized in mass production and built a factory on Jamaica Bay at East 56th Street that was capable of turning out over one thousand homes per year. All frames, beams, and interior trim were cut at the factory and then shipped to the construction site for assembly. Corbin claimed he could save fifteen per cent of material and labor costs by using this production technique. This accounts for the many similarities among Corbin's houses in Prospect Park South.

As at 188 Stratford Road, No. 79 has a wrap-around L-shaped porch with Doric columns and a hipped roof. A three-sided angular bay appears to the left of the entry with double doors, located on Stratford Road, and extends to the second story where it is duplicated on the right by a second bay. The shape of these bays is echoed above by unusual crenellated and angled balconies that appear at the base of double-windowed dormers. The north, Church Avenue facade, is more simply articulated and displays a two-story, three-sided angular bay. On this elevation, the attic windows are located in the gable end of the peaked roof. Unfortunately, the house has undergone major alterations that include a complete re-siding and the removal of a window from the ground-floor bay.

STRATFORD ROAD, West Side between Albemarle Road and Turner Place.

No. 114. Due to extensive alterations in 1954, this two-and-one-half-story residence, designed by Slee & Bryson in 1913, retains little of its original character. The facade, now re-sided with a brick veneer, was originally designed with a stucco finish that combined with a Spanish-tiled roof to give the house a Meditterranean flavor. Several classical elements typical of the Colonial Revival style were also incorporated in this design, but almost all have been replaced by modern alterations. French doors once flanked the main entrance and three multi-paned windows lit the second story, but they are now replaced by four contemporary picture windows that dominate the principal elevation. In addition, a Tuscan-columned porch that was once located on the north facade has been replaced by a fiberglass carport.

Although the front door has also been altered, the central entrance portico is original and serves as the main focus of the facade. Handsomely designed, it consists of two Doric columns, a simple molded entablature, and a triangular pediment that is the gable end of the tiled portico roof. Behind the columns two Doric pilasters flank the door. The portico is placed on a rebuilt stoop that gives access to an open terrace running across the street facade. A Spanish-tiled hipped roof with overhanging bracketed eaves surmounts the house and is pierced by a single hipped-roof dormer on each side.

No. 120. This house, built c. 1910, was owned for many years by John Allis (1866-1951), the owner of knitting mills in upstate New York. Although an architect is not recorded, the residence was probably designed by Benjamin Driesler, who built a very similar house at 192 Stratford Road. Two-and-one-half stories high, 120 Stratford Road originally had a columned porch and bay window which Slee & Bryson removed in 1929. At the same time this firm designed the garage at the rear of the house. Today the residence reflects subsequent alterations made in 1952. Multi-paned windows appear on a new brick facade at ground-floor level and a hipped-roof addition was built to the left of the main entry where the porch had been.

At the shingled second story there are two symmetrical three-sided bays. Each contains three sash windows shaded by a shed roof that runs across the facade. Two small gable ends project above the shed roof, one directly over each bay, and both are pierced by small attic windows, each topped with a projecting splayed lintel. The gable ends are set within a larger roof gable that is ornamented with a diamond shingle pattern and centrally-placed attic window. Each gable end is edged with a simple molded cornice accenting the roof profile. Similar bay and window treatment appears on both sides of the residence.

No. 126. This two-and-one-half-story Colonial Revival house at the corner of Stratford Road and Turner Place displays prominent gables on both street-fronts. Robert W. Firth designed this clapboard- and shingle-sided frame structure in 1909 for Mrs. Margaret Newman, who sold it to Andrew J. Igoe in 1910. During that year, Benjamin Driesler was commissioned to design the present second-story front porch, which was constructed along the cornice-line of an existing one-story veranda. The resultant double-tiered porch dominates the Stratford Road facade. On the ground floor, coupled rectangular Tuscan pillars stand on shingled pedestals above a masonry and latticework base; the pedestals are linked by wooden balustrades. On the upper level, a continuous shingled parapet provides the base for a row of single Tuscan pillars carrying the cornice of a low-pitched roof. Simple pilasters frame the front door, and a trapezoidal bay window is located to the right. Overhead, a pair of similar bays opens onto the second story porch. The full-width attic gable is adorned with a tripartite window, the side lights of which are shorter than the central opening.

On the north side, a trapezoidal bay rises two stories to meet deep, overhanging eaves. The southern facade, fronting onto Turner Place, is bisected horizontally by a broad string course that separates the clapboard first story from the shingled walls above. The generous cornice, which breaks forward near the western end of this facade to cap the second story of a two-story trapezoidal bay window, also serves as the base for the smaller of two interlocking attic gables.

STRATFORD ROAD, West Side between Turner Place and Hinckley Place.

No. 136. Designed by Robert T. Schaefer, this two-and-one-half-story frame residence was built in 1909 for Michael Brayer. Unfortunately, imitation stone and asphalt siding replace the original shingles and has adversely affected the appearance and character of the house, as has the consequent removal of many of the original window frames. At ground floor level a one-story porch with a small pedimented entry faces Stratford Road, its pitched roof supported by five Ionic columns that are connected by an unusual porch rail consisting of decoratively carved balusters. Although the front door is a replacement, the original enframement, composed of fluted pilasters and a dentiled cornice, is intact. To the left of the main entrance is a modern single-paned window, while a two-story, three-sided angular bay is located to the right. A hipped roof with overhanging eaves caps the house and small hipped-roof dormers project from each side at attic level. These dormers, like the second-story side facade, are sided with asphalt shingles.

No. 140. This shingle and clapboard two-and-one-half-story residence designed by an unrecorded architect was owned for many years by Sanders Shanks, a Brooklyn lawyer, and it remains remarkably intact. The most notable feature of the Colonial Revival style residence is the handsome ground floor porch that is composed of Doric posts, narrow-slatted balustrade, hipped roof, and deep, bracketed soffit on the southern end. The house retains its original stoop with curving wing walls and centrally-placed double-doored entry located to the right of a three-sided angular bay and to the left of an unusual two-sided bay. Two three-sided bays appear above, at second-story level, while the southern facade of the house is articulated by a brick chimney and a two-story, three-sided angular bay with rectangular stained-glass windows. A hipped roof with overhanging eaves surmounts the structure and small hipped-roof dormers light the attic story.

No. 152. The austere Colonial Revival house at 152 Stratford Road has been altered conspicuously since it was built in 1905 from designs by J. Sarsfield Kennedy. A new brick podium and steps with wrought-iron railings have replaced the original wooden substructure and balustrades of the front terrace. Extensive application of aluminum siding has concealed much of the subtler texture and detailing of turn-of-the-century carpentry. Fortunately, a handsome Tuscan portico survives on the main facade. Coupled columns support a pediment embellished with a scroll-work cartouche, creating an elegant frame for the entrance. The door itself is framed by paneled side lights, fluted pilasters, and blind transoms, and capped by a dentiled entablature that completes this Classical frontispiece. On either side of the portico stand double-story trapezoidal bay windows, now covered with metal siding and decorated by narrow modern shutters and ground-floor wrought-iron window grilles. Just above the bays is located an applied cornice that runs the full width of the facade, although it does not follow the actual roof line. The wall surface rises upward beyond this cornice to create "fascia" under the eaves of the peaked roof. The true cornice line is interrupted by two peaked dormers and by raised cornice returns that form a pedestal-like block at each corner. Two double-story trapezoidal bay windows project from the gabled south front, providing a note of interest to a simple facade.

No. 156. Designed in the Colonial Revival style in 1905 by George Hitchings, this imposing residence was built for Herman Goetze. Symmetrically massed, the two-and-one-half-story clapboard and frame residence presents a stately Corinthian temple front to Stratford Road, while each facade displays a variety of handsome classical forms. The temple front is composed of four fluted Corinthian columns that support a heavy entablature, modillioned and dentiled cornice, and a massive projecting attic pediment. Four Corinthian pilasters placed directly behind the columns divide the facade into three bays. They clearly define a balanced and regular facade design which is completed by wooden quoins at each corner. Approached by a stone stoop of later date, the main entrance is located in the central bay and its detailed design includes sidelights flanked by slender colonnettes, a leaded fanlight, and a wooden surround topped by a keystone. Directly above the front door is a leaded Palladian window that opens onto a decorative wrought-iron balcony. Tiny Doric pilasters, a dentiled surround, and a keystone emphasize the classical nature of the window and echo a similar treatment found elsewhere on the facade. At attic level a similar Palladian window recalls the one directly below and completes a strong central axis of design. Four rectangular windows ornamented with wooden keystones flank the main entrance, two at each story, and complete a precise arrangement of elements and details that makes a strong statement of carefully planned symmetry.

No. 160. Characterized by an unusual arrangement of peaked roofs and gables, this two-and-one-half-story frame residence was designed in the Colonial Revival style by Arlington Isham and built in 1900 for George T. Moore. Unfortunately, the original shingles have been replaced by new siding and the house has been re-roofed. The original peaked-roof porch resting on a latticework base runs across the facade at ground-floor level, its gable ends clad in asphalt siding. Simple porch posts enhanced by decorative, carved brackets support the porch roof and are connected by a slatted balustrade. To the far right a small pediment marks the porch entrance and a three-sided angular bay appears to the left of the front door. At second-story level a smaller, three-sided bay is located over the entrance and each double-hung second floor window has a decorative upper sash. A peaked roof with slightly flaring eaves crowns the house, presenting its gable end to Stratford Road. A small shed roof divides the attic from the second story, and a small gable, set within the large main gable, tops the second-story bay. A gable projection and a peaked-roof dormer, both accented by box cornices, appear on the Hinckley Place facade, which is further articulated by a two-story polygonal bay and a round-arched, stained-glass window.

STRATFORD ROAD, West Side between Hinckley Place and Beverley Road.

No. 170. Designed in a Free Classical style by Benjamin Driesler, this corner house was built in 1905 for Walter Clayton, a Brooklyn builder and president of the W. F. Clayton Company. Clayton also served for five years on the State Assembly, where he introduced a bill that created the Motion Picture Censorship Commission.

Asymmetrically massed, the handsome shingled residence, one of Driesler's finest, was designed with two stories and a large attic, intersecting gambrel-roofed gables, a corner turret, and a variety of classical detail. At

street level, a one-story veranda extends across the front and curves at the northeast corner in a wide arc that follows the profile of the turret. Ionic columns topped by a dentiled cornice support the porch roof and are connected by a wooden balustrade. Stained-glass windows appear on the north facade beneath the porch roof, while an enclosed sun porch with narrow windows and transoms has been created from a section of the porch to the left of the main entrance. A small shed roof tops three second-story windows on the broad gable facing Stratford Road, giving horizontal balance to the steep gambrel roof. The attic floor is lit by a triple window with decorative hexagonal upper sash topped by a dentiled pediment. The two-story turret with polygonal roof rises above the porch at the northeast corner of the house, and contributes to the structure's pleasing irregularity.

The north elevation boasts a three-sided angular bay at ground-floor level that is topped by a one-and-one-half-story, gambrel-roof gable projection. Sash windows with hexagonal panes appear on this gable end, echoing similar windows on the other facades, while three gambrel-roof dormers articulate the southern elevation.

No. 180. Arlington Isham designed this Colonial Revival residence in 1900 for George T. Moore, who sold it in turn to Richard Fisher, a chemist in business at 14 Platt Street. The front of the house is uniformly symmetrical except for a flight of porch steps that runs parallel to the facade. The porch steps, originally of wood and mounted behind a low shingled parapet, have been rebuilt in brick and cement, and modern wrought iron has replaced the wooden balustrade that lined the steps and continued onto the full-length veranda. The dentiled porch cornice is supported by four Corinthian columns of varied scale: full-height columns at the corners, and colonnettes raised on shingled pedestals at the center, where the cornice advances to mark the entrance. The articulation of the ground-floor facade is simple with a double-doored entranceway that stands between two sash windows. At the second story, two trapezoidal bays, which rise from the porch roof to the attic eaves, flank a small double sash window. This central opening is inset with stained glass and framed by a crossetted architrave with a narrow keystone that penetrates the broad fascia of the cornice. A peaked, four-sash dormer projects from the hipped-roof attic, and pairs of hipped dormers top the lateral roof. Two Ionic colonnettes on pedestals carry the pent-roof base of the front dormer pediment, and diamond-paned upper sash and a garland-patterned tympanum relief contribute further ornamental touches to this crowning feature.

On the northern side, a trapezoidal bay projects from the ground floor. Two double-hung stained-glass windows enrich the second story, and more stained glass appears in two small round-headed openings on the ground floor of the southern side, to the right of a two-story bow window. The character of this frame house has been altered by the application of aluminum clapboards. When attached vertically, as has been done on the rounded bay at the rear of the southern facade, this material produces the anomalous effect of board-and-batten siding, a technique that was not employed in this area at the turn of the century.

No. 188. This handsome two-and-one-half-story residence, designed in 1908 by Benjamin Driesler for the John R. Corbin Co. (see 79 Stratford Road), appears to be almost completely intact. The building is almost identical to the house at 79 Stratford Road and to houses in Fiske Terrace--evidence of Corbin's mass production techniques for frame houses. Designed in the Colonial Revival style, the shingle and clapboard house has a one-story porch that is raised on a stone foundation. Approached by a rebuilt brick stoop with wrought-iron railings, the porch wraps around the southwest corner of the residence and is composed of a narrow-slatted balustrade, Doric columns, a simple cornice, and a hipped roof. The main entrance is located to the left of a three-sided angular bay and still retains its original wooden double doors with oval glass panels. The upper stories of the house are symmetrically massed with two identical three-sided angular bays at the second story, and two large attic dormers that project from a peaked roof. Each of these unusual dormers has a peaked roof with returning cornice and two sash windows that give access to a small crenellated balcony. The north and south facades are each enhanced by a two-story angular bay toward the rear of the house, and shed roofs divide the attic from the lower stories The very steep pitch of the roof creates a high attic story at the gable ends, accentuating the verticality of the roof profile.

No. 192. Characterized by a series of intersecting gables, this two-and-one-story shingle and clapboard house was designed in 1908 for the J. R. Corbin Company by Benjamin Driesler (see 79 Stratford Road). The Colonial Revival style residence strongly resembles other, more extensively altered houses in the area, particularly that at 120 Stratford Road. No. 192 Stratford Road has retained its original L-shaped porch that wraps around the southwest corner of the house, shading the ground floor with a hipped roof. While the porch balustrade has been replaced by a new iron railing, the original stoop and its wood railing are intact, and it leads to double entry doors that are ornamented with oval panes of beveled glass. To the right of the main entrance is a three-sided angular bay, a motif that is repeated on the second floor where two three-sided bays articulate the facade. A high peaked roof with flaring eaves crowns the structure, its gable pierced by a double-hung window with diamond-paned upper sash. Two smaller gables are set within the main gable, and each is pierced by a small, diamond-paned attic window.

The Beverley Road facade repeats many of the motifs found on the front of the house. A two-story, three-sided angular bay appears to the left of the porch extension and is capped by a small gable with flaring eaves. This attic-story gable is pierced by a diamond-paned sash window and is set into a larger gable that intersects with the main roof. Ornament on this facade is completed by two particularly striking stained glass windows, one at attic level, and one just to the left of the ground floor porch.

STRATFORD ROAD, East Side between Albemarle and Beverley Roads.

No. 121. Designed by George E. Showers in 1905, this two-and-one-half-story house was built for George T. Moore. The residence has been completely re-sided with imitation stone and has been so altered that little remains of the original design. Ornamental wrought-iron porch posts and railings replace the original columns and balustrade, and the stoop has been reconstructed in brick. The first story of the street facade has been completely redesigned with a new multi-paned bowed window to the left of the main entrance and a contemporary window to the far right. The main entrance is an original element and retains its paneled door and surround. A large central window originally at second story level has been sealed, while two smaller double-hung windows remain on either side. A hipped roof with overhanging eaves crowns the house, and although it has been reshingled it retains its original profile, pierced by hipped-roof dormers.

No. 125. Designed by Carroll Pratt for Dean Alvord, this two-and-one-half-story shingled residence was built in 1903 and sold the same year to Carmen Anduze, a merchant. Pratt's design combines unusual decorative elements with simple massing to produce a charming composition. One of the most distinctive features of the house is the one-story, hipped-roof porch that shades the ground floor. A handsome jigsaw carved balustrade ornaments the porch and its unusually shaped balusters are echoed by cut-out brackets flanking the porch posts. A short stoop, reconstructed with brick steps and curving wrought-iron rails, approaches the centrally-placed main entrance. Flanked by louvered shutters, the original paneled front door is located in a rectangular bay that projects from the main facade. A double-hung window on either side of the entrance completes the symmetrical arrangement of the ground floor.

At second story level a balcony is formed by the addition of a star-patterned wooden balustrade to the flat roof of the porch. Two shuttered, full-length windows placed on the left are balanced by a slightly projecting rectangular bay to the right. A flaring peaked roof with overhanging eaves caps the attic story, its gable ends facing north and south. Two polygonal-roofed, shingled dormers light the attic, each with a diamond-paned sash window. With the exception of an inappropriately placed air conditioner and the altered stoop, this attractive and picturesque residence has remained intact.

No. 135. William Kleinschmidt, a diamond merchant, was the first residence of this shingled Colonial Revival house, designed for developer George T. Moore by architect George E. Showers in 1906. The most striking features of the house are the unusual stepped Flemish gables that define the side facades at the attic level. Three round-arched dormers pierce the steep peaked roof between the gables. At the second-floor level are three-sided angular bays located to each side of a pair of centrally-placed round-arched windows. A porch with triple and paired Tuscan columns that are connected by crisscross Roman-style wooden railings extend in front of the house. The central entrance has a vestibule with inner and outer paneled wooden doors, each exhibiting a beveled-glass pane, and is flanked by leaded-glass sidelights, each highlighted by a stained-glass medallion. A rectangular window is found to each side of the central entrance. Apart from the stepped gables, there is little decoration on the side facades. A rectangular

bay rising to the second-floor level embellishes the south facade; the flat north facade is simply articulated with rectangular double-hung windows.

No. 141. This Colonial Revival frame house was designed by architect George E. Showers for George T. Moore in 1906 and is among the most impressive of the dwellings designed by Showers in Prospect Park South. A cross-gabled peaked roof rises above the house at the attic level. The modillioned gable on the front facade is punctuated by two windows--a narrow round-arched opening located directly below the peak of the gable and a triple rectangular window grouping set into a columned alcove. A hipped shed roof at the base of the gable continues around the house as a projecting bracketed cornice and is supported by large shingled brackets. At the second-floor level an attractive loggia supported by two pairs of Tuscan colonnettes stands next to a three-sided angular bay which rises from the ground floor. It is probable that the loggia was originally entered through a door, but in 1926, architect Mortimer E. Freehof altered this section of the house installing the two small windows now visible. A pitched-roof porch resting on a latticework base extends in front of the first story. The porch is supported by Tuscan columns that rest on bases connected by simple railings. A centrally-placed shallow pediment rises above the porch roof emphasizing the entrance to the house. At the entrance Tuscan colonnettes flank a pair of double doors. The most dramatic feature of the house is a full-height polygonal tower that rises at the southwest corner. The first two floors of the tower are articulated by large and small double-hung rectangular windows, while paired round-arched windows ornament the attic level of this handsome dwelling.

No. 147. One of many houses on Stratford Road designed by George Showers for George T. Moore, this shingled building was erected in 1905 and sold the following year to Ralph Underhill, a Brooklyn lawyer. No. 147 is a simple structure with little ornamental embellishment and is typical of Showers' work in the Historic District. The first floor of the house has been extensively altered. The front porch has been enclosed with paneled brick walls articulated by a wide neo-Colonial doorway enframement and by picture windows surmounted by multi-paned transoms. The side facades on this level have been stuccoed. The remainder of the house retains its original form. A narrow, leaded-glass, round-arched window with a stained-glass foliate design in the upper sash is set within a rectangular enframement located in the center of the second story of the street facade. This window is flanked by double-hung rectangular windows with unornamented wooden enframements. The side facades are extremely simple, relieved only by rectangular window openings. A steep hipped roof pierced by hipped-roof dormers surmounts the building.

No. 151. This turreted frame house--an eclectic amalgam of quasi-Medieval and Classical elements--has lost much of its original charm through a series of unsympathetic alterations. Designed by John J. Petit in 1901, the two-and-one-half-story peaked-roof structure was initially covered with shingles and fronted by a Doric-columned veranda that curved around its southwestern corner. In 1916, under the supervision of architects Neville & Bagge, the porch was enlarged and bays on the western and southern facades were extended. At the same time, exterior shingles were removed and replaced by stucco. The porch was altered again in 1944, when Boris Salkow enclosed the southern extension, and two years later, Mitteldorf & Miehle walled in the rest of the porch in order to accommodate a doctor's office. The entrance was also remodeled, resulting in the loss of an

ornamental grille-work door, although the original fanlight and sidelights survive. A picture window dates from William A. Lacerenza's reconversion of the doctor's office to residential use in 1953. The subsequent application of aluminum siding to the upper stories was the last exterior alteration to this dwelling.

Three faces of the octagonal turret project onto a platform braced by an angled bracket to the left of the front door. Before it was re-sided, this corner bay was decorated with diamond-shaped shingles that complemented the similarly patterned glazing bars of its attic casements and the upper sash of a hipped-roof dormer. The flaring eaves of this dormer, and the polygonal pinnacle of the turret (crowned at its apex by a scroll-work finial), contrast with the broad frontal slope of the main roof. The northern face of the turret merges flush with the main gable wall on that side of the house, and a lower, secondary gable bay projects further towards the rear. The southern front has been changed radically by the enclosure of the ground-floor veranda, by the insertion of modern windows, and by the construction of a fiberglass-covered second-story porch.

No. 155. There is no record of the architect responsible for this unpretentious Colonial Revival dwelling. However, since the house is known to have been built for George Moore, who commissioned numerous designs for this neighborhood from George E. Showers, it is likely that this project originated in Showers' office. Deeds and local directories indicate that the house was erected c. 1906 and inhabited shortly thereafter by Gonzalez Quintana, a broker, who owned this property until 1919.

The house is essentially a hipped-roof block, clapboard-sided on the ground floor and shingled above (the upper walls have been re-sided with rough shake shingles). Three pairs of partially chamfered posts support the plain architrave of a broad front porch, whose masonry base spans lunettes with original fan-patterned grilles and latticework. A doorway situated slightly left-of-center, framed by sidelights, Roman Doric pilasters, and a dentiled entablature, presents one of the few ornamental components of the facade.

All fenestration is simply handled, and many double-hung windows have been replaced with modern casements, particularly on the south side and in a round, one-story bay that projects from the northwest corner of the house. A double sash window mounted in a shallow rectangular bay occupies the middle of the wall surface to the right of the entrance, and a pair of similar double windows is arranged symmetrically on the second floor under a plain cornice. Three sash windows light the peaked attic dormer, whose full pediment is enriched by a turned-finial crown post. A gabled two-story bay projects from the north facade, and a large hipped former rises flush with the wall. On the south side, a pentagonal bay with three windows emerges from the rear of the first floor, and another hipped dormer penetrates the roof.

No. 163. John J. Petit designed this gable-fronted dwelling in 1901 for Dean Alvord. The first resident at this address was Charles W. Dietrich, the executive secretary of the Central Y.M.C.A. in Brooklyn for twenty-five years. Dietrich lived at 163 Stratford Road from 1905 until his death in 1941.

The shingled frame house has been altered by the application of aluminum siding and by a brick stoop that replaces the original wooden steps leading to the front porch. This full-length veranda extends beyond the southern wall of the house and is supported by bracketed posts. Its solid parapet rail, which was originally shingled, has also been clad in aluminum. The front door, fitted with a grille-work panel, stands off-center, flanked by a trapezoidal bay to the right, and a small leaded casement to the left. At the second story, a three-sided angled oriel projects from the northern end of the facade. In its central facet the oriel boasts an ornamental stained-glass window. The most prominent decorative elements on this front appear in the attic gable: traceried bargeboards linked by a pendant crown post overhang a corbeled rectangular oriel with three sash windows and a molded cornice. The eaves of the side facades, and those of the front porch, are enriched by carved rafter ends. On the northern side, a two-and-one-half-story bay rises to a bargeboard gable, which is balanced on the south by three dormers (also trimmed with bargeboards) inset with diamond-paned sash. Another set of bargeboards enlivens the southern gable-end of the porch roof.

No. 169. One of at least seven houses on the east side of Stratford Road designed by George Showers for George T. Moore, this structure was built in 1906 and purchased by Thomas C. Glynn, an editor. Although the ground floor has been stuccoed, this Free Colonial house retains much of its original integrity. New steps lead to a porch that rests on a latticework base. Masonry piers, connected by stucco walls of later date, support segmental arches and a pitched roof. The centrally-placed entranceway is flanked by a three-sided angular bay to the left and a row of four casement windows with square-paned simulated transoms to the right. On the shingled second story, rectangular double-hung windows with splayed lintels flank a range of three narrow, leaded, round-arched windows guarded by storm windows with blind, round arches. With the exception of rectangular window openings, the side facades are unornamented. A flat-topped hipped roof pierced by a hipped-roof dormer surmounts the house.

No. 175. This clapboard residence was designed by John J. Petit in the Colonial Revival style and built in 1901 for Dean Alvord. The house was once owned by Gilbert Evans (1867-1909), managing editor of the Brooklyn Eagle and an active participant in Brooklyn civic affairs. Asymmetrically massed, the front facade displays a handsome arrangement of dormers and bays and is distinguished by a graceful, gently bowed, L-shaped porch with Doric columns and a latticework base. These columns, single and in pairs, support a full entablature and are connected by a simple railing with narrow, closely spaced balusters. An identical balustrade running across the porch roof maintains the rhythm of the gentle curve and forms a balcony at second-story level. Here the railing is interrupted by posts that appear directly above each porch column and are capped by balls. Remarkably, the original stoop is intact, composed of wooden steps, newel posts, and balustered railings. The front door is located beneath the porch roof to the left of a three-sided angular bay. At second story level a similar but more pronounced angular bay projects onto the balcony at the far left of the facade, and two sash windows appear to the right. A paneled wooden pilaster appears at each corner of the front facade, and the structure is crowned by a handsome cornice and hipped roof. A peaked-roof dormer with Palladian style window, paneled Doric pilasters, and returned cornice pierces the roof on the street side and a similar dormer is located on the southern elevation. This facade is simply articulated, exhibiting

a one-story rectangular bay at ground floor level. The north elevation is articulated by a shallow, projecting gabled wing and a decorative round-arched stained-glass window. Unfortunately, while many original elements are intact, the house is in a poor state of repair.

No. 181. The eclectic design of this curious two-and-one-half-story frame house incorporates an unusually varied combination of stylistic motifs, ranging from Medieval crenellation to Dutch Colonial gambrel roofs and a Classical portico. Most of the original materials and decoration of the house have been retained. The basic composition of this 1906 design by George Showers derives from two intersecting gambrel roofs. One gambrel gable embraces the upper one-and-one-half stories of the main facade, while the bottom story is fronted by a graceful porch. This veranda has a dentiled cornice, supported by four pairs of Tuscan columns standing on shingled pedestals. The double doorway with beveled panes is framed by fluted pilasters on paneled pedestals, which carry a lintel ornamented with paterae and triglyphs. To the left, a small stained-glass window adds a note of decorative asymmetry that is counterbalanced by the eccentric treatment of the southwest corner of the facade. This angle is rounded off by a curving bay of three sash windows inset beneath a rectangular turret. A castellated parapet lends Medieval character to this small tower wedged between the gambrel gables of the west and south facades.

A symmetrical pair of double windows articulates the second-story segment of the front gable, while a broad tripartite window framed by pilasters and a full entablature fills the center of the attic peak. This triangular element is bordered by modillioned cornices, and its base is supported by two shingled brackets flanking a horizontal corbel table. Another prominent feature of this picturesque roof line is a tall chimney stack that rises from the ground floor to penetrate both faces of the northwest roof slope. Beyond the chimney stands the massive structure of another gambrel gable. The attic peak of this gambrel closely resembles its counterparts on the west and south facades, being trimmed with modillioned eaves, a corbeled base-cornice, and a large shingled bracket at each end. Towards the rear of the south facade, a short flight of steps leads to a back porch.

No. 181 was first occupied by the noted school architect Charles B.J. Snyder, who resided here until 1909. During his term as Superintendent of Buildings for the New York City Board of Education, Snyder designed some of the finest school buildings of the period. Morris High School (1901) in the Bronx, Erasmus Hall (1903) in Brooklyn, and Haaren High School (1903) on Tenth Avenue in Manhattan, exemplify Snyder's masterly handling of large complexes in his favorite Collegiate Gothic idiom, although numerous smaller schoolhouses throughout the city, such as the Classical P.S. 3 (1905-06) located at 97-105 Bedford Street, in the Greenwich Village Historic District, attest to his proficiency in a variety of revival styles. Snyder is also credited with pioneering developments in several aspects of school design, including fire protection, ventilation, unilateral lighting, and reduced classroom size.

No. 185. The shingled house at 185 Stratford Road exhibits one of the most inventive Colonial Revival facades in all of Prospect Park South. This extraordinary composition was designed in 1901 by John J. Petit for Dean Alvord, and during the following year it became the residence of Francis Porvin Harbaugh, a Brooklyn real estate agent.

John J. Petit's imaginative juxtaposition of a symmetrical double-tiered veranda against the front of an asymmetrically-fenestrated dwelling block creates the mannerist effect of a complex, screen-like facade, whose two contrasting layers are unified under a flaring hipped roof. This visual ambivalence--similar in concept to much Post-Modernist design of the 1970s--is intensified by the application of richly-modeled Classical elements to the open porch framework, while the house itself is enclosed by spare, shingled planes with simply-framed doors and windows.

The basic structure of the double porch consists of shingled corner piers, two stories high; a pair of narrow one-story wall segments flanking the central opening; and a slightly recessed, shingled parapet that encompasses the upper deck. Coupled Corinthian columns and pilasters stand at the head of a flight of steps that are flanked by wing walls. A double-fascia entablature, whose upper band is convex, breaks forward over the paired columns to form the base of a segmental pediment. Above this central frontispiece, two pairs of Tuscan colonnettes resting on the second-story parapet help to carry the crowning cornice. The sculptural effect of these elements is complemented by C-scrolled corbels mounted at each corner below the soffit of the overhanging roof. The angular motifs of crisscross porch railings and saw-toothed trim under the parapet provide a secondary ornamental contrast to these curvilinear forms. A small, south-facing temple-front pavilion, carried on two Tuscan columns and two pilasters, creates an asymmetrical extension to the front porch.

The front door, mounted with a grillework panel and framed by a narrow eared architrave, stands off-center to the left of a trapezoidal bay window. Asymmetrical balance is achieved by the placement of another trapezoidal bay towards the northern corner of the second story. This upper bay comprises a small single-paned window flanked by a larger sash and a paneled door that gives access to the second-story porch. An additional pair of sash windows also faces onto the porch. A hipped tripartite dormer with diamond-paned upper sash emerges from the center of the main hipped roof, which shelters the upper porch.

The lateral elevations lack the Classical regularity of the porch facade. On the north front, a two-story bay rises to a steep attic gable with a shed roof at its base and a contiguous shed dormer towards the east. A tall window--now filled with glass bricks--punctuates the shingled wall-plane at the level of the second floor. The opposite facade is enriched by a pent-roof trapezoidal bay to the rear. A gabled triple-windowed dormer, with diamond-paned upper sash and a shed roof, interrupts the deep second-story eaves. A projecting band of shingles continues from the entablature of the upper porch around both sides of the house as a fascia, and along the full height of their rear corners as pilaster strips, thereby integrating these disparate lateral walls into the stately trabeated symmetry of the main facade.

No. 191. Designed by George Showers, this corner house was built in 1905 for George T. Moore. The Colonial Revival style structure features a pitched-roof, L-shaped porch that wraps around the residence, curving at the southwest corner. The porch, supported on Corinthian columns has undergone numerous alterations, including a new brick stoop, wrought-iron railings and an enclosed living room extensions located to the left of the main, Stratford Road entrance. The awkward enclosure with its pedimented roof and picture window is

the result of a 1936 alteration by Philip Freshman. A three-sided angular bay appears to the right of the centrally-placed main entry--which retains its original fluted pilasters and entablature--and two identical three-sided angular bays articulate the second-story facade. These flank a pair of pointed-arched Gothic windows that share a single dentiled and bracketed sill. A hipped-roof dormer appears directly above, piercing the hipped roof that crowns the house. Similar dormers appear to the north and south. While many details of the house are intact, the residence has been re-sided and much of its original character has been lost as a result.

WESTMINSTER ROAD

144 Westminster Road. Benjamin F. Hudson, 1910.

152 Westminster Road. Carroll Pratt, 1902.

Photo Credit: Andrew S. Dolkart, Landmarks Preservation Commission.

WESTMINSTER ROAD, West Side between Church Avenue and Albemarle Road.

No. 78. This neo-Tudor shingled residence was designed by Carroll Pratt for Dean Alvord in 1903 and sold a year later to Daniel E. Lynch, a lawyer.

As is characteristic of houses in the neo-Tudor style, this picturesque composition is dominated by projecting half-timbered gables trimmed with bargeboards and supported by ornate scrolled brackets. An open front porch with paired, bracketed posts originally spanned the Westminster Road facade, sheltering a door composed of vertical planks with broad, ornamental hinges and an iron-grilled window. In 1939 this porch was enclosed, and a new entrance and steps were provided to install a doctor's office. At the second story, a triple group of casements and a pair of double-hung sash articulate this elevation beneath a bracketed, overhanging gable punctuated by four diamond-paned casements. On the lateral facade towards Church Avenue, a large bracketed gable pierced by a pair of diamond-paned casements enframes a smaller gable. An adjacent peaked-roof dormer with bracketed bargeboards repeats the gable motif in miniature. Another double gable crowns the south side, where the rectangular second-story bay under the smaller gable projects above a brick chimney breast and recessed inglenook windows at ground-floor level. A two-story, three-sided angled bay towards the rear of this facade completes an attractively varied elevation.

Nos. 88 and 90. A substantial stone-and-frame Colonial Revival house built in 1911 formerly stood on the plot now occupied by 88 and 90 Westminster Road, two modest brick dwellings designed in 1952 by the Brooklyn firm of Seelig & Finkelstein for Kate Gilman. Except for minor alterations, these two postwar vernacular houses are mirror images of a single composition: a two-story, hipped-roof oblong block whose narrower, L-shaped front faces the street. The most prominent features of this facade are a projecting garage and an L-shaped stoop that leads to a deck with a pierced brick parapet. Both houses are laid out as two-family residences, one family to a floor. The upper apartment is entered from the garage roof deck, the lower from behind the stoop.

The original single-family dwelling at this location was designed by Irving B. Ells for James Dunloy. Mrs. Dunloy lived here from 1911-41, an unusually long period of occupancy for this neighborhood. Constructed of rubble stonework on the ground floor and shingled frame on the second and attic stories, the house faced Westminster Road with a columned veranda, that was extended by a northern ell. A two-story round tower with a conical roof commanded the southeast corner, lending a note of picturesque solidity.

WESTMINSTER ROAD, East Side between Church Avenue and Albemarle Road.

No. 79. Located at the southeast corner of Church Avenue and Westminster Road, this Colonial Revival structure was built by the John R. Corbin Co. in 1908-09 (see 79 Stratford Road). The house is very similar to 192 Stratford Road designed in 1908 by Benjamin Driesler, and Driesler, who frequently worked for Corbin, was probably responsible for this design as well. The house was originally covered with clapboard on the ground floor and shingles on the upper stories. Although its massing remains intact, aluminum siding and a new brick porch have changed its character and hidden most of the decorative detail. Originally a pitched-roof porch with four Tuscan columns extended across the front facade; however, the columns were replaced by brick piers when part of the porch was enclosed in 1934. The remainder of the porch was enclosed in 1947, at which time a new entrance was built to replace the original double doors with paneled pilasters. The house is distinguished by intersecting gables; the large front gable encloses two smaller gables that rest on three-sided angular bays located at the second-floor level. The Church Avenue facade features a two-story, three-sided angular bay which supports the side gable. A one-story extension projects from the rear of the house. The south facade exhibits a three-sided bay and a small gable set within a large gable.

No. 83. Architect George E. Showers designed this shingled Colonial Revival house in 1908 for George T. Moore, who sold it during the following year to George J. Fiest, an importer.

The porch with Doric pillars and shingled parapets that extends across the front facade was originally open. In successive alterations of 1934 and 1937, this veranda was extended to the south and enclosed with sash windows to create two sun porches, one to each side of the front doorway. A triangular pediment emerges from the porch roof above a flight of steps aligned with the central entrance. This dignified portal consists of a wooden door with its original beveled glass and sidelights fitted with opaque panes, beneath a slab lintel supported by elongated brackets. At the second floor, a double-hung mullioned sash with crossetted enframements flank a central round-headed stained-glass window. Directly above these openings are three identical peaked-roof dormers, each containing a round-headed window framed by pilasters. The side walls have simple fenestration, although crossetted surrounds relate these windows to the ornamental treatment of the main facade.

No. 85. Designed by George E. Showers for George T. Moore and erected in 1907-08, this asymmetrically-massed Free Colonial residence was purchased in 1909 by Louis Sternberger (1860-1947), a New York stockbroker who later moved to Scarsdale. The most impressive feature of this shingled house is its imposing temple front, modeled on a Greek Revival motif of the early 19th century. Square paneled pillars, two stories high, support a pediment with modillioned cornices, whose tympanum is pierced by a tripartite window adorned with scrolls. To the right of the portico, a one-story polygonal porch with slender Doric pillars linked by a simple railing and mounted on an ashlar base, encompasses a three-story octagonal corner tower. The tower, which is articulated by crossetted window enframements at each level, embraces a chimney on its south face and rises to a polygonal roof with a ball finial.

Behind the portico, the principal facade is divided by three paneled pilasters aligned with the pillars at the front of the portico. To the left of the central pilaster are double windows with multi-paned upper sash and crossetted enframements, while to the right, a broad architrave with consoles and keystone surrounds a pair of double doors. An elongated oval window with keystones at its crown and base ornaments the expanse of wall above the entrance, thereby contributing an element of fanciful asymmetry to the regular temple front facade. At the northern and southern sides of the house, the roof planes are enriched by hipped-roof dormers with crossetted window enframements.

WESTMINSTER ROAD, West Side between Albemarle and Beverley Roads.

No. 114. The broad, simple mass of this peaked-roof Colonial Revival dwelling creates an effect of quiet monumentality at the southwest corner of Albemarle and Westminster Roads. Seth H. Cutting, the president and chief architect of the Ascutney Realty Co., designed the house for that firm in 1915. A year later, the property was purchased by Beatrice A. Hamilton, who lived here until 1919.

Oriented along a north-south axis, with its long roof ridge parallel to Westminster Road, the predominantly horizontal composition of No. 114 is emphasized by the materials of which it is constructed. The ground floor, of brick laid in Flemish bond, serves as a base for the contrasting clapboard-sided upper stories. The distinction between these two sections is underlined by a wide stringcourse and a slight second-story overhang, created by the downward-flaring profile of the clapboard wall.

The entrance, which faces Westminster Road, is located off-center towards the north, in keeping with the asymmetric fenestration at the first and second stories on this facade. A peaked-roof portico carried by triple clusters of Tuscan colonnettes rests on a projecting brick plinth that encloses a flight of steps. The curved ceiling of this attractive shelter reflects the contour of the round-headed front door, while another segmental arch, crowned by a delicate keystone, penetrates the tympanum of the portico pediment. The portico is flanked to the north by a corbeled rectangular oriel, comprising a double-hung plate glass sash with mullioned sidelights, whose framework is covered with clapboard beneath a dentiled cornice and a polygonal roof. To the south of the entrance stands a two-story rectangular bay, penetrated by three double-hung windows at each level--plate-glass on the ground floor and twelve-over-one above. All windows set into the ground-floor brickwork are capped by subtly splayed flat arches, and tapered brick voussoirs form a handsome enframement for the arched entry.

Brick piers support a northern porch, which is enclosed by ranges of plate glass windows with mullioned transoms. Above the low-hipped porch roof, two symmetrical rectangular bays with double sash windows rise to meet the dentiled cornice that encompasses the entire second story under generous attic eaves. Dentil courses also trim the raking cornices of the lateral gables. The gable facing Albemarle Road is adorned by a Palladian window,the central Gothic-paned upper sash of which repeats the graceful fenestration of three peaked dormers

that punctuate the frontal roof-plane. A smaller Gothic-sashed Palladian window lights the attic gable of an adjacent freestanding two-car garage, which is linked to the house by a trellised screen. The well-proportioned brick-and-clapboard garage exhibits the same fine craftsmanship as the contemporaneous house. Flemish bond brickwork, paneled wooden doors, and dentiled cornices all help to relate the smaller structure to this stately residence.

No. 126. The symmetrical Colonial Revival facade of 126 Westminster Road is crowned by the slope of a lofty peaked roof. A full-length porch with Tuscan columns is marked by a projecting open-bed pediment above a flight of gracefully flared steps. The porch balustrade is original, although a modern wrought-iron railing has been attached to the steps. The front door, also on axis with the pediment, is flanked by leaded sidelights and two sash windows with projecting lintels. At the second story, three-sided angled bays rise from the porch roof above each first-floor window and flank a balcony that interrupts the frontal pediment. Access to the balcony is provided by a door with leaded sidelights. Two Ionic colonnettes at the corners of a weatherboarded parapet carry an entablature and a flat roof, creating a small covered porch. Above a modillioned cornice, two peaked dormers with round-headed Gothic glazing bars flank a pedimented dormer large enough to enclose a recessed attic balcony. Tuscan colonnettes frame this aperture, which can be reached through a glazed door. Dominated by modillioned gables, both side facades are further enriched by elongated Palladian windows at attic level. A five-sided one-story bay with three windows projects from the rear of the ground floor on the southern front. All original wood siding has been covered with aluminum.

Carroll Pratt designed this house in 1902 for John Nugent, who transferred it the next year to Dean Alvord. The first resident was William H. Ammerman, Jr., a manager for the furniture department of the Abraham & Straus store. In 1907 Ammerman moved to Newark, New Jersey, in order to open his own store, and sold 126 Westminster Road to Louise G. Helmle, the wife of the noted Brooklyn architect Frank J. Helmle (1869-1939); they resided here until 1920. A native of Marietta, Ohio, Helmle studied architecture at Cooper Union in New York City, and at the Brooklyn Museum School of Fine Arts, and launched his career with a year's training in the firm of McKim, Mead & White. Practicing independently and in association with a series of partners, he designed some of Brooklyn's most prominent buildings, many of which are designated New York City Landmarks. These include the Prospect Park Boathouse (1905) and Tennis House (1910), the Shelter Pavilion in McGolrick Park, Greenpoint (1910), and the Brooklyn Central Office of the Bureau of Fire Communications (1913). A versatile master of various revival styles and building types, Helmle's major projects range from two of Brooklyn's finest Roman Catholic churches, St. Barbara's in Bushwick (1907-10) and St. Gregory's in Crown Heights (1915), to numerous banks, such as the Chase Manhattan Bank on Montague Street (1929); the Bush Terminal Buildings in New York City and London; and an apartment house at 1 Fifth Avenue (1916) in the Greenwich Village Historic District. Helmle's smaller residential work is represented in Prospect Park South by the house at 225 Marlborough Road, which he designed in 1919-21.

No. 136. The firm of Slee & Lapointe designed this house in 1904. A two-and-one-half-story frame dwelling in the Colonial Revival style, No. 136 has undergone considerable alteration since its construction, beginning with the addition of a glazed rear sleeping porch in 1920. More recently, the original columned front veranda has been fully enclosed, and the whole house sheathed in aluminum siding that conceals the original juxtaposition of ground-floor clapboard and shingles above. The location of the entrance has been shifted from a nearly central position to the southeast corner of the enclosed porch. The insertion of new steps, a modern wrought-iron rail, an unpaneled door, and two triple windows complete the alteration of the ground-floor front.

The remainder of the facade retains its picturesque asymmetrical composition, organized about a projecting gabled bay. In contrast to the unrelieved plate-glass fenestration below, the second-story windows--double sash flanked by pointed-arch and diamond-paned openings under the gable, and a single sash window to the north--are fitted with ornamental mullions. A pent roof closes the bottom of the attic gable, which is punctuated by two small windows. Dormers facing east and south, the latter emerging from the side of the gable, are capped by hipped roofs, the flaring eaves of which reflect the profile of the main roof. The complex northern facade is composed of three bays stepped back towards the rear, and a rectangular oriel inset with a tripartite leaded window projects from the steep gabled bay nearest the front. The plainer south face of the house is varied by a peaked bay with a hipped dormer to each side.

No. 144. The refinement of neo-Georgian composition and superb Classical details, beautifully preserved, distinguish this elegant house. The two-and-one-half-story frame structure was commissioned from Brooklyn architect Benjamin F. Hudson in 1910 by the Rev. Frederick A. Wright (1871-1950). A native of New York City, Wright graduated from Columbia University and the General Theological Seminary. During his nine-year residence in Prospect Park South, from 1910 to 1919, Wright served successively as the rector of two of Brooklyn's Protestant Episcopal parishes: The Holy Apostle Church (1904-12) and St. Mark's Church (1912-17). His published works include The Eucharistic Doctrine of St. Augustine, The Journey of the Vision, and The Dance of the Flying Broomstick and Other Poems. At the time of his death, Wright had been appointed rector emeritus of St. John's P. E. Church in Tuckahoe, New York.

Although it does not replicate any single 18th-century model, No. 144 derives its regular massing, its fenestration, and most of its ornament from familiar Georgian domestic types, such as the classic Vassall (or Longfellow) House of 1759, in Cambridge, Massachusetts, a symmetrical hipped-roof, clapboard-sided structure with a projecting central bay and lateral columnar porches. Owing to its unusual faithfulness to the spirit of American Palladian prototypes, the house on Westminster Road lacks the eclectic variety of most Colonial Revival buildings in Prospect Park South. The comparative stylistic purity of No. 144 reflects a nationwide trend during the first two decades of the 20th century towards more accurate re-creation of period designs, a development that was encouraged by architectural schools and popular magazines, such as House Beautiful.

The entire house on Westminster Road is clad in narrow-gauge clapboard, and trimmed at each corner by wooden quoins--an adaptation to the carpenter's art of a motif traditionally executed in masonry that is true to the spirit of genuine Colonial architecture. The principal facade is bilaterally symmetrical, except

at its southern end, where a one-story, columnar porch projects into the side yard (the lack of a front veranda is unusual in this district). Entry is provided through a traditional New England "Christian door," so-called because of its cruciform paneling, an apt choice for the clergyman who originally lived here. At the head of a simple stoop, coupled Ionic columns are paired with pilasters in the same order to frame the doorway and carry a dentiled and modillioned cornice. Besides sheltering the entrance, this entablature forms the base for a rectangular second-story bay inset with a handsome Palladian window. This ornamental opening comprises a round-headed, Gothic-paned sash window flanked by Ionic pilasters and triple-paned sidelights. The pilasters stand on engaged pedestals linked by a blind balustrade that lightens the apparent mass of the bay. The two side segments of the window's tripartite lintel consist of dentiled and modillioned entablatures capped by miniature pent roofs; the molded arch between them is interrupted by a projecting keystone.

To either side of the central frontispiece, the facade is articulated on both stories by symmetrical pairs of six-over-one sash windows with molded lintels (those on the second story are crowned by small pent roofs). Because the windows are closely spaced, the louvered shutters that frame all of these windows overlap between adjacent openings and help create an overall effect of vertical compression. Contrasting horizontality appears in the dentil course and modillioned cornice that encompass the entire house under the deep eaves of the hipped roof. Similar cornices, without dentils, adorn broad hipped dormers on the front and sides of the attic. One of these dormers, punctuated by two six-over-six sash, surmounts the central bay of the main facade. The double-hung fenestration of the side walls differs from that on the front only in being irregularly placed, although a full-length, one-story Ionic veranda on the south facade reasserts the symmetry of the principal elevation. Decorative turned balustrades, identical in profile to those beneath the frontal Palladian window, line the porch and enclose an attractive upper-level sun deck.

No. 152. Working within the confines of relatively modest size and a simple oblong plan, architect Carroll Pratt achieved an effect of monumental repose in this two-and-one-half-story house, built for $7,000 in 1902. Paneled pilasters adorned with anthemia support the broad, simply molded cornice that crowns the beaded-clapboard siding of the ground floor. At the northern end of the facade, this cornice projects to form the entablature of a distylar portico with an open-bed pediment carried by massive rectangular pillars of the same configuration as the pilasters. A delicate wreath-and-palm-leaf cartouche adorns the tympanum of this porch, and a cross-braced oak door, flanked by leaded windows with stained-glass medallions, provides a suitably dignified entrance. An open terrace extends along the remainder of the facade, forming an ell at the southeast corner, where it becomes the base of a screened porch. Partially indented under the second story, the projecting corner of which rests on a paneled pillar, this porch is also shielded by a bracketed hood. A triple sash window between the two porches repeats the tripartite composition of the doorway.

The second story is enhanced by relatively lofty proportions and a covering of shingles grouped in broad horizontal bands that suggest rustication. The lowest band of shingles flares outward to meet the first-story cornice. The second-story fenestration is perfectly symmetrical: two sash windows with eared surrounds appear to either side of a central tripartite group that comprises two leaded casements flanking a cartouche panel, bordered by the same enframement. Deep

eaves, the soffit of which is now aluminum-sided, repeat the strong horizontality of the first-story cornice, while the hipped roofs of the dormered attic coordinate with the diagonals of the porch pediment. Varied openings punctuate the side facades. A stained-glass window interrupts the string course of the northern wall, beneath a double-casement dormer. On the opposite side, behind the screened porch, two sash windows flank a stained-glass panel. The transoms of a tripartite window farther to the rear are also inset with stained glass.

The first occupants of this house were William J. Pattison and his wife Ada, who resided here from 1904-06. Pattison (1870-1939) began a long association with The New York Evening Post in 1886, and acted as the newspaper's secretary, treasurer, and publisher during the years 1902-14. He subsequently moved to Pennsylvania, where he served as treasurer and general manager of The Scranton Republican, leaving that post in 1925 in order to found The Scranton Sun.

No. 156. The Brooklyn firm of Slee & Bryson designed this Colonial Revival frame structure in 1908 for John Rohrs, a real estate broker. Once the house was completed, Rohrs sold it to Louis Jaffee (1877-1953), a clothing manufacturer. Although the second floor of the house still retains its original banded shingling, the ground-floor level has been re-sided with a brick veneer. The original front porch, which once extended across the entire ground floor, has been removed and replaced by an open terrace and an entrance portico composed of fluted Doric columns supporting a triglyph-and-metope frieze that is surmounted by a paneled pediment. The open portico shields a pair of later iron-grille double doors and two original leaded-glass casement windows. A three-sided angular bay to the left of the front facade balances the portico. This bay is countered by a similarly massed bay on the right side of the second story. On the second floor are five double-hung rectangular windows with pointed-arch sash set within simple enframements. A raised, shingled frieze, which runs above these windows, is shaded by the deep soffit of the flaring hipped roof. This roof is pierced by a peaked-roof dormer lit by three narrow windows with pointed-arch sash. Flanking the windows are Doric colonnettes that support the pitched skirt of the pediment. The northern facade is quite impressive with its ground-floor polygonal bay lit by a leaded Palladian window and its double-peaked dormer. Leaded-glass windows and openings with the pointed-arched sash seen on the front facade also articulate this elevation. The south facade is distinguished by a rectangular bay topped by a large gable and by two stained-glass windows at ground-floor level.

No. 164. One of the earliest houses built on Westminster Road, No. 164 was designed by Carroll Pratt for Dean Alvord in 1902 and sold in 1903 to Josephine Halbach, a widow. The house, which remains in a remarkably fine state of repair, is an unusual example of a turn-of-the-century dwelling designed to resemble a mid-19th century villa in the picturesque bracketed Italianate mode, as exemplified by Calvert Vaux's King Villa at Newport, Rhode Island. Many details on No. 164 are similar to those used by John J. Petit for his Italian villa at 208 Marlborough Road. Both houses have pitched-roof front porches, Colonial-inspired doorway enframements, and bold corner towers rising above hipped roofs.

A square three-story tower provides a dramatic focus for the asymmetrically-massed shingled house at 164 Westminster Road. At the third-floor level of the tower, each facade is articulated by a group of four nine-over-one windows. The tower is crowned by a hipped roof with generous eaves supported by massive scrolled

brackets that rest on projecting shingled bands, and hipped-roof dormers pierce the main roof on each side of the tower. A porch supported by squat paneled pillars extends across the front of the house and shelters a central entrance composed of a paneled wooden door with leaded sidelights. The doorway is flanked by simple double-hung windows framed with modern louvered shutters, that set the pattern for fenestration on the second story and the side facades. The ground floor of the southern elevation is further embellished by two pairs of stained-glass casement windows and a one-story, three-sided angular bay.

No. 170. This modest Colonial Revival house was designed in 1912 by Axel S. Hedman for Charles J. Joachim. Hedman was one of Brooklyn's most prolific architects during the first two decades of this century. His firm is credited with many fine rows of neo-Renaissance dwellings in Prospect-Lefferts Gardens, Crown Heights, and in the Park Slope and Stuyvesant Heights Historic Districts. The simple, shingled structure at 170 Westminster Road represents a noteworthy departure from the ornately carved masonry and sophisticated Classical composition that were the hallmarks of Hedman's distinctive manner.

The broad veranda facing Westminster Road has rectangular pillars with indented corners and bracketed capitals. Two trapezoidal bays project into this porch: the larger, to the left, has three windows, while the smaller has double doors, forming an entry vestibule. The bay window motif is repeated directly overhead on the second story, where it is counterbalanced by a single sash window. Another two-story bay window rises the full height of the south facade near its western corner. Except for two stained-glass casements on the southern wall, all windows are double-hung with upper sash divided by vertical mullions. Above a plain, narrow fascia and soffit, the hipped roof splays outward over generous eaves. Hipped dormers punctuate the front and side faces of the roof, alongside a pair of tall, narrow chimneys.

No. 176 Westminster Road is a stylistic amalgam of neo-Jacobean and Colonial Revival elements, designed in 1903 by Carroll Pratt for Dean Alvord. The composition of the two-and-one-half-story shingled structure resembles Colonial prototypes in its general symmetry, although most of the applied decorative motifs can be traced to 17th-century English sources. The symmetrical veranda with central steps has coupled square posts set above a shingled parapet and linked by curved brackets. The low-pitched porch roof rests on a simple molded entablature with eaves extended to the north and south by small pent roofs. Leaded windows and bracket-headed jambs flank the cross-braced front door, which stands near the northern end of the porch. This entry is counterbalanced by a trapezoidal bay to the south. A similar one-story bay projects from the rear of the southern facade, and another lights the second story of the street front. Coupled, chamfered brackets at each corner of the deep eaves contribute to a picturesque roof treatment that culminates in double dormers with bargeboarded gables and ornamental brackets, crown posts, and pendants.

Similar decorative features also distinguish the side facades. On the northern front, a trapezoidal oriel with leaded panes intersects the second-floor level. To the left of this bay at the first story are two double-hung windows with stained-glass upper sash. A diamond-paned casement dormer, with bargeboards and a central pendant, lights the attic. A polygonal-roof oriel juts forward from the southern facade while this side of the roof is crowned by a dormer identical to that on the front of the house. The adjacent hipped-roof one-car garage, a freestanding frame structure designed by Benjamin Driesler in 1912, is still equipped with the cross-paneled wooden doors of that period.

No. 182. Slee & Bryson designed this two-and-one-half-story Colonial Revival house in 1907 for William E. Spear of 255 Argyle Road. The main facade of the shingled frame structure is symmetrical, except for an extension to the southern end of the porch. Tuscan columns mounted on a shingled parapet support the roof of this broad veranda, the southern bay of which has been enclosed with screened panels. The porch steps are located on axis with a central front door framed by neo-Jacobean lozenge-patterned panels. To either side of the entrance stands a trapezoidal bay window, which provides the base for identical fenestration on the second floor. Paired casements, mounted together on a single bracketed sill compose the central element between these upper bays, and a hipped, triple dormer, whose sill is also bracketed, emerges from the center of a hipped roof with flaring eaves. Similar dormers surmount the sides of the roof, as well.

In 1922, Harold G. Dangler designed a flat-roofed, one-story extension for use as a breakfast room, situated at the rear corner of the northern facade. The eastern wall of this structure comprises a narrow doorway above a flight of brick steps, with a neo-Georgian pedimented hood carried on fluted columns. The southern facade of the house projects into a two-story rectangular bay, the first story of which is embellished by a trapezoidal bay window.

No. 190. An eccentric gabled facade and uncommonly deep eaves distinguish this two-and-one-half-story residence in the Swiss Chalet mode. The effect of quaint exoticism associated with this picturesque style persists here despite several major alterations. Designed in 1904 by Slee & Lapointe, the frame structure was first occupied by John P. McWalters. A later owner dismantled the original wooden veranda in 1921, replacing it with a fully-enclosed brick porch fitted with double-hung windows. As a result of this work, the entrance was transposed from the principal Westminster Road front to a small vestibule attached to the north wall. The portion of the main facade that is still visible--albeit clad in a layer of the composition shingles that now conceal nearly every wall surface--is composed of a central trapezoidal bay window on the second story under a prominent attic gable. A narrow balcony running the full width of the gable-end is supported by brackets, by large corbels at both ends of its parapet, and by the second-story bay window. Two sash windows open from the attic onto this ornamental alpine gallery. The broad slopes of the peaked roof are interrupted on the northern and southern facades by minor gables with enormous overhanging eaves braced by triangular brackets. The soffits and brackets are now hidden beneath aluminum siding. Stained glass embellishes sash windows on both floors of the northern facade, and a pent-roof rectangular oriel protrudes behind the entry vestibule.

No. 196. This house was built for the John R. Corbin Co. in 1909 (see 79 Stratford Road). Although the Colonial Revival house has undergone considerable alteration, it still retains its original two-and-one-half-story massing. Originally a porch with Tuscan columns connected by a spindle rail ran in front of the house and extended along the southern elevation. Unfortunately, the porch has been removed and an enclosed sun porch with a brick base and battered piers has been substituted. The entranceway, with its double doors flanked by narrow pilasters and sidelights, may be the original enframement that was moved forward when the porch was altered. The main body of the house has been clad in asphalt siding, thereby covering the original shingles and obscuring most of the decorative detail. The street facade exhibits a pair of three-sided angular bays

on the second story. The bays flank a rectangular stained-glass window and support the skirt of the jerkinhead attic gable. The side facades are both distinguished by jerkinhead gables and a two-story rectangular bay projects along the south front.

No. 198. Although the architect for this peaked-roof house with classical features is unknown, it is probable that construction began in 1904, the year that Dean Alvord sold this corner lot to Joseph and Harriet Johnson. Two years later the house was purchased by James Fisher, a realtor, who re-sold it in 1908 to Emmason C. Rose, a physician. No. 198 has undergone extensive alteration. The original porch, with Doric columns connected by a railing, was replaced--probably during the 1920s--by brick piers and double-hung windows with round-headed upper sash set within rectangular enframements. The entire ground floor of the house has been veneered with brick, and the upper walls re-sided with asphalt shingles, which, fortunately, have not obscured the details of three crossetted window surrounds and an elaborate gable at the attic level. Courses of modillions and dentils adorn the base and raking cornices of this steep pediment, and a Palladian window with diamond- and Gothic-paned sash punctuates the tympanum.

The dominant features of the Beverley Road facade are the southern ell of the enclosed front porch and a two-and-one-half-story bay that ascends from a three-sided angular base to an overhanging rectangular oriel terminated by a gable that is a smaller version of the street-front pediment. This southern facade exhibits a variety of windows, the most notable being a tripartite leaded-glass opening on the ground floor, a round-headed sash in a peaked dormer, and a lunette within the gable. The roof of the north facade is pierced by three attic windows: a hipped double dormer flanked on both sides by a peaked dormer with round-headed sash. Two rectangular stained-glass windows and a tripartite leaded window complete this ornamental composition.

WESTMINSTER ROAD, East Side between Albemarle and Beverley Roads.

No. 115. The imposing two-and-one-half-story neo-Classical house at the corner of Albemarle and Westminster Roads was built for Edna Gabbe in 1918. This design by Boris Dorfman derives its Mediterranean flavor from the combination of stucco wall surfaces and Spanish tile roofing. The basic composition of an imposing hipped-roof structure, flanked by lower wings and decorated with restrained Classical ornament, can be traced to eighteenth-century Georgian precedent. However, in this adaptation of Colonial prototypes, absolute symmetry has been varied subtly for picturesque effect through different massing of the wings (one story to the north and two stories to the south) and by the placement of a freestanding garage to one side.

The central focus of the principal facade on Westminster Road is a one-story, semicircular portico consisting of four Tuscan columns mounted on a brick-and-stone podium. The porch ceiling is enriched with incised curvilinear panels. Four graceful, curved steps lead to a Federal doorway adorned with leaded fanlight and sidelights, and urn-finial carriage lamps with Gothic panes. Second-story French doors, framed by an eared architrave with scrolled consoles and a broken

segmental pediment embracing a foliated ball cartouche, open onto a balcony formed by the roof of the portico below. The fenestration to either side of this central frontispiece is (except in the two wings) symmetrical, comprising two rectangular bays of triple sash windows with dentiled cornices, projecting from the ground floor, and double windows above. Identical arcaded sun porches, glazed with mullioned casements and fanlights, form the lateral wings.

French doors set into a pent-roof bay give access to an open terrace above the northern porch, while a fully-enclosed second story room lit by double windows occupies the corresponding location over the south porch. Attenuated Regency-inspired wrought-iron railings with an interlocking oval motif surround the second-story terrace, the semicircular balcony over the front porch, and an attic-level terrace atop the southern wing, which is accessible through paired sash with sidelights. Above deep eaves supported by a modillioned cornice, three dormers complete the symmetry of the main facade, their own hipped gables repeating the jerkinhead configuration of the entire roof. The contemporaneous one-and-a-half story garage, with its own dormered jerkinhead roof, is a diminutive counterpart to the house. Handsome ornamental grilles shield a side entrance on the south facade of the house and the front of a wooden arbor that links residence and garage into an ensemble of remarkable dignity. The house now serves as the official home of the President of Brooklyn College.

No. 125. Carroll Pratt designed this neo-Jacobean shingled house in 1903 for Dean Alvord, who sold it the following year to George H. Montrose, a Manhattan businessman. In 1906 Montrose also purchased the then-vacant corner lot next door at No. 115, and sold it, still undeveloped, four years later.

Although No. 125 Westminster Road lacks the elaborate strapwork and grotesque figures of more ambitious Jacobean-inspired dwellings of the period, such as the house by John Petit at 1519 Albemarle Road, Pratt's design displays sufficient ornament to proclaim its intended affinity with 17th-century English sources. Besides downward-tapering "terminal" porch pillars capped with Ionic volutes (a motif also present at 1519 Albemarle Road), there are massive incised corbels at the corners of deep eaves, and prominent brick chimney stacks, one fluted and one paneled. The simple rectangular plan of the house is varied by an L-shaped front porch extended around the southwest corner, two one-story angled oriels on each of the lateral facades--one of which, on the north side, bears leaded panes--and a two-story bay window that penetrates the porch roof. Shallow lunettes with iron grilles relieve the rustic stonework of the porch basement, whose upper piers frame ornamental iron railings wrought in serpentine patterns. The pilaster-framed front door is flanked on the left by a leaded diamond-paned window. Above the clapboard-sided ground floor, wood shingles cover the second story and the triple dormers that light the hipped-roof attic (the front dormer's overhanging eaves are mounted on scrolled corbels). A freestanding cement ashlar-block garage, also with hipped-roof and still equipped with old wooden doors, was erected immediately to the south in 1925.

No. 131. Steep gables, corbeled attic overhangs, splayed bargeboards, and diamond-paned windows proclaim the neo-Tudor character of the two-and-one-half-story frame house at 131 Westminster Road, in spite of the aluminum siding that now conceals nearly every original wall surface. A low-pitched gable at the

southern end of the front porch signals the off-axis location of the entrance. The sidelighted door is topped by a split pediment, a motif associated more commonly with the Colonial Revival style. To the left of the doorway, a trapezoidal bay window protrudes from the center of the facade. At the second and third stories, diamond-paned sash windows are disposed symmetrically beneath a single dominant gable, in contrast to the side facades, where the seemingly random placement of windows of varying sizes reflects the diversity of interior spaces. The main feature of the north front is a chimney embraced by a windowless peaked dormer. On the ground floor this chimney is flanked by stained-glass windows with hexagonal panes, the same glazing pattern that fills a triple window farther back on the same facade. The southern side of the house is articulated by a twin-peaked gable with double overhang and a dormer with splayed bargeboards.

John J. Petit of the firm of Kirby, Petit & Green designed this residence in 1905 for the prominent journalist John Langdon Heaton (1860-1935). A native of Carlton, New York, Heaton joined the editorial staff of The Brooklyn Times in 1881 and, except for a sojourn in Rhode Island, where he established The Providence News, remained in New York. In addition to editorial posts on The Recorder and The World, he was a life member of the advisory board of The Pulitzer School of Journalism. Heaton lived at 131 Westminster Road from 1905 until his death.

No. 135. This unusually fine neo-Tudor house was designed in 1908 by Frank C. Collins for his brother and fellow-architect, Peter J. Collins (1856-1934). The latter served a term as Brooklyn's Commissioner of Buildings and maintained an extensive practice in the borough; he is best-remembered for numerous turn-of-the-century houses in the Park Slope Historic District, and for some fifty buildings in Prospect-Lefferts Gardens, designed between 1914 and 1921. Peter Collins' row houses in Chester Court and Rutland Road, dating from 1914-15, are steep-gabled, half-timbered variants on the neo-Tudor vernacular--smaller in scale, but strikingly similar in style to his own freestanding residence in Prospect Park South.

Surmounted by a tall half-timbered gable, the Westminster Road facade is symmetrical to either side of the central entrance and the trussed porch gable that frames it. The double doors still bear original beveled panes on volute-profiled sills. Extruded beams with diamond-beveled ends support the porch roof, which is penetrated by two trapezoidal bay windows. These bays rise to meet the corbeled attic overhang, additional support for which appears to be provided by massive curved brackets bearing diamond-beveled horizontal members. In contrast to the plain, stuccoed walls of the first and second stories, this gable is studded with orthogonal timbers and cross-trussed spandrel panels. The eaves are trimmed with downward-curving bargeboards that join at a finial crown post with ball pendant.

Half-timbered double dormers, multi-storied gabled bays, and arrowhead-notched brackets enliven the stuccoed side walls. On the south side, a brick chimney bisects the one-and-one-half-story gabled bay that is cantilevered to either side of it above the ground floor. The chimney stack seems to disappear at the second-floor level, only to re-emerge above the peak of the crisscross-timbered gable. At the first story, the chimney is flanked by small stained-glass windows (leaded-glass windows appear further back on the same wall and on

the north front), and the delicate copper gnomon of a sundial casts its shadow across radiating lines incised into the stucco wall. Original paneled doors distinguish the adjacent freestanding hipped-roof garage, which was designed by Peter J. Collins eight years after the construction of his house.

No. 145. The trim Colonial Revival residence at 145 Westminster Road was designed in 1905 by Slee & Lapointe. The verticality of this peaked-roof, two-and-one-half-story shingled structure is effectively offset by the dominant horizontal lines of an elegant columned veranda, paired Palladian windows, and a pronounced attic cornice that continues unbroken beneath steep side gables. The principal facade has been composed harmoniously to achieve a semblance of Classical balance without rigid symmetry. A Federal-inspired doorway with sidelights and a festoon-mullioned fanlight stands near the northern end of the facade, counterbalanced by a trapezoidal bay window at the southern corner, which is visible behind slim Tuscan porch columns and a simple balustrade. The porch has a dog-leg plan created by a southern ell projecting towards the east. The pairing of Palladian windows on the second story front is exceptional, since this type of opening has been employed more commonly either as a central focus or as the repeating motif in a longer, monumental series. Because the glazing bars of the two round-headed windows have been gracefully arranged--each lunette contains a fanlight with festoon-patterned mullions, framed by fully articulated pilasters and crowned with keystones--it is particularly unfortunate that their flanking panes have been replaced with inappropriate jalousies. Also regrettably lost are the prominent block modillions that formerly adorned the cornices of the porch and the main facade. A row of three peaked dormers has fared better, retaining original pointed-arch and diamond panes. The gabled side walls are treated simply: a two-story bay projects from the rear of the northern face, its overhanging pediment set within the corner of the large gable, and a Federal-style oval window, inset with stained glass, provides delicate embellishment to the opposite facade.

No. 157. This house, along with that at 167 Westminster Road, was built in 1906 for the Hunton Cutting Company according to designs by the prolific Benjamin Driesler, and sold later that year to Nannette and William B. Miller. Even though the building has been re-sided with composition shingles, its general massing and a few surviving details retain the traits of the original Colonial Revival design. Tuscan pillars on a rustic stone basement with latticework screens, support the dentiled entablature of the porch, whose original wooden balustrade has been replaced by modern wrought iron. The double front door, framed by fluted pilasters and fitted with beveled panes, stands slightly left of center, balanced by a trapezoidal bay window to the right. Above the porch roof, two trapezoidal bays rise the entire height of the second story to meet the plain soffit of a hipped roof. A blind lunette over the central panel of a hexagon- and chevron-paned dormer window creates the decorative effect of a Palladian window. Paired single dormers appear on the side roofs.

No. 163. John J. Petit designed this engaging peaked-roof neo-Gothic villa in 1903 for Frank D. Berry, who sold it in 1904 to Frances H. Goodridge, the wife of Leonard O. Goodridge. Originally shingled, the house has lost most of its former texture beneath a layer of aluminum siding.

Four massive columns with extant shingled shafts and simple cushion capitals support the pitched-roof of the porch which is interrupted at the center by a low-pitched pediment. Although the wooden porch balustrades are original, the front steps are now flanked by Art Deco palm-frond-patterned metal railings. Entry is provided through double doors framed by half-height diamond-paned windows. Two trapezoidal bay windows that emerge from the porch roof are capped by overhanging gables with soffits splayed outward at the base. Their lacy cusped-tracery bargeboards and pendant crown posts--reminiscent of the "rural Gothic cottages" popularized during the 1840s by architect and writer Andrew Jackson Downing--contribute the most attractive ornamental features of the facade. Above these two gables, a squat four-casement dormer emerges to light the peaked-roof attic. The north facade is adorned on the ground floor by a trapezoidal bay and a concave-roofed oriel with diamond panes, while a one-story rear wing extends the south facade beyond another trapezoidal bay. Diagonal finial posts further enliven the profiles of the two major side gables.

No. 167. This two-and-one-half-story Colonial Revival residence is one of a pair commissioned from Benjamin Driesler by the Hunton Cutting Company in 1906 (the other house stands at 157 Westminster Road). The developed property was sold in 1907 to Emma R. Mendelson, whose husband Julius (1879-1946) operated a service for out-of-town manufacturers of women's garments; they lived at this address from 1907-18.

Most of the house still bears its original siding--clapboard on the ground floor and shingles above--although the front porch has been enclosed entirely with broader-gauge clapboard. The northern half of the porch was walled up in 1925, concurrent with the addition of casement windows and a new front door. At some later date the remainder of the porch was partitioned, and a Federal-inspired doorway with fanlight and sidelights inserted at the head of a flight of brick front steps. Above the porch roof, a trapezoidal bay and double sash window appear beneath a slightly concave attic overhang with shingled corner corbels. The frontal attic gable is graced by a columned four-window gallery set within convex shingled reveals. Fluted and checkered corbels support a molded cornice and a pent roof that enhance the unity of this elegant window group. Rectangular casement oriels at the first stories of the north and south facades, constructed in 1926, have been altered more recently by the insertion of large-paned picture windows. At the second story, a blind, shingled oriel further varies the profile of the northern facade, while gables on both side walls reflect the crowning feature of the main facade.

No. 169. The symmetrical street facade of 169 Westminster Road, a hipped-roof Colonial Revival frame house designed in 1900 by J. Sarsfield Kennedy, has been altered considerably by the application of aluminum siding and by enclosure of most of the porch. The new metal-framed porch windows, an alteration of 1973, have been recessed behind original Corinthian columns and wooden balustrades, but the original Classical details of architraves, cornices, and a central projecting pediment are now clad in aluminum. Double doors with beveled panes over scrolled-profiled sills are still visible within a deep reveal in the new structure. At the second story, a pair of trapezoidal bay windows rises to the broad attic eaves, flanking a small stained-glass window. Two Ionic columns on pedestals support the flared peaked roof of a central dormer with four windows with diamond-paned upper sash. Overshadowed by a pent roof at the base of the dormer pediment, these windows look out over a miniature bowed balcony. A large

anthemion in bas-relief graces the dormer tympanum, providing a decorative restatement of the foliate ornament in the capitals of the porch columns. On the southern side wall, a bowed bay window rises two stories, to the rear of a pair of stained-glass windows located on the first floor. As on the northern facade, two hipped dormers emerge above the flaring eaves.

From 1901-24 this was the residence of Brooklyn lawyer Alexander McKinny and his wife Marcella. Appointed Assistant Corporation Counsel for Brooklyn in 1899, Alexander McKinny was one of that borough's leading Catholic laymen.

No. 171. Architect John C. Walsh, who designed 171 Westminster Road for Floyd E. Moore, exploited a varied assortment of Colonial-inspired ornament to enrich the basic oblong block of his plan. Except for clapboard walls and diamond-paned casements inserted between the porch columns in 1974, the hipped-roof, two-and-one-half-story frame house has changed little since its construction in 1901. The original double outer doors, framed by fluted pilasters and a dentiled lintel, have been transposed to the northern bay of the new front porch wall, where they stand at the head of cement steps. The undecorated porch architrave, which continues as a stringcourse between the first and second floors, is borne by slender Ionic columns. A deep, bracketed cornice extends around the projecting southern bay of the porch, where it forms the base of a full pediment. The curvilinear modeling of the columns recurs in graceful neo-Federal segmental bays that protrude from the west and south facades. Each of the two-second-story bow windows, disposed symmetrically on the Westminster Road front, have a pair of diamond-paned sash. An unbroken molded fascia swells to follow the sweep of these bays, and links them to the overhanging eaves. Robust scrolled brackets at the corners and center of the main facade adorn the plain soffit of the flared hipped roof, the crowning feature of which is a peaked Palladian dormer window. The side walls and tympanum of the dormer are shingled, and engaged Tuscan columns frame its diamond-paned sash. Triple-windowed dormers with diamond-paned sash also light the northern and southern sides of the attic. The symmetrical placement of these dormers contrasts with irregularly grouped fenestration below which includes a two-story curved bay on the south facade that is balanced to the north by a trapezoidal oriel with stained-glass sidelights. An additional stained-glass window to the right of this oriel completes the ornamentation of this side wall.

No. 173. The fanciful spirit of 19th-century Queen Anne architecture pervades the picturesque massing and ornamental detail of this charming clapboard-and-shingle structure. Designed in 1898 by Benjamin Driesler for Daniel Laver, the house was sold the next year to Genevieve R. Robbins, the wife of Arthur K. Robbins, a Manhattan businessman. A full-length front porch with Tuscan colonnettes contributes one of the few symmetrical elements in the irregularly-composed street facade. Despite replacement of the original porch podium and wooden balustrades by a cemented masonry base and modern wrought-iron railings, the delicate superstructure has survived intact. Paired colonnettes support a central pediment that projects over the front steps from a hipped porch roof. The front door, enframed by a pair of Tuscan pilasters, stands to the northern side of the axis established by the central pavilion of the porch. This asymmetrical composition is balanced by a square sash window further to the north and a trapezoidal bay at the base of a three-story corner tower to the south. Above the clapboard-sided ground floor, the shingled second story adds another layer of complexity to the facade. A shingled parapet, slightly bowed where it adjoins the ridge of the

porch roof, extends northward from the tower-bay to form a half-enclosed trapezoidal balcony. This sheltered nook is roofed by the deep overhang of an attic gable, supported at its northwest corner by a Tuscan colonnette. To the left of a sash window that opens onto the balcony, a large crysanthemum-patterned disc set into the shingled wall offers a whimsical touch of Queen Anne japanaiserie. Above a bracketed double-fascia cornice, the flared shingled wall of the projecting attic gable curves inward at its center to create convex reveals for a mullioned sash window with an elongated scroll-contoured sill. On three faces of the octagonal tower, cylindrical shingled piers emerge from a skirt roof to frame small sash windows, and another bracketed cornice, now stripped of its crowning balustrade, caps this novel assemblage.

Each of the side facades is dominated by a one-and-one-half-story peaked gable, each with a bracketed base overhanging a ground floor trapezoidal bay. On the northern front, the central window of this bay is filled with stained glass (as is the small lunette to the right of it), while the southern bay is glazed with hexagonal and diamond-shaped panes.

No. 177. The broad-gabled frame dwelling at 177 Westminster Road was designed by J. A. Davidson in 1898. George T. Moore, the first owner of this Colonial Revival house, sold it two years later to Herbert Holly, an associate of a Manhattan insurance firm. The broad L-shaped front porch, which continues around the southwest corner, has Tuscan columns linked by wooden railings. The latticed base of the porch is original, except for modern cement steps. An off-center double doorway, inset with beveled glass, is flanked by a large trapezoidal bay to the right and a single sash window to the left. Clapboarded ground-floor walls contrast with the decorative overlapping shingle siding of the upper story, which splays outward slightly above a simple stringcourse. A pair of round-headed stained-glass windows articulates the walls to either side of a rectangular three-sash bay at the center of the second story front. Four rows of oblong shingles at the top of the second story define a subtle frieze running below a narrow cornice. The full-width shingled attic gable flares outward at its base to form a pent roof over the entire facade, and a double attic window (sheltered by a pedimented hood borne on S-curved shingled brackets) reflects the silhouette of the whole house in miniature.

The main feature of the north facade is a central gabled bay adorned with a tripartite double-hung window at the second-floor level and a round-headed window above, both fitted with stained glass. Of particular interest is the design of the upper window: a polychromatic landscape framed by a keystone arch on colonnettes, all depicted in glass. Two small stained-glass casements appear on the first story of the south front, which is also enriched by a two-story trapezoidal bay window and a peaked triple-sash dormer.

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GLOSSARY

anthemion-A Greek ornamental form derived from the honeysuckle or palmette.

architrave-1. The lowest molding of a classical entablature; 2. a molding that enframes an opening such as a window.

baluster-One of a series of short vertical members used to support a rail.

balustrade-A railing running along the edge of a porch, balcony, roof, or other member, composed of balusters and a top rail.

bandcourse-See beltcourse.

bargeboard-An ornamental board suspended from the edges of a gable, frequently carved in elaborate patterns.

basket weave-A checkerboard pattern, usually of brick, giving the illusion of interweaving.

battered-A vertically inclined form, wider at the bottom.

bay-1. A regularly repeating division of a facade, marked by fenestration, buttresses, pilasters, etc. 2. see also bay window.

bay window-A projecting form containing windows, that rises from the ground or from some other support, such as a porch roof; see also oriel.

beltcourse-A horizontal band, often in the form of a molding, extending across the facade of a building; also called a stringcourse or bandcourse.

bevel-The slant of a surface that is not at right angles with another.

blind opening-An arch, arcade, or other opening that is fully enclosed by wall construction.

board and batten-A form of vertical siding, usually in wood, with wide members connected by narrow overlapping elements.

boss-1. A projecting ornament, usually carved, found at the intersection of Gothic beams or other ceiling elements; 2. any small round or square ornamental projection.

bracket-A projecting angled or curved form used as a support, found in conjunction with balconies, lintels, pediments, cornices, etc.

bull's-eye-See oculus.

cant-A slanted surface that meets another surface at an oblique or acute angle.

cartouche-An ornamental panel in the shape of a shield surrounded by scrollwork.

caryatid-A supporting column given the form of a female figure.

casement-A window sash that opens on hinges attached to the vertical sides of the frame into which it is set.

castellation-Ornament in the form of crenellation.

chamfer-A slanted surface at the external corner of a vertical member.

chimney breast-A projecting masonry structure that encloses a fireplace and flue.

chimney pot- A round pipe attached to the top of a chimney in order to improve the draft; often ornamented in Tudor architecture.

chimney stack-A tall chimney that protrudes above the pitch of a roof,or a cluster of chimneys.

clapboard-Wood siding composed of horizontal, overlapping boards, the lower edges of which are usually thicker than the upper.

colonnette-A diminutive column which is either unusually short or slender.

column-A vertical cylindrical support. In Classical design it is composed a base (except in the Greek Doric order), a long, gradually tapered shaft, and a capital.

columnar porch-A semi-enclosed shelter, the roof of which is supported by columns.

console-A scroll-shaped projecting bracket that supports a horizontal member.

corbel-A projecting block, or a series of stepped projections, usually of masonry, that supports an overhanging horizontal member.

Corinthian-One of the five Classical orders, distinguished by a bell-shaped capital adorned with volutes and elaborate foliage.

cornice-A projecting molding that tops the element to which it is attached; used especially for a roof or the crowning member of an entablature, located above the frieze.

crenellation-A parapet with regularly spaced indentations; a battlement.

crossbeam-A beam that crosses the main axis of a building, usually at a right angle.

crossette-A horizontal, rectilinear extension from the lintel or head of a Classical door or window; also called an ear.

cross gable-A gable the base of which is parallel to the roof ridge.

crown post-A vertical member at the pinnacle of a gable.

cruciform-In the shape of a cross.

cusp-In Gothic architecture, the projecting point in tracery formed by two intersecting arcs.

dentil-A small, square tooth-like block which appears with identical blocks in a row beneath a cornice.

distylar-In Classical architecture: having two columns.

dog-leg plan-A plan laid out with an abrupt angle.

Doric-One of the five Classical orders, recognizable by its simple capital, a frieze with triglyphs and metopes, and a cornice with mutule blocks. The Greek Doric column has a fluted shaft and no base; the Roman Doric (a simplified version of which is called Tuscan) may be fluted or smooth and rests on a molded base.

dormer-A vertical structure, usually housing a window, that projects from a sloping roof and is covered by a separate roof structure.

drip molding-A projecting molding around the head of a door or window frame, often extended horizontally at right angles to the sides of the frame, intended to channel rain away from the opening.

ear-See crossette.

eave-The overhanging edge of a roof.

elevation-An exterior face of a building; also, a drawing thereof.

English bond-A pattern of brickwork consisting of alternate rows of stretchers and headers.

entablature-A major horizontal molding carried by a column or pilaster; it consists of an architrave, a frieze, and a cornice.

eyebrow-A curved dormer with no sides, covered by a smooth protrusion from the sloping roof.

facade-The principal front of a building, or one of its other faces.

fanlight-A semicircular window above a door, usually inset with radiating glazing bars.

fascia-A shallow, flat molding, applied horizontally and often combined with a cornice.

fenestration-The organization and design of windows.

festoon-A carved ornament in the form of a band, loop, or wreath suspended from two points; also called a garland.

finial-The crowning ornament of a pointed element, such as a spire.

Flemish bond-A pattern of brickwork, each course of which consists of alternating headers and stretchers.

Flemish gable-A gable with stepped walls concealing a pitched roof.

fleur-de-lis-A stylized lily-patterned ornament derived from the royal arms of France.

French door, window-A tall casement window that reaches to the floor, usually arranged in two leaves as a double door.

gable-The portion of the end of a building formed by the slope of a roof.

gambrel-A roof with a double pitch on each side.

garland-See festoon.

Gibbs surround-A doorway or window enframement composed of a keystone (usually a triple keystone) and projecting blocks; a Classical form popularized by the English architect James Gibbs (1682-1754).

glazing bar-See mullion.

gnomon-The pointer on a sundial.

Gothic sash-A window sash pattern composed of crossed mullions that form pointed arches.

grid-The layout of streets meeting at right angles.

guilloche-An ornamental form created by overlapping twisted bands, thus leaving central circular openings.

half timber-1. A means of construction used during the 16th and 17th centuries, particularly in England, composed of exposed heavy wooden members with plaster or masonry infill; 2. a non-structural ornamental veneer on late 19th- and 20th-century neo-Tudor buildings.

header-The short end of a brick.

herringbone-A diagonal zigzag pattern on wall surfaces or in paving created by bricks or other blocks.

hip roof-A roof that slopes on all four sides, the side slopes meeting at a central ridge.

hood-A projection that shelters an element such as a door or window.

imbrication, imbricated-Overlapping rows of rounded shingles or tiles, also called fish-scale; shingles applied in such a manner.

inglenook-A recess beside a fireplace used for sitting.

Ionic-One of the five Classical orders, characterized by capitals with spiral elements called volutes.

jalousie-A window composed of adjustible glass louvers.

japanaiserie-Ornament based on Japanese decorative motifs.

jerkinhead-A roof characterized by a gable the point of which is cut off by a secondary slope forming a hip. Also known as a hipped gable.

jigsaw carving-Wooden ornament cut out with a machine saw.

key, keyed-A block, usually used in a series, which projects beyond the edge of the enframement of an opening and is joined with the surrounding masonry. A block handled in such a manner is keyed to the masonry.

keystone-The central wedge-shaped member of a masonry arch; also used as a decorative element in wooden structures.

lancet-A narrow pointed-arch window used in Gothic architecture.

latticework-Thin strips of wood arranged in a net-like grid pattern, often set diagonally.

leaded window-A window composed of small panes, usually diamond-shaped or rectangular, held in place by narrow strips of cast lead.

lintel-A horizontal structural element above an opening, often given ornamental enrichment.

loggia-A gallery or porch open on one or more sides.

louver-One of a series of overlapping slats set at intervals within a frame to regulate air and light and shed precipitation.

lozenge-A diamond-shaped ornament.

lunette-A semicircular opening or such an area on a wall surface.

mall-An ornamental landscaped strip between two roadways.

metope-In Classical architecture, the rectangular space between the triglyphs of a Doric frieze.

modillion-A projecting scroll-shaped bracket or simple horizontal block arranged in series under the soffit of a cornice.

molding-A decorative, shaped band of varied contour, used to trim structural members, wall planes, and openings.

mullion-A thin member that separates the panes of a window or glazed door.

mutule-A flat block on the underside of a Doric cornice located over each triglyph of a frieze.

novelty shingles-shingles cut with a non-rectangular profile (e.g. imbricated), or arranged in patterns other than horizontal rows, as in a diagonal grid.

oculus, ocular-A circular opening; also called a bull's-eye; in the form of an oculus.

ogee, ogival-A double-curved form that juxtaposes convex and concave contours; a type of arch form. Having the form of an ogee.

open-bed pediment-A pediment without a horizontal cornice or base.

oriel-A projecting bay window supported by brackets or corbels.

Palladian window-Tripartite window group with tall, round-arched center element flanked by smaller rectangular windows and separated by posts or pilasters.

patera-A projecting ornamental medallion.

peak roof-A sloping roof where the ends form a triangular gable.

pedestal-A support for a column or post.

pediment-1. In Classical architecture, the triangular space forming the gable end of a roof above a horizontal cornice; 2. an ornamental gable above a door or a window that is usually triangular.

pendant-A hanging ornamental form.

pent roof-A small sloping roof with the end abutting a wall surface, usually located above a window.

pergola-A garden pavilion with an open-framed roof, often supporting climbing vines.

piazza-A porch.

pilaster-A flat vertical element with a capital, simulating an engaged column.

pitched-Sloping, especially a roof.

plinth-A platform or base supporting a column or pilaster.

porte-cochere-An open, roofed porch large enough to allow the passage of vehicles.

portico-A small porch composed of a roof supported by columns, often found in front of a doorway.

putto(plural: putti)-A decorative motif in the form of a chubby, naked infant.

quadrant-A quarter circle, especially a quadrant window.

quoin-A structural form usually of masonry used at the corner of a building for the purpose of reinforcement, frequently imitated for decorative purposes.

retardataire-Old-fashioned, used primarily in reference to stylistic details long out of date.

return-Molding or cornice that reverses direction.

Roman brick-Long, narrow bricks.

round arch-A semicircular arch.

roundel-A small ornamental circular panel.

row house-One of a group of houses that share side walls, known as party walls.

rubble stone-Irregularly shaped, rough-textured stone laid in an irregular manner.

rustication, rusticated-Stonework composed of large blocks of masonry separated by wide recessed joints; often imitated in other materials for decorative purposes. Having such stonework.

sash-The framework of a window; may have sliding frames set in vertical grooves (as in a double-hung window).

sawtooth-A zigzag decorative motif.

screen-A non-supporting vertical framework penetrated by large or numerous openings.

segmental arch-An arch which is in the form of a segment of a semicircle.

shed dormer-A dormer window covered by a single roof slope without a gable.

shed roof-A pitched roof with a single slope.

shingle-A small unit of siding, composed of wood, asbestos, cement, asphalt compound, slate, tile, or the like, employed in overlapping series to cover roofs and walls.

shouldered arch-An arch composed of a square-headed lintel supported at each end by a concave corbel.

sidelight-One of a vertical series of glass panes flanking a door.

skirt roof-An extended pent roof.

soffit-The underside of any architectural element, especially used in reference to a roof.

soldier course brick-A brickwork pattern consisting of a row of stretchers laid vertically.

Spanish tile-A curved ceramic roofing unit.

splay-A slanted line or a surface that meets another line or surface at an oblique angle.

stepped gable-See Flemish gable.

stoop-Front steps; from the Dutch stoep, meaning veranda.

strapwork-Decorative carved patterns of folded and interwoven bands, derived from 16th-century Netherlandish and Elizabethan design.

stretcher-A brick laid with its long side parallel to the wall.

stringcourse-See beltcourse.

stucco-A coating for exterior walls made from Portland cement, lime, sand, and water.

sun porch-A glass-enclosed porch, oriented to receive sunlight and often used as a living room.

swag-A carved ornament in the form of a draped cloth or a festoon of fruit or flowers.

swan's-neck pediment-A broken pediment formed by two elongated S-curved scrolls.

tapestry brick-An ornamental exterior wall treatment that employs varied sizes and patterns of brickwork, such as contrasting horizontal, vertical, and diagonal rows, rather than regular courses or bonds; may also refer to a type of brick baked with a multi-colored glazing.

temple front-A facade based on the portico of a Classical temple, with columns supporting a pediment.

terrace-A raised exterior platform adjacent to a building.

tie rod-A metal tension rod connecting two structural members, such as gable walls or beams, acting as a brace or reinforcement; often anchored by means of a metal plate in such forms as an "S" or a star.

trabeation-A method of construction based on upright members bearing horizontal elements.

tracery-An ornamental configuration of curved mullions in a Gothic window.

transom-A horizontal bar across an opening; also the panel above such a bar.

trapezoid-A quatrilateral with only two parallel sides; a shape commonly employed for the plan of a three-sided angled bay.

trefoil-A three-lobed decorative form used in Gothic architecture.

triglyph-The raised block of a Doric frieze, ornamented with three vertical grooves; placed between metopes.

triumphal arch-A monumental arch based on ancient Roman forms, used to commemorate a victory; often tripartite, with two smaller openings flanking the central arch, similar in form to a Palladian window.

Tudor arch-A low pointed arch derived from English Tudor architecture.

turret-A small tower, usually supported by corbels.

Tuscan-One of the five Classical orders, distinguished by an unfluted shaft and a plain frieze; a simplified form of the Roman Doric.

tympanum-The panel enclosed by a pediment or arch.

vernacular-A building that is not designed in a high style manner, frequently used in reference to naive or regional building forms.

volute-A carved spiral form in Classical architecture; often used in pairs, as in the capitals of Ionic columns.

voussoir-A wedge-shaped component of an arch.

webbed sash-A window sash pattern composed of radiating straight and curved mullions arranged in a form reminiscent of a spider's web.

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 Prospect Park South 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 Prospect Park South Historic District is one of the best-preserved, turn-of-the-century suburban developments in New York City; that its development began in 1899 and extended over a period of about twenty years; that Prospect Park South was conceived and developed by Dean Alvord who gave the area a unified and harmonious plan; that Alvord was influenced by the ideas of mid-19th century theoreticians of the Picturesque tradition, including Andrew Jackson Downing, and by the plans and writings of the great American landscape architect, Frederick Law Olmsted; that a number of well-known Brooklyn and Manhattan architects designed notable structures in Prospect Park South; that architect John J. Petit, the chief designer for Dean Alvord, was responsible for some of the finest buildings in the District; that Prospect Park South retains much of its original ambience to an extent rarely found in the city; that this ambience is created by the landscaping which still conforms to the original plan and by the excellent examples of residential architecture designed in many of the revival styles popular at the time, including the Colonial Revival, Queen Anne, Italian Villa, neo-Tudor, neo-Elizabethan, neo-Jacobean, and neo-Renaissance, as well as houses in more exotic stylistic modes, including the Spanish Mission, Swiss Chalet, and Japanese; that many prominent Brooklyn citizens have lived in the District and new residents continue to be attracted to the area; and that because of its distinguished architecture and special character as a carefully planned community, it is an outstanding Historic District within New York City.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservations Commission designates as an Historic District the Prospect Park South Historic District, Borough of Brooklyn, containing the property bounded by the eastern property line of 1600 Church Avenue, part of the eastern property line of 77 Buckingham Road, the northern and eastern property lines of 85 Buckingham Road, the eastern property lines of 105 to 143 Buckingham Road, Albemarle Road, the eastern property line of 1602 Albemarle Road, part of the eastern property line of 1522 Albemarle Road, the eastern property lines of 171 to 225 Marlborough Road, a line extending from the eastern property line of 225 Marlborough Road to the northern curb line of Beverley Road, the northern curb line of Beverley Road, Marlborough Road, the northern curb line of Beverley Road, Rugby Road, the northern curb line of Beverley Road, Argyle Road, the northern curb line of Beverley Road, Westminster Road, the northern curb line of Beverley Road, Stratford Road, the northern curb line of Beverley Road, a line extending from the northern curb line of Beverley Road to the western property line of 192 Stratford Road, the western property lines of 192 to 170 Stratford Road, Hinckley Place, the western property lines of 160 to 134 Stratford Road, Turner Place, the western property lines of 126 to

120 Stratford Road, part of the western property line of 114 Stratford Road, part of the southern property line of 932 Albemarle Road, the southern property lines of 928 to 916 Albemarle Road, the southern and western property lines of 910 Albemarle Road, the northern property line of 902-904 Albemarle Road, a line extending from the northern property line of 902 Albemarle Road to the eastern curb line of Coney Island Avenue, the eastern curb line of Coney Island Avenue, Albemarle Road, the eastern curb line of Coney Island Avenue, a line extending from the eastern curb line of Coney Island Avenue to the southern property line of 1000-1012 Church Avenue, the southern property line of 1000-1012 Church Avenue, the western property line of 935 Albemarle Road, a line extending from the western property line of 935 Albemarle Road to the southern curb line of Church Avenue, the southern curb line of Church Avenue, Stratford Road, the southern curb line of Church Avenue, Westminster Road, the southern curb line of Church Avenue, Argyle Road, the southern curb line of Church Avenue, Rugby Road, the southern curb line of Church Avenue, Marlborough Road, the southern curb line of Church Avenue, Buckingham Road, the southern curb line of Church Avenue, a line extending from the southern curb line of Church Avenue to the eastern property line of 1600 Church Avenue, Brooklyn.