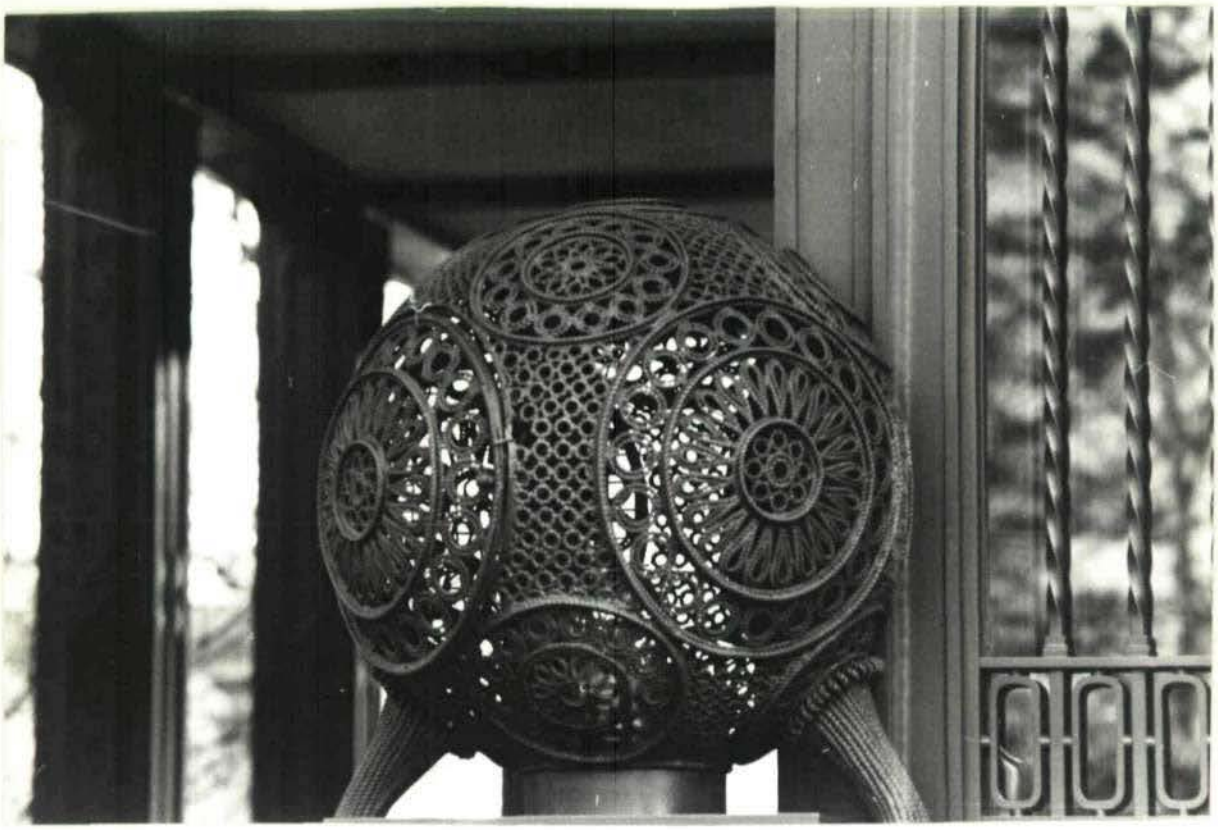
CLINTON HILL HISTORIC DISTRICT



NEW YORK CITY
LANDMARKS PRESERVATION COMMISSION

CLINTON HILL

HISTORIC DISTRICT

DESIGNATION REPORT

1981

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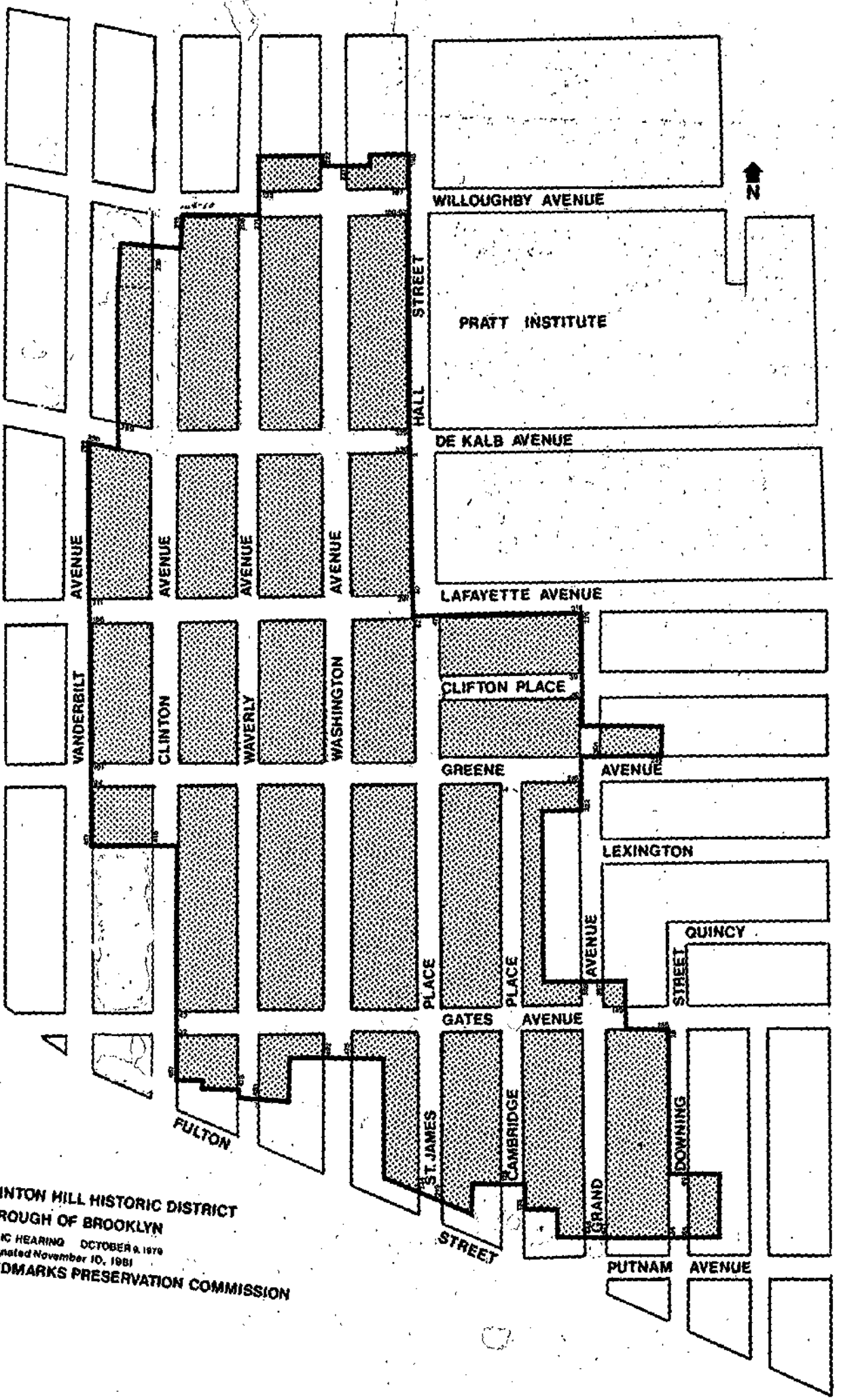

CLINTON HILL HISTORIC DISTRICT
BOROUGH OF BROOKLYN
PUBLIC HEARING OCTOBER 9, 1979
Designated November 10, 1981
LANDMARKS PRESERVATION COMMISSION

NEW YORK CITY LANDMARKS PRESERVATION COMMISSION

CLINTON HILL HISTORIC DISTRICT DESIGNATION REPORT

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We would like to thank especially Laurence and Allegra Dengler for their unceasing efforts at coordinating the Clinton Hill Association Landmarks Volunteers, the Clinton Hill Association and Pratt Institute for funding a portion of the research, and Patricia Flavin and the staff of the Long Island Historical Society for their assistance in the research process.

Kent L. Barwick, Chairman

Lenore Norman, Executive Director

Landmarks Preservation Commission
November 10, 1981, Designation List 149
LP-2017

CLINTON HILL HISTORIC DISTRICT, BOROUGH OF BROOKLYN

BOUNDARIES

The property bounded by the western curb line of Hall Street which becomes St. James Place south of DeKalb Avenue, the western curb line of St. James Place, easterly along the southern curb line of Lafayette Avenue, southerly along the western curb line of Grand Avenue, easterly across Grand Avenue, easterly along the northern property line of 295 Grand Avenue, the northern property lines of 235-245 Greene Avenue, southerly along the eastern property line of 245 Greene Avenue, westerly along the northern curb line of Greene Avenue, westerly across Grand Avenue, southerly across Greene Avenue, southerly along the western curb line of Grand Avenue, westerly along the southern property lines of 210-218 Greene Avenue, southerly along part of the eastern property line of 9 Cambridge Place, southerly along the eastern property lines of 11-67 Cambridge Place, easterly along part of the northern property line of 137 Gates Avenue, easterly along the northern property lines of 139-145 Gates Avenue, easterly across Grand Avenue, easterly along the northern and southerly along the eastern property lines of 147-149 Gates Avenue, southerly across Gates Avenue, easterly along the southern curb line of Gates Avenue, southerly along the western curb line of Downing Street, easterly across Downing Street, easterly along the northern and southerly along the eastern property lines of 69 Downing Street, southerly along the eastern property lines of 71-83 Downing Street, southerly along the eastern and westerly along the southern property lines of 85 Downing Street, northerly along the eastern curb line of Downing Street, westerly across Downing Street, westerly along the southern property line of 84 Downing Street, westerly along the southern property line of 421 Grand Avenue, westerly across Grand Avenue, southerly along the western curb line of Grand Avenue, westerly along the southern property line of 446 Grand Avenue, northerly along the western property lines of 442-446 Grand Avenue, westerly along the southern property line of 135 Cambridge Place, northerly along the eastern curb line of Cambridge Place, westerly across Cambridge Place, westerly along the southern property line of 128 Cambridge Place, southerly along the eastern property lines of 211-215 St. James Place, southerly along part of the eastern, westerly along part of the southern and southerly along part of the eastern property lines of 217 St. James Place, southerly along the eastern and westerly along the southern property lines of 219 St. James Place, northerly along the eastern curb line of St. James Place, westerly across St. James Place, westerly along the southern and northerly along the western property lines of 234 St. James Place, northerly along the western property lines of 230-220 St. James Place, northerly along the western and easterly along part of the northern property lines of 218 St. James Place, northerly along the western property lines of 212-216 St. James Place, westerly along part of the southern and northerly along the western property lines

of 210 St. James Place, northerly along the western property line of 208 St. James Place, northerly along the western and easterly along part of the northern property lines of 206 St. James Place, northerly along the western property line of 204 St. James Place, northerly along part of the western property line of 202 St. James Place, westerly along the southern property line of 475 Washington Avenue, westerly across Washington Avenue, northerly along the western curb line of Washington Avenue, westerly along part of the southern property line of 492 Washington Avenue, southerly along the eastern property lines of 467-477 Waverly Avenue, easterly along part of the northern and southerly along the eastern property lines of 479 Waverly Avenue, southerly along the eastern and westerly along the southern property lines of 481 Waverly Avenue, northerly along the eastern curb line of Waverly Avenue, westerly across Waverly Avenue, westerly along the southern and northerly along part of the western property lines of 478 Waverly Avenue, westerly along the southern property line of 487 Clinton Avenue, northerly along the eastern curb line of Clinton Avenue, northerly across Gates Avenue, northerly along the eastern curb line of Clinton Avenue, westerly across Clinton Avenue, westerly along the southern property line of 416 Clinton Avenue, northerly along the eastern curb line of Vanderbilt Avenue, easterly along the southern curb line of DeKalb Avenue, northerly across DeKalb Avenue, northerly along the western property lines of 286-290 Clinton Avenue, northerly along the western and easterly along part of the northern property lines of 282-284 Clinton Avenue, northerly along the western and easterly along part of the northern property lines of 276-280 Clinton Avenue, northerly along the western property lines of 274 and 272 Clinton Avenue, then continuing the western property line of 272 Clinton Avenue northerly to the northern property line of 270 Clinton Avenue, easterly along part of the northern property line of 270 Clinton Avenue, northerly along the western property line of 266 Clinton Avenue, northerly along the western and easterly along part of the northern property lines of 264 Clinton Avenue, northerly along the western property lines of 262-258 Clinton Avenue, northerly along the western property lines of 254-252 Clinton Avenue, continuing the line to a point 120 feet north of the intersection of the western and northern property lines of 252 Clinton Avenue, westerly 40 feet, northerly 80 feet, then easterly to the western curb line of Clinton Avenue, easterly across Clinton Avenue, northerly along the eastern curb line of Clinton Avenue, easterly along the southern curb line of Willoughby Avenue, easterly across Waverly Avenue, northerly across Willoughby Avenue, northerly along the eastern curb line of Waverly Avenue, easterly along the northern property line of 123 Willoughby Avenue (201 Waverly Avenue), easterly along the northern property lines of 125-131 Willoughby Avenue, easterly along the northern property line of 222 Washington Avenue, southerly along the western curb line of Washington Avenue, easterly across Washington Avenue, easterly along the northern property line of 227 Washington Avenue, northerly along part of the western property line of 151 Willoughby Avenue, northerly along part of the western and easterly along the northern property lines of 159 Willoughby Avenue, to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On October 9, 1979, the Landmarks Preservation Commission hled a public hearing on this area which is now proposed as an Historic District (Item No. 16). The hearing had been duly advertised in accordance with the provisions of the law. Thirty-six persons spoke in favor of the proposed designation. The Commission has received many letters and correspondence in favor of the designation.

HISTORICAL INTRODUCTION

Charles Pratt Residence, 232 Clinton Avenue. Ebenezer L. Roberts, architect, 1875 (from: Kings Views of Brooklyn, 1904, p. 45)

Marshall Driggs Residence, 279 Washington Avenue, demolished (from: Kings Views of Brooklyn, 1904, p. 1893).

HISTORICAL INTRODUCTION

The history and development pattern of Clinton Hill is unique in Brooklyn. The neighborhood began as a suburban retreat on the outskirts of the city of Brooklyn, developed as a quiet middle-class residential neighborhood, and at the turn of the century was partially transformed into an area of great wealth. This period of affluence lasted until the 1920s when the wealthy abandoned the area and it again became a middle-class haven. Buildings from all of these periods survive in the historic district and serve as tangible evidence of the area's development.

From the inception of residential settlement in the vicinity, the Clinton Hill neighborhood, particularly Clinton and Washington Avenues, was favored by people of wealth and social status. The desirability of Clinton Hill also attracted middle-class residents who purchased the substantial rowhouses built on adjacent streets. Although the area was almost completely built up by the 1880s, it lost none of its popularity. Instead, it became the favored site for stylish new mansions that replaced many of the older houses. These sumptuous new dwellings were built by some of Brooklyn's wealthiest citizens who transformed the quiet residential neighborhood into Brooklyn's "Gold Coast." The seven-block section of Clinton Avenue extending from Myrtle Avenue south to Atlantic Avenue became one of America's great residential boulevards with houses on the scale of those that once lined the palatial residential streets of other wealthy cities. By the 1920s, as apartment buildings for middle-class residents began to replace the mansions and the very wealthy moved to Manhattan, it became clear that the era of great affluence had ended.

The long period of growth and development in Clinton Hill gave the area a diversity of architectural styles that is rare in the city. Buildings in the neighborhood range from small frame houses to monumental mansions. There are unified blockfronts of brownstone and brick rowhouses, asymmetrically massed rows of late nineteenth-century homes, luxurious apartment buildings, tenements, and carriage houses, as well as institutional buildings that are a direct reflection of the area's wealth and social standing.

Clinton Hill's development from a rural farming community to a prominent residential neighborhood is integrally related to the general development of Brooklyn from a tiny Dutch village to the third largest city in the United States. Brooklyn, or Breuckelen as the Dutch called it, was established in the late 1630s and early 1640s by Walloon and Dutch farmers who settled along the shoreline just north of the present Clinton Hill Historic District. In 1645 the Dutch village, centered between the Brooklyn and Manhattan Bridges, was incorporated. The village developed very slowly and even by 1790, two years after the New York State Legislature incorporated Brooklyn as a town, the population was only 1,603.[1] Much of the Clinton Hill area was owned by the Ryerson family. The first Ryersons to arrive in North America were Martin and Annetje Ryerszen who settled in the Wallabout area in the

late seventeenth century. Succeeding generations of Ryersons divided the large plot of land and it was farmed until it began to be sold off for residential development in the 1830s. The remainder of the district comprises a portion of the nineteenth-century farm of John Spader.

The advent of reliable ferry service between Brooklyn and New York changed the rural character of the town. The first regular ferry service began in 1814 when Robert Fulton's ship Nassau opened a route between New York and Brooklyn.[2] By the mid-1830s and 1840s, fast, safe, and reliable steamboats were regularly plying the waters between the two cities, making it possible and convenient for businessmen to live in Brooklyn and work in Manhattan.

The extensive residential development of Brooklyn began in the 1830s in the Brooklyn Heights area, which was located near the first ferry slips. The rapid growth in the town's population led to the incorporation of Brooklyn as a city in 1834, and the residential area expanded outward in an easterly and southerly direction from the Heights. By mid-century much of the area now lying west of Flatbush Avenue (including the present-day neighborhoods of Brooklyn Heights, Cobble Hill, and Boerum Hill) had been substantially developed.

Even in 1850, most of the area known as East Brooklyn, to the east of Flatbush Avenue, remained rural. The one exception to this was the summit of Clinton Hill, which was gaining popularity as a suburban retreat. Clinton Avenue had been laid out in 1832 by merchant and auctioneer George Washington Pine. It was planned as a wide tree-lined boulevard that would attract wealthy residents who wished to build large suburban villas. Clinton Avenue was an ideal location for suburban residences since it was reasonably close to the Fulton Ferry, but was far enough from other new residential neighborhoods to assure a quiet lifestyle. In addition, the villas were built on the high ground at the top of the hill and in the nineteenth century such a location was considered salubrious since germs were thought to breed in the low-lying swamps. By 1860 most of Clinton Avenue was lined with freestanding villas, many of which were built of wood; other villas were scattered about the area. On Clinton Avenue, the houses were set back from the street and surrounded by large lawns. The lots extended to the rear streets (Vanderbilt and Waverly Avenues) on which carriage houses were built. These large open plots with beautiful suburban houses gave the street a character that was unique in Brooklyn. Residence in Clinton Hill was not, however, universally approved. A history of the Clinton Avenue Congregational Church noted in 1897 that:

> The families who were venturesome enough to settle in this neighborhood [in 1847 when the church was founded] were regarded as having banished themselves beyond the reach of civilization.[3]

By the 1850s major development began to move towards the east up Clinton Hill. At that time the Clinton Hill neighborhood, generally referred to as the Hill, was considered to extend from about present-day Classon Avenue westward towards Flatbush Avenue. The area between Flatbush and Vanderbilt Avenues, now known as Fort Greene, did not acquire a separate neighborhood identity until the twentieth century. The earliest rowhouses, simple brick buildings designed in the Italianate style, were built on the lower reaches of the Hill, on St. Felix Street, South Portland Avenue, Cumberland Street, and other streets now within the Fort Greene and Brooklyn Academy of Music Historic Districts. No masonry rowhouses were built at the top of the Hill during the 1850s. By the 1860s the western slope of Clinton Hill was beginning to be filled with substantial rowhouses, built for the middle class. A reflection of the growing popularity of the area can be seen in Olmsted & Vaux's decision to redesign Washington Park (now Fort Greene Park) to meet the leisure-time requirements of the middle-class families moving into the newly-built rowhouses. During this decade speculatively-built rowhouses also appeared on the streets located within the boundaries of the Clinton Hill Historic District. As in most Brooklyn residential neighborhoods,speculative development in Clinton Hill began slowly and expanded rapidly as the area gained popularity. In the years just prior to and just after the financial panic of 1873 building reached its peak and hundreds of Italianate, French Second Empire, and neo-Grec style homes, most constructed with brownstone fronts, were built. These substantial residences were purchased primarily by affluent businessmen, professionals, and financiers, most of whom commuted to their jobs in New York City via newly instituted street-car lines and ferries.

By about 1880 most of the land within the Clinton Hill Historic District had been built upon. Clinton and Washington Avenues were lined with large freestanding houses, many of which dated from the early period of suburban development, although sections of these streets were also built up with rowhouses that either replaced the older villas or filled in the lots between. The streets behind Clinton and Washington Avenues, particularly Vanderbilt Avenue and Waverly Avenue, contained carriage houses, stables, and service buildings, as well as a few relatively modest rowhouses. Most of the remaining streets, notably Grand Avenue and Cambridge Place, were almost totally lined with brownstone rowhouses, giving the street a sense of uniformity and grandeur. A few streets in the neighborhood, such as Clifton Place and Downing Street, were built up during the 1870s with more modest rowhouses that were purchased by less affluent middle-class and lower middle-class businessmen and craftsmen, but the buildings were designed in the same styles used elsewhere and with the same materials and they have the same effect of quiet respectability.

Had building in Clinton Hill ceased in the 1880s and the area remained a prosperous residential neighborhood,its development would

have been typical of Brooklyn. Neighborhoods such as Park Slope, Cobble Hill, Bedford-Stuyvesant, and Crown Heights developed from farmland to stable middle-class residential sections over approximately a thirty-year period, after which most building stopped. Clinton Hill, however, saw a second period of major growth and it is this redevelopment that gives it its unique character. In the late nineteenth and early twentieth centuries, Clinton Avenue attracted some of Brooklyn's wealthiest citizens. These new residents were not content to move into the old suburban villas which were now forty or more years old, lacked modern conveniences, and were designed in styles that were considered hopelessly out of fashion. Instead, the old houses were demolished and sumptuous new mansions built. These homes were designed in the most pupular styles of the period, many by Brooklyn and Manhattan's leading architects, including Montrose Morris, William Tubby, Parfitt Brothers, Ebenezer L. Roberts, George Morse, Babb, Cook & Willard, and Herts & Tallent.

The catalyst for the redevelopment of Clinton Avenue was the decision by Charles Pratt, a partner in John D. Rockefeller's Company, Standard Oil, to build a mansion at 252 Clinton Avenue in 1874. Business associates of Pratt soon began to move to the street and slowly Clinton Avenue took on a new character. Houses for such leading businessmen as coffee merchant John Arbuckle, lace manufacturer A.G. Jennings, and baking soda magnate Dr. C.N. Hoagland were erected in the 1880s, but it was Pratt's decision to build enormous mansions for his sons that led to the major rebuilding of the street. In the final decades of the nineteenth century and first decades of the twentieth century so many grand mansions were erected that Clinton Avenue became known as the "Gold Coast."

In addition to new freestanding mansions, some of the old houses were replaced by stylish rowhouses designed in the most up-to-date styles. Some, such as Nos. 285-289 and 282-290 DeKalb Avenue, designed in 1889 and 1890 by Montrose Morris, were built at the back of the mansions, while others, such as R.H. Robertson's row at 215-221 Clinton Avenue and George Walgrove's row at 287-293 Clinton Avenue were built on the avenue itself. In addition, a number of stylish apartment buildings began to appear on the street, attracting those who did not wish to maintain large houses.

With the growth of Clinton Hill as a popular residential neighborhood came a corresponding growth in the number of institutions founded to serve the social, educational, and religious needs of the community. Such buildings were important symbols of a neighborhood's success and social standing. The most important community buildings during the nineteenth century were churches. As each new area of Brooklyn began to be developed, church organizations, particularly of the various Protestant denominations, vied with one another to attract members and erect impressive new buildings. Almost every Protestant denomination built a new church in the Clinton Hill area during the period of its

residential development. Only five churches survive within the historic district, but others still stand just outside of the area. In 1900 the Clinton Hill area had eighteen Protestant churches: four Episcopal, one Reformed Episcopal, three Baptist, two Presbyterian, two Methodist, one Congregational, one Reformed, one German Lutheran, one Unitarian, one Universalist, and one Quaker. Two of these churches, the Emmanuel Baptist Church on Lafayette Avenue and St. James Place and St. Luke's Protestant Episcopal Church (now the Church of St. Luke and St. Matthew), both designated New York City Landmarks, are among the largest and most distinguished built in Brooklyn during this era. In addition to churches, the area attracted a prestigious co-educational private school, the Adelphi Acacamy; a home for elderly women, The Graham Home for Aged, Indigent, and Respectable Females; and an exclusive men's club, the Lincoln Club, a designated landmark located just east of the historic district.

Perhaps the best characterization of Clinton Hill in the late nineteenth century may be found in historian E. Idell Zeisloft's description of Brooklyn written in 1899:

> Brooklyn has always been an adjunct of the metropolis rather than a city with a complete civic life of its own, a dwelling-place for business folk and employees who possess moderate incomes, and those of greater means who abhor the feverish and artificial joys of the modern Babel. It is a vast aggregation of home and family life, and of of the social pleasures that appertain thereto. There is little to be seen in Brooklyn save the streets and avenues, hundreds of miles of them, filled with rows of dwelling houses...All of Brooklyn, indeed, with the exception of the waterside streets and range of cloud piercing office buildings (in the Civic Center area)... is the exclusive domain of women and children during the daylight hours.[4]

Clinton Hill's fortunes began to decline by the second decade of the twentieth century. The formation of Greater New York in 1898 made Manhattan the preeminent borough of the enlarged city. Brooklyn began to lose its social standing and many residents, including some of the Pratts, sold their houses and moved to Manhattan. The advent of the income tax and the difficulty of obtaining servants also led to the declining popularity of the mansions. A number of these houses were demolished in the 1920s and replaced by six-story apartment buildings erected for middle-class residents who were still attracted to the area. Other mansions were divided into apartments and rooming houses, while some residents preferred to stay and struggle with the maintenance of their large houses. A major blow to the character of Clinton Avenue came in the 1940s, when two complete blocks of houses and part of two others were torn down and replaced by high-rise housing erected for employees at the nearby Brooklyn Navy Yard. Among the houses torn down were those of Herbert Pratt, Charles Pratt's partners

Edward T. and Alfred C. Bedford, department store magnate H.L. Batterman, and homes designed by George B. Post, Grosvenor Atterbury, and Montrose Morris.

Some of the finest residences in the area were purchased by or donated to Pratt Institute and St. Josephs College for Women. These institutions have maintained the mansions and the presence of the colleges has had a stabilizing effect on the neighborhood. Although Clinton Hill suffered from the widespread post-World War II decline of Brooklyn's older sections, it never deteriorated to the extent that nearby areas did. In recent years Clinton Hill has again begun to attract investment. The new owners have been more interested in restoring the old houses than in building the new ones. Mansions that had been neglected for decades have taken on a new life and owners have begun to show renewed pride in their well-preserved rowhouses. The area has attracted a wide variety of people of all ethnic backgrounds who together are working to keep Clinton Hill a beautiful and vital community.

Written by Andrew S. Dolkart

Footnotes

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

2. William R. Everdell and Malcolm McKay, Rowboats to Rapid Transit: A History of Brooklyn Heights (Brooklyn Heights Association, 1973), pp. 14-16.

3. Parish Record, (December, 1897), 8.

4. E.Idell Zeisloft, The New Metropolis (New York: Appleton & Co., 1899), p.36.

ARCHITECTURAL INTRODUCTION

Charles Millard Pratt Residence, detail, 241 Clinton Avenue. William Tubby, architect, 1893.

ARCHITECTURAL INTRODUCTION

Clinton Hill is a rarity among New York City's neighborhoods; it is one of the few areas where the period of construction of the surviving residential architecture built for affluent families lasted almost a century. Such a continuum of architectural development is unusual in New York because the city's neighborhoods in the nineteenth century, as well as today, have tended to be in a constant state of flux as they gained and lost popularity. Only Brooklyn Heights and Clinton Hill, and to a lesser extent Murray Hill, remained fashionable for long periods of time, permitting development and redevelopment by people of means. The survival of fine buildings from many eras in Clinton Hill lends the area the character of an architectural museum where the history of American architecture can be traced from the 1840s to the 1920s.

In addition, Clinton Hill is atypical because of the variety of building types within the area. Most of Brooklyn's nineteenth-century residential neighborhoods were constructed almost entirely of rowhouses. Clinton Hill contains some of the best preserved rowhouses in New York City, but is given additional interest by the presence of exceptional mansions, grand institutional buildings, carriage houses, and apartment houses. All of these combine to give this section of Brooklyn the atmosphere of a prosperous Victorian city.

The Residential Styles

The earliest surviving buildings in the Clinton Hill Historic District are frame structures dating from the 1840s when suburban villas began to appear in this still rural area. The few extant houses from this period contain details from the styles most popular at the time -- the Greek Revival and the Gothic Revival. The only pure Greek Revival buildings in the district are the unusual pair of extremely wide (25 feet) clapboard houses at 448-450 Waverly Avenue, probably erected during the 1840s. In the New York area, Greek Revival rowhouses tend to be simple, austere, three-story buildings with brick fronts and little or no ornamental embellishment. Window openings are crisply cut and are articulated by simple lintels and sills. Windows are generally double hung and have six-over-six sash. The most important feature of the Greek Revival house is the entrance,which is frequently composed of pilasters, sidelights, a transom, and a paneled door. These features are visible on the Waverly Avenue houses.

The Gothic Revival style, which is more common for freestanding dwellings than for rowhouses, was popularized during the 1830s and 1840s by such architects and theoreticians as Alexander Jackson Davis and Andrew Jackson Downing. Gothic Revival houses are generally given an asymmetrical massing and are often constructed with board-and-batten siding and enlivened with pointed arches, drip lintels, trefoils, quatrefoils, and other medievalizing forms. Although re-sided with

wooden shingles late in the nineteenth century, 284 Clinton Avenue is an amazing Gothic Revival survivor from the 1840s, and it exhibits many of the features common to the design mode.

Beginning in the late 1840s, the Italianate, a new style reminiscent of Italian Renaissance architecural forms, began to replace the Greek Revival and Gothic Revival in popularity. Like earlier styles, the Italianate in America was greatly influenced by architectural trends in England. The style first made its appearance in London in 1829 at Charles Barry's Travelers Club and was further popularized by Barry's Reform Club (1838-40). The Philadelphia Athenaeum (John Notman, 1845-47), clearly inspired by Barry's London clubs, was one of the earliest major Italianate style buildings to be erected in America. Early examples of the style in New York City include J.B. Snook's A.T. Stewart Store (1846), now known as the Sun Building, and Minard Lafever's Brooklyn Savings Bank (1846-47, demolished).[1] The first Italianate style dwelling to be built in New York City was probably Trench & Snook's Herman Thorne residence, erected on West 16th Street between 1846 and 1848 (demolished).[2] In the 1850s and 1860s the Italianate became the most popular style for residential building in the New York City area. In Brooklyn, Italianate rowhouses and freestanding mansions appeared on Columbia Heights and other streets in Brooklyn Heights, in Cobble Hill, Boerum Hill, and Carroll Gardens. The largest concentration of intact rows of Italianate houses in New York City is located in Clinton Hill.

Brownstone is the building material most frequently associated with the Italianate style. Brownstone is a form of sandstone, quarried extensively in New Jersey and Connecticut. It was transported via water to New York harbor and then to building sites. Because the material is fairly soft, a rich variety of carved ornamental forms could be attained and these are visible on the brownstone-fronted houses in the Clinton Hill Historic District.

The earliest building in Clinton Hill to display Italianate details is the freestanding Joseph Steele house at 200 Lafayette Avenue, erected c. 1845. This building is an extraordinary transitional structure combining the rectangular forms of the Greek Revival with more sculptural and three-dimensional Italianate details, such as a sloping roof, bracketed cornice, and stoop balustrade.

The typical Italianate rowhouse, examples of which line Grand Avenue, Cambridge Place, St. James Place, Gates Avenue, Greene Avenue, and other streets, is three stories high with a rusticated basement and high stoop. Arched doorway enframements with piers surmounted by triangular or segmental pediments supported on ornate foliate console brackets, window enframements with bracketed lintels and wide projecting sills, plate glass one-over-one or two-over-two window sash, and deep wooden cornices with heavy foliate brackets are common to these houses. Other

typical forms include floor-length parlor windows, deeply inset double doors, stone balustrades, heavy cast-iron balusters and newel posts, and areaway railings with bold curving forms. Of particular interest on the Italianate houses in Clinton Hill are the shallow peaked roofs visible on some of the corner buildings. The Italianate rows were erected by local builders such as Thomas Skelly, Joseph Townsend, and William B. Nichols, many of whom also acted as architects and developers. Often built in long lows, the Italianate house create rhythmically massed and unified blockfronts, frequently of exceptional grandeur, with each row providing the illusion of a large Italian Renaissance palazzo divided into smaller, single-family palazzi.

In addition to the rowhouses, the historic district, particularly Clinton Avenue, contains superb freestanding Italianate villas such as the brick and stone mansion at 447 Clinton Avenue built c. 1850 and the asymmetrical wooden house at 86 Cambridge Place with its square Tuscan tower. The Italianate style remained pupular in Clinton Hill well into the 1870s.

A variant of the Italianate is the French Second Empire style, most strongly identified with the decade of the 1860s. As the name implies, this style originated in Paris during the Second Empire period of the 1850s. Visconti and Lefuel's New Louvre of 1852-1857, with its flamboyant facade and mansard roofs, caught the attention of architects outside of France. The Second Empire style became quite popular in England and through English influences soon reached America.[3]

In New York, the French Second Empire style uses all of the forms and details common to typical Italianate row houses, i.e., brownstone facades, ornate door and window enframements, rusticated basements, bracketed cornices, etc., but has the added feature of a full-story mansard roof placed above the cornice line of the house. These mansards are steeply pitched and clad with slate shingles. Each mansard is pierced by dormer windows. The mansard is frequently crowned by an ornate cast-iron cresting. In many areas French Second Empire houses are more ornate than Italianate style residences, but this is not the case in Clinton Hill where the two styles co-exist and ornate Italianate buildings stand beside Second Empire houses. Like the Italianate rows, those of the Second Empire style were erected by local Brooklyn builders. Unlike in the neighboring Fort Greene Historic District, the Clinton Hill Historic District does not contain long rows of Second Empire style houses, but there are examples scattered throughout the area. Typical are the row at 211-217 Lafayette Avenue and the small houses at 42-44 Clifton Place that stand beside contemporary Italianate dwellings.

Of special interest are the French Second Empire style mansions located on Clinton and Washington Avenues. These masonry structures have rectangular massing and are all crowned by mansard roofs with slate tile shingles and dormer windows. No. 457 Clinton Avenue (c.1869), with its arched windows and tall corner tower, is the finest

of these mansions, but also notable are the Lambert Heyniger house (c.1869) at 324 Clinton Avenue and the Henry McCoun house (c.1873) at 275 Washington Avenue.

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

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

As in the transition from the Greek Revival to the Italianate, the transition from the Italianate to the neo-Grec was a gradual one. In the mid- to late-1870s transitional buildings, such as those at 1-9 Cambridge Place (c.1873) and 205-229 Greene Avenue (c.1874) were built. These houses have the basic Italianate massing, but with more stylized foliate brackets and some simple incised details.

Most of the transitional, as well as the fully developed, neo-Grec style houses were erected by builders: Lambert & Mason and Benjamin Liniken were especially active in the area. Other houses, however, such as the transitional Charles Pratt and James Lounsbery mansions on Clinton Avenue, were designed by prominent architects, in this case Ebenezer L. Roberts. By 1880 many rowhouse facades were being designed by architects. Some of the neo-Grec buildings in the historic district were designed by Amzi Hill, probably Brooklyn's finest architect specializing in the neo-Grec. Hill worked extensively throughout the city and examples of his buildings can be found in Fort Greene, Crown Heights, and Bedford-Stuyvesant, as well as in Clinton Hill where Hill is represented by

such fine houses as those at 57-67 Cambridge Place (1879), 423-425 Washington Avenue (1881), and 151-161 Willoughby Avenue (1885).

By about 1880 almost the entire Clinton Hill area had been built up and residential development had moved towards the east and south into Bedford, Crown Heights, and Park Slope. The Robinson Atlas of the City of Brooklyn of 1886 shows that only St. James Place between Gates and Fulton Avenues remained largely undeveloped. Building activity, however, continued as extremely wealthy people began to move into the area, particularly along Clinton Avenue. The older mansions were demolished and new houses in the most popular contemporary styles were erected. In the 1880s and 1890s Romanesque Revival and Queen Anne style houses, both freestanding mansions and rowhouses, were constructed in the district.

The second phase of American Romanesque Revival[4] was initiated by Henry Hobson Richardson in his Trinity Church, Boston (1873-77), and perfected in his designs for such monuments as the Crane Library, Quincy, Massachusetts (1880-83), Allegheny County Courthouse and Jail, Pittsburgh (1884-88), and the Glessner House, Chicago (1885-87). The style originated by Richardson quickly spread throughout the United States and Canada and the Richardsonian Romanesque and its variants became the most widespread design modes in the 1880s. The Romanesque Revival style broke away from the smooth monochromatic work of the decades between the 1850s and 1870s, and developed towards highly textured and frequently subtle polychromatic designs. Many of the Romanesque Revival buildings in Clinton Hill combine rock-faced and smooth-faced stone with Roman brick and terra cotta. The facades are further enlivened by stained-glass windows, galvanized-iron cornices, bays, and oriels, and slate-covered sloping roofs. The buildings tend to be massive, but this is tempered by a picturesque asymmetry. Ornament includes round arches, dwarf columns (used singly or in clusters), stone piers, dog-legged stoops, heavy stone transom bars, and elaborate foliate carving modeled after the ornament found in Byzantine structures. The colors vary from house to house and within each facade, but they are generally limited to earth tones such as red, orange, brown, gray, and buff.

Brooklyn contains one of the greatest concentrations of Romanesque Revival residential buildings in the United States and some of the finest of these are in Clinton Hill. The major Romanesque Revival rowhouses in the historic district are located on DeKalb Avenue between Clinton and Waverly Avenues and on St. James Place just south of Gates Avenue. The facing rows at 285-289 and 282-290 DeKalb Avenue exemplify the rich variety and freedom inherent in Romanesque Revival work. Both rows were designed by Montrose Morris, one of Brooklyn's leading architects during the late nineteenth century. On St. James Place, architects Mercein Thomas, Benjamin Wright, and Robert Dixon designed handsome groups of Romanesque Revival residences and the nationally prominent architectural firm of Napoleon LeBrun and Sons designed the small Romanesque Revival style office building and factory for the Nassau Gas Co. Also of note is Mercein Thomas' row at 400-404 Washington Avenue of 1885.

Two of the finest mansions in Clinton Hill are the Romanesque Revival residences on Clinton Avenue designed by Brooklyn architect William Tubby. Tubby, who frequently designed buildings for Charles Pratt, was responsible for the Charles Millard Pratt residence of 1893 located at 241 Clinton Avenue. This masterful work with its majestic arched porte-cochere, is constructed of orange brick trimmed with orange sandstone; its Byzantine style carving is superb. Three blocks south of the C.M. Pratt mansion is the Charles Schieren Residence, a massive red brick and sandstone structure designed in 1889.

Contemporary with the Romanesque Revival is the Queen Anne or Free Classical style which was also extremely popular in Brooklyn, although seldom used within the historic district. Picturesque Queen Anne style buildings gain their individuality not from the bold massing and rich chromatic and textural contrasts of the Romanesque Revival, but from a sense of asymmetry, subtle textural relationships, and rich, though often eccentric, ornament. Much of the ornament is classical in derivation, but forms such as triumphal arches, pediments, and swags are used in an anti-classical manner. A recurrent motif is the sunflower, a symbol of homeyness. The Queen Anne style originated in England during the 1860's when architects led by Richard Norman Shaw began to design houses which combined classical, medieval, Renaissance, Flemish, and Japanese forms in a new and highly original manner. This style became popular in the United States during the 1880s, particularly for freestanding houses. The finest Queen Anne buildings in the district are the English-influenced Cornelius Hoagland mansion (1882) at 410 Clinton Avenue designed in 1882 by Parfitt Brothers, a firm with close ties to Britain, and the pair of rowhouses at 376-398 Washington Avenue designed by Adam E. Fischer in 1887, with freely juxtaposed classical forms and ornate terra-cotta decoration.

By the 1890s the asymmetrical, highly textured and colored buildings of the Romanesque Revival and Queen Anne styles were beginning to be replaced by more classical-and Renaissance-inspired designs. The change from the styles of the 1880s to the neo-Renaissance buildings of the 1890s and early twentieth century was gradual, and Clinton Hill contains a number of exceptional rows of transitional buildings. Of particular interest are the two rows designed by R.H. Robertson and A.J. Manning at 215-221 Clinton Avenue and 112-122 Willoughby Avenue in 1891. Robert Henderson Robertson was a leading figure in American architecture in the last decades of the nineteenth century and in general his work exemplifies the most popular trends of this era. He designed a number of masterful Romanesque Revival style churches including St. Luke's Episcopal Church (1892) in the Hamilton Heights Historic District in Manhattan and the Reformed Episcopal Church of the Messiah (Robertson alterations 1890) that once stood on the corner of Greene and Clermont Avenues. He also designed buildings with classical forms, such as the Park Row Building of 1895-99, once the tallest building in the world. In the early 1890s Robertson's work began to exhibit a gradual transition from the Romanesque Revival to the neo-Renaissance style. This transitional period is evinced in the Clinton Hill rowhouses and culminates in 1893 in Robertson's design for St. Paul's Methodist Episcopal Church (now the Church of St. Paul and St. Andrew) on West End Avenue and West 86th Street on Manhattan's Upper West Side.

In the 1890s, particularly after the Worlds' Columbian Exposition in Chicago in 1893, the character of buildings throughout the United States began to change, and the variety of forms and details characteristic of the 1880s began to give way to a more uniform style primarily based on classical and Renaissance prototypes. Buildings designed in the neo-Renaissance and Beaux Arts styles generally have monochromatic limestone facades ornamented with such forms as cartouches, foliate piers, pedimented doorways, swags, and classical moldings. This mode of design can be seen at the mansions designed by Mercein Thomas for Morgan Bogart and William Berri in 1901 at 463 and 465 Clinton Avenue. Houses in the neo-Renaissance style were frequently arranged in long rows to create a uniform classical streetscape. Examples can be found in Park Slope, Prospect Lefferts Gardens, and Crown Heights, and they create the effect of a white city, an effect sought by builders and architects at the turn of the century. The only such grouping in the Clinton Hill Historic District consists of the nine limestone and white brick tenements which line both sides of St. James Place just north of Fulton Street. Built in 1905, these buildings are the work of architect Axel Hedman, the leading practitioner of neo-Renaissance design in Brooklyn.

The nineteenth-century interest in the revival of architectural styles of the past led late in the century to a renewed interest in and reevaluation of early American architecture. Although Colonial Revival style buildings began to appear as early as the 1870s and McKim, Mead & White designed many buildings with colonial details during the 1880s and 1890s, it was not until the early years of the twentieth century that Colonian Revival styles such as neo-Georgian and neo-Federal became major factors in the design of urban housing. Architects designing in the Colonial Revival style use ornamental detail associated with eighteenth - and early nineteenth-century architecture, but adapt these forms for contemporary purposes. In such houses as the Julius Liebman residence at 384 Clinton Avenue, designed by Herts & Tallant in 1909, and the row of houses at 445-447A Washington Avenue, designed in 1922 by Brooklyn's leading exponents of the Colonial Revival style, Slee & Bryson, the Georgian and Federal forms are combined to create illusions of Colonial houses. The red brick facades are ornamented with decorative elements such as Georgian splayed lintels, Federal paneled lintels, Georgian pedimented doorways, and Federal round arches and fanlights, but these historical details are scaled to the needs of modern residences.

Rowhouse Builders

Most of the buildings erected in Brooklyn late in the nineteenth-century were designed by local Brooklyn architects, many of whom are quite sophisticated in their use of architectural details. It is more difficult to attribute early and mid-nineteenth century buildings

to specific architects. Architecture as a distinct profession did not develop until well into the nineteenth century. It was not until 1857 that the American Institute of Architects was founded. Its members were the most prominent men in the architectural field in America and this professionalism did not filter down to less well-known practitioners until many years later. In the nineteenth century the distinction between a builder and an architectwas frequently ambiguous and any builder who wished could call himself an architect.

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

Details such as foliate brackets, stone enframements, and wooden doors were made by anonymous craftsmen who mass-produced the forms. Thus, houses erected by different builders frequently have facades with identical details. This method of building with mass-produced forms was similar to nineteenth-century building practices in England.[5]

After a rowhouse was erected it was usually sold, thus giving the owner a quick profit. Most houses were purchased by families for their residences, but occasionally buildings were purchased for speculation and then leased as rental units. Thus, it is often difficult to ascertain who the earliest resident of a building was. It was also common for the land owner or owner/builder to retain title to certain properties that were not sold off until many years after their construction, as for example Nos. 151-157 and 152-160 Willoughby Avenue,built in the 1880s by Henry Coe. These houses were not sold until the early 1920s, after Coe's death.

Institutions

As the middle-class population of Brooklyn increased and as prosperous residential neighborhoods such as Clinton Hill developed, a need arose for new institutional buildings, particularly churches, to serve the growing communities and to add a requisite moral tone to each neighborhood. As Brooklyn evolved into a great nineteenth-century residential

city, "there came...a great epoch of church building which continued until the growing city was so well supplied with church edifices as to make her famous the world over as the "City of Churches.""[6] The organization of new church societies and the erection of new church buildings was directly affected by the pace of the development of the residential neighborhoods. As each rural area grew into a new residential section, new church societies were founded, each having the desire to build an imposing church edifice.[7] Clinton Hill was no exception to this trend and in the mid-nineteenth century a large number of churches of many denominations were erected in the historic district. Today there are five church edifices in the district. They range in style and date from two Early Romanesque Revival style buildings -- the Washington Avenue Baptist Church (now the Brown Memorial Baptist Church) at the corner of Washington and Gates Avenues, designed by Ebenezer L. Roberts in 1860,and the Orthodox Friends Meeting House (now the Aposotolic Faith Mission), built in 1867-68 at the corner of Lafayette and Washington Avenues--to the neo-Gothic style Cadman Memorial Church on Clinton and Lafayette Avenues, built in 1923. The most spectacular religious structure in the district is the Emmanuel Baptist Church,designed by one of America's eminent architects, Francis H. Kimball. This masterpiece of neo-French Gothic design, built in 1886-87, is the largest and most luxurious Baptist church in Brooklyn; much of its cost was borne by Charles Pratt, a devout Baptist.

Two other notable institutional buildings are located within the historic district -- the Adelphi Academy, established in 1863, and the Graham Home for Old Ladies. The earliest portion of the Adelphi Academy was erected in 1869 on Lafayette Avenue, just east of St. James Place. The building was enlarged twice and in 1886 a new structure, designed by Charles Haight, architect of the General Theological Seminary and Columbia University's former midtown campus, was erected on Clifton Place. This Romanesque Revival style structure is among the finest in Brooklyn. The Graham Home for Old Ladies, also known as the Graham Home for Aged Indigent and Respectable Females, was housed in a German-inspired Early Romanesque Revival style building at 320 Washington Avenue, designed in 1851 by Brooklyn architect J.G. Glover.

Conclusion

After World War I Clinton Hill began to decline in popularity as the affluent population moved to Manhattan, southern Brooklyn, or out of New York City. Several apartment houses, of varying design quality, were built on the sites of old mansions. Most of these buildings were erected in the 1920s; the Depression halted all construction in the area. With the exception of the erection of the Clinton Hill Houses in the 1940s and a modern school and a library, the Clinton Hill area retains its historic architectural character

to an astonishing degree. The styles of all of the buildings--- rowhouses mansions, carriage houses, apartment houses, and institutions -- have roots in classical, medieval, and Renaissance Europe, but these precedents have been adapted to the needs of nineteenth and twentieth-century Americans. The exceptionally well preserved Italianate, neo-Grec, and Romanesque Revival style rows create a unified architectural composition that continues to reflect the way of life of middle-class Brooklynites in the last half of the nineteenth century. At the same time, the mansions on Clinton and Washington Avenuesare a vivid testimony to the wealth and social pretensions of many families during the period of Brooklyn's prominence as an important residential city. Historic district designation for the Clinton Hill community will assist in the preservation of these buildings and will insure the survival of the exceptionally rich architectural heritage of this unique neighborhood.

Written by Andrew S. Dolkart

FOOTNOTES

1. Charles Lockwood, Bricks and Brownstone (New York: McGraw Hill, 1972), pp.128-130.

2. Ibid p. 132

3. Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (Baltimore: Penguin, 1958, 1971), p.239.

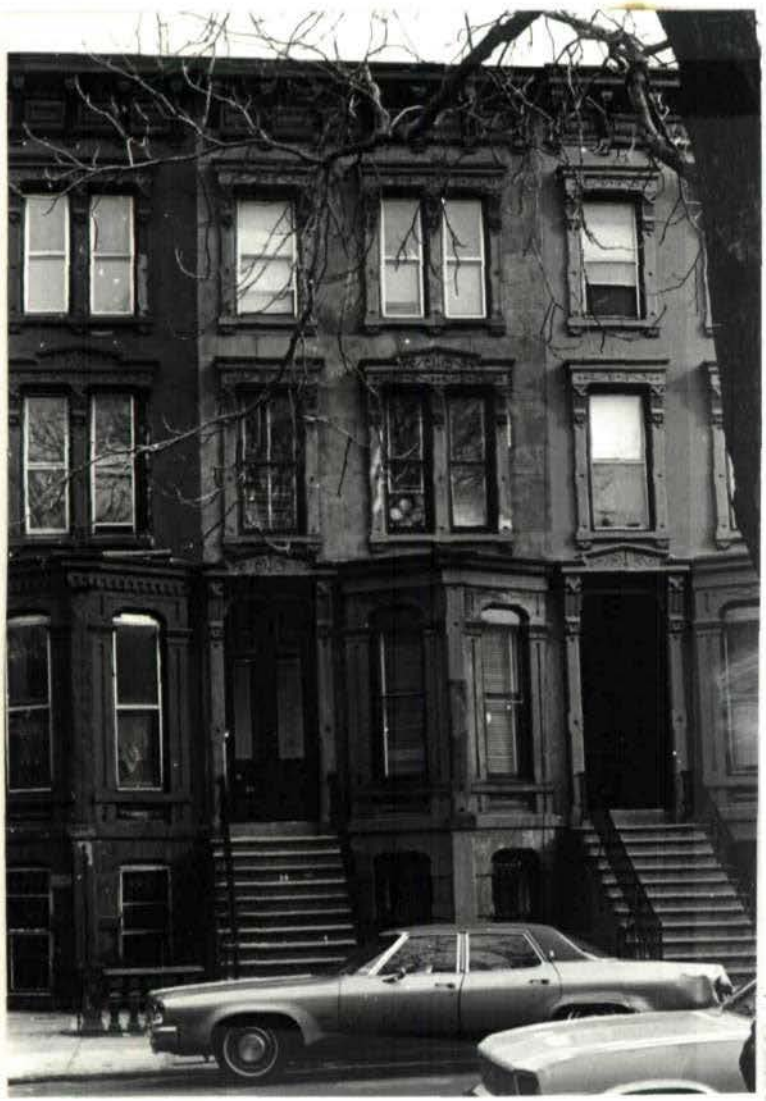
4. The first phase of the Romanesque Revival, known as the Early Romanesque Revival was popular, particularly for institutional buildings, from the late 1840s until c.1860. It placed a heavy emphasis on the use of brick and round-arched openings and was partially derived from the contemporary German Rundbogenstil. Examples in the historic district include the Orthodox Friends Meeting House on Lafayette and Washington Avenues and the Graham Home on Washington Avenue. See Carroll L.V. Meeks, "Romanesque Before Richardson in the United States," Art Bulletin, 25 (March 1953), pp.17-33.

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

6. The Yearbook of Christ Church Parish Brooklyn - N.Y.: Souvenir of the 75th Anniversary, 1835-1910 (1910), p.13.

7. Andrew S. Dolkart, "Brooklyn the City of Churches: The Protestant Church Architecture of Brooklyn 1793-1917," unpublished Master's thesis, Columbia University School of Architecture, 1977.

CAMBRIDGE PLACE



59 Cambridge Place. Amzi Hill, architect, 1879.

86 Cambridge Place, late 1860s.

CAMBRIDGE PLACE

Cambridge Place was probably named after Cambridge Terrace in London. Cambridge Terrace, designed by the prominent Regency architect John Nash, is one of the exclusive terraces lining Regents Park. Many Brooklyn streets were named after these terraces and other elegant London streets (e.g., Portland, Oxford, Cumberland, Adelphi, Clermont, Carlton, Downing). Such names were deemed appropriate since these streets were seen as prime areas for the development of the rowhouse, the American equivalent of the English terrace house. Cambridge Place was originally named Ryerson Street after one of the earliest families in the area and later was renamed Trotter Street for Jonathan Trotter, a wealthy leather merchant and mayor of Brooklyn in 1835-1837.

CAMBRIDGE PLACE BETWEEN GREENE AVENUE AND GATES AVENUE

Tree-lined Cambridge Place between Greene and Gates Avenues is one of the most visually unified blocks in the historic district. Most of the houses were erected in the 1860s and 1870s as residences for affluent middle-class families. The vast majority of the houses have brownstone fronts and they retain a uniform cornice line and an even rhythm of window bays, entrances, and stoops. Most of the houses, which were erected by local builders, conform to the Italianate style popular in the New York City area at mid-century. The most interesting dwellings on the street are the row of three brick houses at Nos. 51-55 with their unusual swan's-neck doorway lintels reminiscent of the Greek Revival style and the suberbly detailed neo-Grec row designed by Amzi Hill at Nos. 57-67.

EAST SIDE

Nos. 1-9. This row of five transitional Italianate/neo-Grec brownstone houses was built about 1873 by builder Joseph H. Townsend. These houses are typical of the transitional houses built in Clinton Hill during the early 1870s. Nos. 7 and 9 retain their original features with such Italianate details as high rusticated basements, full window enframements, pedimented entrance enframements with heavy foliate brackets, modillioned cornices, heavy cast-iron stoop balustrades and newel posts, and iron areaway railings and gates. The projecting lintels of the first and second floors are raised above friezes with stylized ornament carved in the neo-Grec manner. The corner house at No. 1, with its brick side elevation articulated by an angled oriel, had its stoop removed, a fourth story added and a rear extension and garage built by architect A.M. Hedley in 1919. Probably at this time all of the window enframements were partially removed. Both Nos. 3 and 5 have also had their enframements shaved off, and all of their ironwork, with the exception of the areaway railings at No. 3 and the window guards at No. 5, has been removed. A broker with offices at 2 Exchange Place, Charles Stokes, was the first resident of No. 1 Cambridge Place. Another broker and his wife, William S. and Maria H. Hanford, lived at No. 5 next to John G. Moore, a merchant, at No. 7.

Nos. 11-19. This row of five Italianate brownstone houses, each three stories high above a basement, was built by William Phraner and John Bernard from 1869-1872. All but No. 15 retain their parlor-floor entrances. The double doors are set in round-arched entranceways capped by segmental-arched pediments that rest on stylized brackets. The basements are typical of the Italianate style: a rusticated facade with segmental-arched windows with iron window guards (removed at No. 15). The first story two-over-two windows which extend to the floor have raised eyebrow lintels on stylized molded brackets similar to those on the door enframements, and table sills resting on plain molded brackets. The upper story two-over-two windows have eyebrow lintels and molded sills with corbels (the lintels are missing from one window on No. 13, four windows on No. 15 and all six upper windows on No. 17). All the bracketed wooden cornices have small dormer windows added at the roof. All of the cast-iron railings except for the areaway railing at No. 11 have been replaced. The first resident of No. 11 was Alexander Hulett, a hat manufacturer in Manhattan. His neighbor at No. 13, George Wilcox, was a jeweler. John D. Middleton, a Manhattan watch dealer, resided at No. 15.

Nos. 21-23. The design of this pair of Italianate brownstone residences built c. 1869 by John Barnard is a composite of typical Italianate elements. The entranceways and window enframements are almost identical to those of Nos. 5 and 7 Cambridge Place while the basement, windows, and cornices exactly duplicate Nos. 11-19. No. 21 retains the original railing, balusters, and newel posts; the original areaway fence extends in front of both residences. Unfortunately at No. 21 the lintel and pediment brackets and parlor window brackets, which were once foliate, have been shaved. Joseph Bensusan, Manhattan importer, and George Spencer, a grocer, were the first residents of Nos. 21 and 23, respectively.

Nos. 25-31. These four Italianate brownstone residences, each of which is three stories over a rusticated basement, were built c. 1873 by William Phraner and John Barnard. In typical Italianate fashion, the entrances have round-arched reveals with foliate keystones topped by segmental-arched pediments carried on lavish foliate brackets. The parlor-floor windows have raised eyebrow lintels on foliate brackets and table sills on brackets. The second-story windows also have raised eyebrow lintels carried on simple brackets, and molded sills supported by corbels. The third-story windows are similar, although the lintels have no brackets. Compound segmental arches form the facia board of the cornice. These are punctuated by large stylized brackets. The row retains all of its original ironwork. Alterations include new doors at Nos. 27 and 31; wrought-iron parlor-floor window guards and entrance gates at No. 27; and concrete planters replacing the iron newel posts at No. 25. No. 25 was owned by Edward W. Candel, a real estate agent with offices on Fulton Street. An American Telephone Company employee, Horace L. Hotchkiss, lived at No. 27. Hotchkiss, in 1929, was the last survivor of the group that put the stock "ticker" on Wall Street. He founded the American District Telegraph Company and the Exchange Telegraph Company and established the first branch of a stock exchange firm which had a private telegraph wire connected to it (New York Times, May 11, 1929, pg. 19). Charles Elmore, importer, was the resident of No. 29.

Nos. 33-35. These two neo-Grec style brownstones were built by architect/builder Benjamin Linikin in 1878. Each of these houses was originally three stories above a basement, but this massing remains only at No. 33; No. 35 has had a mansard roof added and stoop removed. .No. 33 remains in superb condition with all of its original iron railings, newel posts, and window guards. It also retains its pedimented entrance enframement with stylized new-Grec brackets, full window enframements with raised lintels and ornamental friezes, and stylized basement belt course. Heavy incised brackets flanking square panels support the wooden cornice.

No. 37. This French Second Empire style house was probably constructed by William Montgomery c. 1866. The two-and-one-half story house has been heavily altered -- the stoop has been replaced and all of the projecting window and doorway enframements that once added a three-dimensional character to the facade have been removed. Remaining original elements are the two-over-two window sash, the simple wooden cornice, the mansard roof with three dormers and slate shingles, the iron areaway railings and posts, and the basement window guards. The first resident of No. 37 was Alexander Hulett who was in the hat and fur trade in Manhattan. He sold the house in 1873 to William H. Chase, a clerk.

Nos. 39-43. These three-story stucco-faced Anglo-Italianate residences were probably built about 1867 by builder William Montgomery. The most striking feature of the group of three houses is the long first-story wooden porch with its railings, delicate turned posts and segmental-arched screens. Of the three houses,No. 43 remains in the best condition,with its segmental-arched windows, plain sills, eyebrow lintels, cast-iron areaway railings, and bracketed cornice. This house has had its stoop, door, and porch posts altered. No. 39 and 41 have lost their window moldings and doors, and No. 39 has lost its ironwork. Cornelius Fuller was an early resident of No. 39 and neighbor of Chauncey B. Hancock, a clerk, at No. 41. Henry Austin Tweed, a belting manufacturer, was the first resident of No. 43.

No. 45. Today there is a garden at this site,which is enclosed by a front wall of cement with a round-arched, brick-enframed door and two windows of the same style. Previously this lot was occupied by a house which probably was built as one of the row to the north (Nos. 39-43) by William Montgomery. The first resident of that house, who lived here for more than a decade, was a broker named John H. Poillon.

Nos. 47-49. These two heavily altered Anglo-Italianate row houses were probably also once part of the row comprising Nos. 39-43. As at Nos. 39-43 the entrances are at the first story, a few steps above ground level.. The original fence, porch, areaway iron and window lintels are gone.. No. 49 has a wooden porch with Ionic columns, only one of which remains intact.. The one remaining cornice, at No. 49, is the same as those at Nos. 39-43. Other than this cornice, only the segmental-arched windows identify these as Italianate residences. No. 49 has been faced with multi-colored permastone. The original residents were Samuel Groocock at No. 49 and William Page, a Manhattan agent, at No. 47. Page sold his house in 1872 to Rebecca and Joseph Eldredge. Eldredge was a pay director of the U.S. Navy for 34 years and inspector of provisions in The Brooklyn Navy Yard from 1871 until his death in 1881. (New York Times, August 15, 1881, p.8).

Nos. 51-55. These three early Italianate brick rowhouses with three stories and basement were built about 1856, probably by Fisher Howe. The entrances have swan's-neck stone lintels with foliate decoration in the apex. These are reminiscent of the Greek Revival style which was replaced in popularity by the Italianate in the 1840s and 1850s. The square windows of the upper stories have flat stone lintels and plain stone sills (except the first-story windows of No. 53 which retain their table sills with wedge-shaped corbels). The basement levels are rusticated except at No. 51, where the smooth facade has windows with original iron window guards. No. 53 has original railings, balusters, and areaway fence, while No. 55 has handsome late-nineteenth century wrought iron at the areaway and stoop. A modern wrought-iron porch railing and posts and a metal awning detract from the appearance of No. 55. All three houses retain their wooden cornices which rest on foliate brackets and dentils. The roof slope of No. 55 has been raised and two small dormer windows added.

Nos. 57-67. This row of six beautifully detailed neo-Grec brownstone residences was built in 1879 by architect Amzi Hill for owner/builder Bernard Fowler. Hill, who often worked for Fowler, was perhaps the finest Brooklyn architect specializing in the neo-Grec style. Fowler was a major Brooklyn builder and also chief clerk at the Brooklyn Municipal Building. The houses are three-story-and-basement structures, all with the finely carved stylized forms that give the neo-Grec its special character. Nos. 57-63 have projecting bays at the basement and parlor floors that add to the angular quality of the buildings. Nos. 65-67 have full-height projecting bays that step towards the street to meet the lot line and terminate the street vista. All of the houses except No. 67 retain their high stoops and double doors. At the entrance, stylized geometric brackets support raised pediments carved with incised decoration. All of the windows, both single and paired, are set within heavily carved enframements, and all of the buildings are crowned by wooden cornices with stylized brackets and paneled friezes. At Nos. 65 and 67, steep, sloping mansard roofs with pedimented dormers rise above the cornices.

The original resident of No. 57, Charles D. Frazier, was a Brooklyn banker. Wall Street broker Clarence Creighton lived at No. 59. William Hagan, also a broker in Manhattan, lived at No. 63, and next to him lived William H. Taylor, a real estate agent. In 1893, a restaurant owner, James J. Harford, bought No. 67 from James K. McGraff who had purchased it a year earlier from the original owner, Stewart L. Woodford, a lawyer.

Nos. 69-75, encompasses the side facade and garage of 129 Gates Avenue.

WEST SIDE

Nos. 2-6, encompasses the side facade and garage of 200 Greene Avenue.

Nos. 8-12. These three well-maintained Italianate style rowhouses, each three stories above a basement, were built by William Phraner c. 1869. The entrances have round-arched doorways with fanlights and double doors (intact at Nos. 10 and 12), and segmental-arched pediments supported by large foliate brackets. All three high stoops retain the original iron handrails and balusters and most of their newel posts; the areaway fences, gate posts, and basement window guards are also extant. The segmental-arched basement windows are set in deeply coursed brownstone facing. The parlor-floor windows have raised eyebrow lintels on

simple console brackets and table sills which rest on corbels (removed at No. 10). The upper-story windows have eyebrow lintels and molded sills. The curves at the bottom of the paneled wooden cornice frieze echo the segmental-arched windows, and each cornice is adorned with modillions and foliate brackets. William Phraner, the builder, lived at No. 8 in 1870. The first resident of No. 12 was Thomas Frazier, a fruit merchant.

Nos. 14-18 are a group of simple three-story brick Italianate rowhouses above basements erected by builder William Phraner c. 1867. All three houses have rusticated brownstone basements with segmental-arched windows covered by iron guards, handsome areaway railings, and stoop ironwork (replaced at No. 16 at the turn of the century), double doors, and wooden bracketed cornices. The doorways at Nos. 14 and 16 retain their simple brownstone slab lintels and intricate foliate brackets; that at No. 18 has been covered by a galvanized-iron pediment. The original window lintels were either flush as at No. 14 or had small lip moldings that have been removed. The metal lintels at Nos. 16 and 18 are later additions. Although aluminum storm windows have been added to No. 18, all the houses retain their two-over-two sash with heavy wooden mullions. The original residents of these houses were Alan Judson at No. 14; Augustus Libby, a dry-goods merchant, and his wife Harriet, at No. 16; and Mary A. Jones, a widow, at No. 18.

No. 20. Built c. 1867 by William Phraner and sold to widow Martha K. Marcy, No. 20 is similar to the Italianate houses built by Phraner at Nos. 14-18. The full brownstone entrance enframement and the slightly more elegant cornice are all that differentiate this house from its neighbors.

Nos. 22-24. These two Italianate brownstone residences with three stories above basements were erected by architect/builder Benjamin Linikin in 1878. They are similar in style to Nos. 8-12 to the north built by William Phraner nine years earlier and are a reflection of the popularity of this basic Italianate design. As at the earlier houses, these dwellings have rusticated basements, iron basement window guards, segmental-arched doorway enframements, double doors (No. 22 retains one of the finest pairs of doors from this period to be found in the district), table sills, eyebrow lintels, and wooden cornices. No. 24 has undergone a number of alterations -- most noticeably the insertion of inappropriate aluminum windows that were not cut to conform to the segmental arch of the enframements and adversely affect the proportions of the facade. In addition, the double doors and ironwork have been replaced, a metal awning placed over the entrance, and the stone painted. By contrast, No. 22 remains in an exceptional state of preservation on the exterior, with only the loss of the areaway fence and part of the stoop ironwork.

Nos. 26-30. These three Italianate brownstone residences were built about 1872 for owner/builders John Morton and John T. Barnard. The round-arched doorways with double doors have simple keystones and pediments resting on large foliate brackets, though the latter have been smoothed over at Nos. 28 and 30. Nos. 26 and 30 retain their stoop ironwork, No. 30 retains the original areaway fence, and No. 26 the basement window guards.

The long parlor windows are set within enframements with raised lintels. Carved stone balustrades run across each of these windows. The upper-story windows have full surrounds with projecting lintels and sills. Each roof cornice has a paneled frieze below an egg-and-dart molding and foliate brackets. All three rowhouses have been painted. Joseph Lord, an insurance broker in New York, was the original resident of No. 26.

Nos. 32-34. These two transitional Italianate/neo-Grec three-story brownstone rowhouses were erected by builder Walter C. Russell in 1876. They have typical features of this transitional mode: Italianate pedimented enframements and eyebrow lintels and stylized neo-Grec brackets and roof cornices. The cornices are particularly striking with their incised brackets which flank panels ornamented with raised diamonds. The entire basement and first story of No. 32 have been refaced with artificial stone. All of the stoop railings have been altered, although the areaway fence remains. A banker, Joseph B. Pigot, was the original owner of No. 34 Cambridge Place.

Nos. 36-46. (No. 44 has been omitted from the street numbering). These four semi-detached frame houses are vernacular French Second Empire style dwellings built about 1866 by broker and developer John T. Barnard. The two-story structures have mansard roofs and high basements. Paired parlor-level entryways are set below wooden porches supported by slender piers and jigsaw-cut brackets and crowned by modillioned cornices. The porch at No. 40 has been removed. All four houses have been extensively altered. Both Nos. 36 and 38 have had all of their moldings removed and have been totally covered with asphalt siding. Both, however, retain their original wooden stoops and railings, cast-iron areaway railing, wooden roof cornices, and angled bays. At No. 40 only the wooden stoop and iron roof cresting are extant. The remainder of the house is covered with aluminum siding. No. 46 retains its wooden window enframements, parlor-floor oriel, roof cornice, and cresting. Nos. 36 and 38 were originally occupied by Stephen Pettit, a heater dealer, and Charles Stokes, a broker and charter member of the Stock Exchange (New York Times, April 7, 1921, p.15).

Nos. 48-52. These three Romanesque Revival style rowhouses, designed by Mercein Thomas in 1887 for Parker Ford, replaced a frame house that had been the home of accountant Lorenzo Ford. The massing and detailing of the houses is quite restrained. All three houses are identical and eschew the asymmetry and textural contrasts of many contemporary buildings. All of the three-story and basement residences have rock-faced brownstone bases lit by single large windows with wrought-iron window guards. A smooth stone lintel forms a transition between the basement and the smooth brownstone of the parlor floor. The parlor floors are articulated by an arcade composed of rhythmically placed doorway and window openings. The entrances are set above high stone stoops lined with fine wrought-iron railings, and each entrance originally had a pair of round-arched paneled double doors (altered at No. 50). The windows feature an unusual two-over-one sash. Projecting stone bands at impost level separate the brownstone section of the facade from the brick upper portion. Molded brick arches mark the first-floor windows while brick lintels and rock-faced stone beltcourse frame the second story openings. On the third foor, each window is set above a Queen Anne style terra-cotta garland panel and is capped by a splayed lintel.

A large galvanized-iron cornice with a frieze ornamented with alternating round and diamond rosettes and a paneled parapet runs above the roofline of the row. The buildings remain in excellent condition with all of the ironwork extant. A doorway canopy at No. 50, and aluminum storm windows are the only unfortunate additions.

Lorenzo and Parker Ford seem to have moved into No. 50 upon its completion. Harry Holt, a bookbinder, and his wife Sarah Louise bought No. 48 in 1891. Richard L. Walker, who managed the New York Office of the Cunard Lines, acquired No. 52 in 1887 (New York Times, November 26, 1923, p.17).

No. 56. The re-sided freestanding frame residence at 56 Cambridge Place was probably built c. 1863 for Jonathan Earle, a Manhattan merchant, and was one of seven frame houses on this section of the street (Nos. 36-56). Probably built as a simple two-story and attic residence with a peaked roof, the building was altered in 1893 by architect Mercein Thomas, who had designed the neighboring row of Romanesque Revival style houses in 1887. Thomas removed the original roof and added the neo-Tudor style, half-timbered gambrel roof that remains today. Such "Tudor" detailing is frequently found on Queen Anne style houses and is consistent with other Queen Anne details probably also added by Thomas in 1887, including the angled bay and tower and decorative sash in the tower windows. Other extant early features include the doorway and window enframements, the porch with its square piers and wooden railings, and the iron fence.

Nos. 60-62. These two narrow French Second Empire residences were built by William Rushmore about 1863 and probably once resembled Rushmore's houses at 68-70 Cambridge Place. The semi-detached structures, faced with stucco, are two full stories with basement and mansard. Both have had their porches removed and entrances moved to the basement level. The single doors, approached down a half flight of stairs, are slightly recessed with flat stone lintels. Both houses retain their decorative areaway fences. The basement, parlor, and second-story windows are segmental arched, the second-story windows having plain stone sills. A stone beltcourse runs across the two buildings at the level of the lower edge of the parlor windows. The mansard roof on each house has two dormer windows with eyebrow lintels and thin vertical panels on each side. The original slate shingles have been replaced. No. 62 still has wooden shutters at the first and second floors and a bracketed wooden cornice. It also has a carport and shed added on the side. No. 60 has a ground level side entrance. A projecting square oriel is placed between the first and second stories. No. 62 was originally owned by Caleb Holt, a Brooklyn merchant.

Nos. 64-66. have been omitted from the street numbering.

Nos. 68-70. are two modest French Second Empire style residences built by William Rushmore c. 1862. Built of brick with stucco fronts, they are two stories high with mansards and basements. The most striking feature of the houses is the porch that runs across both dwellings. Originally all of wood, as at No. 70, the porch extends out from the parlor story, resting on wooden posts, and has clustered columns, jigsaw brackets, a plain balustrade, wooden stoop and railings, and a simple cornice. Shadowed by the porch are double doors and full-length segmental-arched windows with two-over-two sash and heavy wooden mullions (covered by poorly proportioned aluminum windows at No. 68).

At the second floor are shorter two-over-two segmental-arched windows. Narrow cornices set off shallow slate-covered mansards, each pierced by three dormers with eyebrow lintels.

William Thompson, a clerk, and his wife Mary were the first residents of No. 68. Much later, in the 1930s, the building was occupied by William W. Fitzhugh, president of the Folding Paper Box Association of America. During the same decade No. 70 was the home of Frederick I. Cadman, a lawyer, and the son of Rev. Dr. S. Parkes Cadman, after whom the Cadman Memorial Community Church on Clinton Avenue is named.

Nos. 72-76 encompasses the side facade of the house described at 127 Gates Avenue.

CAMBRIDGE PLACE BETWEEN GATES AVENUE AND FULTON STREET

This block of Cambridge Place is reflective of the rich variety in design that gives Clinton Hill much of its unique character. Buildings on this street were constructed over almost the entire period of Clinton Hill's development, with examples of Italianate houses from the 1860s, French Second Empire and neo-Grec houses from the 1870s, and Queen Anne houses from the 1890s. The block contains a large number of unusual houses; most notable are the picturesque Italianate dwelling at No. 89, with its angled wood bay, the simple Anglo-Italianate row at 80-84 Cambridge, the unique free-standing Italian Villa at No. 86, and William Tubby's late Queen Anne style row at Nos. 129-135. The east side of Cambridge Place has grander houses than the west side and attracted more affluent buyers, including a number of merchants, an accountant, a lawyer, and an architect. A large number of laborers and tradesmen purchased the houses on the west side of the street.

EAST SIDE

Nos. 77-85 encompasses the side facade of 118 Gates Avenue.

Nos. 87-93 comprise a row of four unusual Italianate residences built by William Montgomery c.1863. Three of these stucco-faced houses are two stories with basement and attic; one house is now three full stories. All of the houses have three-sided angled bays extending the full height of the houses. The entranceways, above high stoops, are square and all but No. 87 have their double doors and transoms. Stoop railings and balusters remain at Nos. 87 and 91, and the latter has the original newel posts as well. The areaway fence runs along the whole row, and the decorative basement window guards are still at all but No. 89 and 91.

The second and third story windows are segmental-arched and originally had two-over-two sash with wide wooden mullions (replaced at No. 87). No. 89, the only structure which retains its wooden bay intact, reveals that these bays were constructed of vertical boards with colonnettes set between the windows and had wooden cornices with tiny modillions separating the first and second stories. The bays (except No. 93) are topped at the attic level with small rectangular windows separated by simple heavy brackets which support a shallow polygonal roof.

The design of these wooden bays may be unique in New York City, and they lend a particularly picturesque charm to the houses. No. 93 is a full three stories tall. The house may have been identical to the others in the row and have been raised in the nineteenth century with portions of the original cornice reused.

Mary Ann and James Whiting lived at No. 87 between 1866 and 1872. James Whiting (d.1908) was a lawyer and son of Supreme Court Justice James R. Whiting. After selling the house in 1872 he moved to Bridgeport and began a manufacturing business (New York Times, February 4, 1908, p.7). Samuel S. Cortis, an agent, bought No. 91 in 1865.

No 95. This brownstone residence was built about 1873 by George Vaughan, a mason. The three-story and basement building is typical of the Italianate style. The entrance above a high stoop is round-arched with a foliate keystone and double doors and is topped by a pediment supported on elaborate foliate brackets similar to the smaller brackets which support the slab lintels of the parlor-floor windows. The basement is rusticated and its segmental-arched windows with decorative ironwork have large keystones incised with neo-Grec style foliage. The upper-story windows have simple slab lintels, brackets, sills, and corbels, though both sills and lintels on the second story have been smoothed over. The roof cornice has large foliate brackets, modillions, dentils, and a paneled fascia board.

Nos. 97-103. These four Italianate brownstone houses were built about 1873, three by builders Lambert & Mason and one, No. 97, by mason George Vaughan. Their facades are typical of Italianate style rowhouse design. Each house has a round-arched entrance with double doors and molded keystone set below a segmental-arched pediment that rests on foliate brackets. The rusticated basements have segmental-arched windows and all but No. 99 have decorative basement window guards. All of the windows of the main facade are simply articulated with modest lintels, sills, and brackets. The molded wooden cornice is supported by foliate brackets. Original stoop railings and areaway fence remain at Nos. 101 and 103.

Accountant George W. Gerard and his wife Amanda were the first residents of No. 97. Next door at No. 99 lived Robert G. Hatfield, an architect. Nos. 101 and 103 were occupied by Henry Norris, a cashier, and Richard Williams, in the pump trade in Manhattan.

No. 105, built c.1873 by Thomas Lambert, is representative of the large number of Italianate style brownstones erected in Clinton Hill during the early 1870s, at a time when the naturalistic ornament of the Italianate was about to be supplanted by the stylized ornament of the neo-Grec (see 117-121 Cambridge Place). The house is similar to many others on Cambridge Place and bears a very close resemblance to the neighboring row at 107-113 Cambridge Place. The facade of this three-story and basement house exhibits such typical Italianate features as a rusticated base punctuated by round-arched windows with iron window guards, a pedimented entrance enframement with foliate brackets, large parlor-floor windows with full enframements, raised slab lintels, and table sills, full upper-story enframements, and a bracketed wooden roof cornice. The original iron railings of the house have unfortunately been replaced.

Nos. 107-113. Built by Lambert & Mason c.1873, these Italianate brownstone rowhouses are virtually identical to the house Thomas Lambert built at No. 105. The only major difference between the single house and this row of four is the treatment of the basement level, which has segmental-arched windows with heavy enframements at Nos. 107-113, rather than the round-arched openings at No. 105. Fortunately, all of these houses, except for No. 109, retain their iron railings; that at No. 113 is particularly handsome, with all elements exceptionally well maintained. Early residents of this row include insurance brokers Elisha Rollins at No. 107 and William G. Pierson at No. 113, and commercial merchant Charles T. Inslee at No. 111.

No. 115 closely resembles the Italianate rowhouses to the north and was erected by one of the same builders, Thomas Lambert, c.1873. The house differs from its neighbors in that the base has segmental-arched openings without enframements and the parlor-floor windows lack table sills. These windows were once probably ornamented with balustrades. The mansard roof with slate siding and dormer windows was probably added to the house late in the nineteenth century.

Nos. 117-121. These three transitional Italianate/neo-Grec brownstones typify the gradual change in architectural taste occurring during the mid-1870s as stylized and incised neo-Grec ornament began to replace the more naturalistic detailing of the Italianate. This is particularly evident in the brackets of the entrance enframement where the deeply carved leafwork has a less fluid character than that found, for example, at 105-115 Cambridge Place. In addition, raised beltcourses with parallel incised grooves and stylized segmental arches appear at the basement level and incised carving ornaments the friezes of many of the window enframements. Other than these details, the houses are basically Italianate, with full enframements, pedimented doorway enframements, double doors, and a modillioned cornice (surviving only at No. 117). No. 117 was originally the home of Norton Park Collin, flour merchant.

In 1918 the front stoop was removed from No. 119 and a basement entrance was installed by Montrose Morris Sons. This house also has a fourth story that may date from this alteration. The facade of No. 121 has lost much of its crisp stone detailing through the application of stucco that has been poorly scored to simulate brownstone ashlar. The cornice has also been removed from this house, but it is the only one of the three to retain any original ironwork.

Nos. 123-125. These two simple French Second Empire residences were built in the late 1860s or early 1870s and are the only frame buildings on this blockfront. The houses are two-and-one-half stories tall with front porches supported by slender paired piers, and each is crowned by a mansard roof with slate shingles and two pedimented dormers. Although it has lost its original bracketed cornice, No. 123 retains wood-shingle siding. The cornice is extant at No. 125, but the facade has been re-sided and part of the porch has been enclosed. Original doors and porch and areaway railings survive at both houses.

No. 127 has been omitted from the street numbering.

Nos. 129-135. This charming row of five brick residences was built in 1894 by the eminent architect William B. Tubby. Stylistically the houses are rather subdued examples of the Queen Anne style, reflecting the classical influence in architectural design in the 1890s. The three-story and basement structures have alternating elements; the first, third, and fifth (Nos. 129, 131A, and 135) having Dutch-style gables topped by classical shell pediments projecting above the mansard; the second and fourth (Nos. 131 and 133) having three-sided central oriels with small-paned transoms and sloping metal roofs. A wide brownstone beltcourse separates the basement and first stories. All have high stoops which are paired at all but the central house. The pivotal central house has a double door, while each of the others has a single door (original at Nos. 129 and 135). The double windows at the first story have flat stone sills and, along with the entrances and other windows, have decorative splayed lintels with elongated keystones. The houses without second-story bays have two single windows at that level; at the third floor all five have one square window flanked by two smaller rectangular ones. The central windows at Nos. 129, 131A, and 135 have double splayed lintels above four-paned transoms. The row is crowned by a continuous, low, slate-covered mansard roof.

Nos. 137-141 are outside the boundaries of the historic district.

WEST SIDE

No. 78. This freestanding, shingled, vernacular French Second Empire style house was probably built c.1860 for Jeremiah Peterson. The house is two stories high with a mansard roof and has a bay which extends out almost to the lot line. The wooden-enframed entranceway set above two steps has a glass-paned door of later date, sidelights, and a plain wooden surround. The first-and second-story windows have simple wooden lintels, surrounds, and sills. The mansard roof has slate siding and is pierced by three pedimented dormer windows that rest on a wooden cornice with rectangular blocks above two decorative bands. Original iron gate posts and the areaway fence remain. The house probably once had a front porch.

Nos. 80-84. These three simple brick Anglo-Italianate structures were probably constructed by builder Conrad Vreeland in 1864-65. The low stoops lead to double doors (altered at No. 80) set below transoms and flat stone lintels. Similar flat stone lintels and stone sills articulate the windows at all three stories. A bracketed and modillioned cornice with paneled frieze tops each of the houses. Nos. 82 and 84 have been painted and No. 84 has a striped metal entrance awning. The elegant cast-iron areaway fence remains at all three houses. Joseph Conkling, a builder, was the first resident of No. 80. Joseph D. Willis, in the hardware business, lived at No. 82, and No. 84 was the home of a plumber, John T. Wellings, a machinist, Andrew E. Kirkpartrick, and a lithographer, Henry Major, consecutively between 1865 and 1870.

No. 86. This freestanding Italian Villa style residence is quite unusual in Clinton Hill and is reminiscent of the period when this area was a surburban location far from the urbanized sections of the city of Brooklyn.

Although the date of construction has not been determined, the house was probably built in the late 1860s. The two-and-one-half story house has an irregular L-shaped plan with a picturesque three-story tower and a columned entrance porch wrapping around it and extending almost to the rear. To the right of the entrance is an angled bay with a bracketed cornice. The windows of the house have flat wood surrounds; all are rectangular with the exception of the pair of round-arched windows in the tower. The tower itself is capped with a wooden dentilled cornice which echoes the cornice of the porch and bay. The main mass of the house is capped by a mansard roof that retains its original slate siding. An unusual cast-iron areaway fence with slats in the form of upright arrows and the original gate and newel posts are all intact. A one-car garage with a stepped, arched parapet has been added. The building is presently faced with asphalt and has new storm windows.

From 1880 through 1892, this was the home of Russell L. Engs who worked at the Produce Exchange. Engs was also a builder and was responsible for the construction of several houses in the historic district, notably 177-177A St. James Place.

Nos. 88-100 have been omitted from the street numbering.

Nos. 102-104 are a pair of brick French Second Empire style residences built about 1864 by builder Nicholas B. Rhodes. These two-story buildings have basements and mansard roofs. The original double door with transom remains at No. 104 and both doorways, approached by high stoops, have flat stone lintels with shallow pediments (shaved at No. 102). The rectangular basement windows at No. 104 retain their decorative ironwork; the original elegant areaway fence also survives. The brick facades are accented by stone beltcourses that separate the basement and first stories, and stone window lintels and sills. A typical bracketed wooden cornice crowns each. The three dormer windows in each mansard roof have segmental-arched pediments set on molded brackets. Both buildings have painted. No. 102 was altered in 1940 by architect A.C. Lefante who added a rear extension and a new stoop with a basement entrance.

No. 106 This vernacular neo-Grec residence probably dates from the 1880s. Once shingled, the three-story-and-basement house has been covered with synthetic brick. The simple entrance is approached by a high stoop, and has double doors and a wood surround. The late nineteenth-century windows have simple wooden surrounds as well. Original wrought-iron railings, newel posts, gate, and areaway fence are still intact. The wooden cornice has incised brackets, modillions, and a paneled frieze.

Nos. 110 and 116 These two five-story Beaux-Arts style apartment buildings were designed Cohn Brothers, one of Brooklyn's major twentieth-century firms specializing in apartment house design. Built in 1914 for Morris Jarcho, they replaced four earlier wooden houses. The rusticated ground stories and much of the detailing are of limestone and the upper stories of brick. The ground-floor entrances have decorated surrounds and foliate paneled piers below heavy consoles which support projecting cornices each with two lion's heads. At the upper stories, the end bays have double and triple windows with patterned brickwork between stories. At the fifth story, the windows with stone tympana are topped by brick and stone pseudo-gables.

Nos. 120-122. These two narrow neo-Grec brownstone houses were erected about 1875 by architect/builder Walter C. Russell, and rise three stories above rusticated basements. Each basement has one segmental-arched window with a molded keystone. The entranceways set above stoops have segmental-arched doorway with incised keystone, pediment, and brackets. No. 120 lacks the original double door but retains its original stoop ironwork, newel posts, and gate, which are missing at No. 122. The segmental-arched windows have eyebrow lintels; on the parlor floor they are raised over an incised panel and supported by stylized brackets. The long parlor-floor windows open above molded sills on box corbels that flank an incised panel. The windows above have plain lintels and sills. The roof cornices have highly stylized brackets that flank square panels ornamented with raised diamonds. A four-sided oriel, added at the second story of No. 122, has caused the removal of the entrance pediment. One central bracket supports the oriel which has panels below each window, four transoms, and a scalloped hood. Louis McCormick, a photographer, and his wife Abigail, were the first residents of 122 Cambridge Place.

Nos. 124-128 are a row of three neo-Grec residences built in 1879 by architect/builder Walter C. Russell who built the neighboring pair of houses at 120-122 Cambridge Place c.1875. These narrow two-story houses use a design vocabulary similar to that of the earlier houses, with typical stylized neo-Grec enframements and unusual diamond-paneled wooden roof cornices. Each house has a single dormer window set on the shallow sloping roof. The houses remain in excellent condition; alterations are limited to a new door at No. 128 and new ironwork at all three houses.

The first residents of No. 124 and 126 were Robert Boyd Hardy and James J. Wood. When he died in 1916, Hardy was the oldest financial reporter at Bradstreet's Mercantile Agency (New York Times, January 26, 1916, p.11). Wood, who died in 1928, was an engineer and inventor. He held patents for some 240 electrical and mechanical inventions including the first flood-lighting system used for the Statue of Liberty; he worked on the engine of the Holland submarine and the main cablesof the Brooklyn Bridge (New York Times, April 21, 1928, p.17).

The remainder of this block is outside of the boundaries of the historic district .

CLIFTON PLACE

29-33 Clifton Place. Benjamin Linikin, builder, 1876

14 Clifton Place. Parfitt Brothers, architects, 1878.

CLIFTON PLACE

Clifton Place was originally the western extension of Van Buren Street. The six blocks of Van Buren Street which extended from St. James Place to Tompkins Park were renamed for Robert Clifton, a vestryman of Guion Church, later consecrated as St. George's Episcopal Church. Guion Church, named for its founder, Rev. Alvah Guion, was located on Greene Avenue between Marcy Avenue and Tompkins Square Park. The present St. George's Episcopal Church, on the southwest corner of Marcy Avenue and Monroe Street, is a designated landmark.

CLIFTON PLACE BETWEEN ST. JAMES PLACE AND GRAND AVENUE

This one-block stretch is the only portion of Clifton Place that is within the historic district. The residences on the street form a cohesive grouping of modest two-and three-story brownstone-fronted houses. These small post-Civil War houses, designed in the popular Italianate, French Second Empire and neo-Grec styles, were erected by local developer/builders in the 1870s for lower-middle-class families. While not as impressive as the monumental rows on Grand Avenue and Cambridge Place, these dwellings form a unified streetscape with great visual appeal.

NORTH SIDE

No. 1-3 is the 1886-1888 addition to the Adelphi Academy that is discussed with the older building at 282-292 Lafayette Avenue.

Nos. 5-27 (Nos. 13 and 15 have been omitted from the street numbering) form a long row of ten modest two-story and basement houses designed and built by developer/builders King & Vanse c.1874. These Italianate brownstone houses have segmental-arched doorways with eyebrow lintels and simple brackets. The doorway enframements originally surrounded wooden double doors; particularly fine examples survive at Nos. 7 and 11. Projecting window sills, set on blocks, adorn the parlor floor windows. The cornices have foliate modillions and wooden brackets. Much of the original ironwork remains in the row. The facade at No. 9 has been obliterated with permastone and No. 21 has been raised another floor. Other alterations include the addition of metal awnings at No. 5 that obscure the window lintels and the removal of the entrance enframement at No. 21.

Nos. 29-39. The last six houses on the block, also modest two-story and basement dwellings, were designed by developer/builder Benjamin Linikin in 1876. These transitional Italianate/neo-Grec houses have round-arched double doorways and enframements with pediments on foliate brackets. The windows have full enframements with simple sills and lintels. Neo-Grec style brackets ornament the cornice. The rusticated basements have segmental-arched windows. Original ironwork remains at many of the houses. The corner house, No. 39, has had its ground floor extended outward to house a store. Nos. 35 and 37 have been stripped of much of their ornament.

SOUTH SIDE

Nos. 12-16. The active Brooklyn architectural firm of Parfitt Brothers designed these three houses for William C. Bowers, c.1878. Although Parfitt Brothers are best known for their Queen Anne and Romanesque Revival style designs, these early buildings by the firm are in the neo-Grec style. The round-arched double doorways have pedimented enframements which are supported by brackets adorned with a fish-scale pattern. The windows have molded sills and lintels and are incised with neo-Grec designs. Stylized brackets support the roof cornices. The basements, which are entered through separate doors below the stoops, have neo-Grec cornices (stripped at No. 12). All of the original ironwork remains at these houses except for the newel posts at No. 16.

Nos. 18-22. At about the same time that William Bowers commissioned Parfitt Brothers to design the preceding row, he also commissioned these three transitional Italianate/neo-Grec houses from the firm. The round-arched doorways of this row have pedimented enframements with foliate brackets which are more naturalistic than the brackets at Nos. 12-16. The windows have neo-Grec designs on the enframements and sill brackets and the cornice has neo-Grec brackets. The basement facades are similar to those of Nos. 12-16 and much of the ironwork remains here also; missing are the newel posts at Nos. 18 and 22 and the window guards at No. 18 which is now sealed. At No. 18 the cornice has been removed and a tasteless brick addition constructed. Nos. 20 and 22 have each lost a window enframement.

The first residents of these houses were: Ambrose M. Barber, a fish merchant, at No. 18; Elbridge S. Brooks, a bookseller, at No. 20; and Charles L. Roe, an insurance salesman, at No. 22.

Nos. 24-28 are three Italianate style houses built by King & Vanse in 1874. All have eyebrow door hoods which are supported by simple brackets and slab window lintels (removed at No. 24) carried on similar brackets. The first-floor windows also have sills with ornamental panels below, while the window sills at the other floors are carried on small corbel blocks. The cornices of these two-story and basement buildings are supported by foliate brackets and have modillions and paneled friezes. Original iron fences and basement window guards remain but the stoop ironwork has been replaced. The facade of No. 24 has been stripped and a third story added. No. 28 has a modern door. The first resident of No. 24 was George Zollinhofer, a clerk.

Nos. 30-34 are three Italianate brownstone houses designed by developer/builders King & Vanse. Dating from 1874, these three-story and basement houses have segmental-arched pediments that are set above round-arched doorways with double doors and fanlights. The first-floor window lintels have foliate brackets, while the second-floor window lintels are carried on smooth brackets. The cornices are supported by foliate brackets and modillions and have paneled friezes. All of the ironwork is extant. No. 30 has a new door and Nos. 30 and 32 have had their doorway brackets smoothed over. The Rev. Richard S. Adams lived at No. 34.

No. 36 has been omitted from the street numbering.

Nos. 38-40 were built by King & Vanse c.1875, and, with the exception of the shape of the windows (rectilinear rather than segmental-arched), they are identical to the houses at 5-27 Clifton Place. All of the original ironwork remains at these two houses as do the beautiful double doors.

Nos. 42-46, built prior to 1876, are the only French Second Empire style houses on the block. The two-and-one-half story houses have high rusticated basements (altered at No. 44) and mansard roofs, each with three dormers and slate shingles. The mansard has been replaced with a full third floor at No. 46. The houses have simple brackets and lintels at their entrances and modest lip lintels and projecting sills at the windows. No. 42 retains a modillioned cornice but that at No. 44 is sagging and part is missing. Although glass panels have been added, Nos. 42 and 46 retain their original doors. The areaway fences and gate posts are also original.

No. 48 is vacant and partially sealed but still shows some signs of its Italianate styling, notably the eyebrow lintels on the second and third floors. The parlor floor window lintels and doorway hood are later additions, as is the neo-Renaissance style cornice with garland frieze. The exposed side wall at the east is covered with stucco.

No. 50 is a vacant lot that has never been built on.

CLINTON AVENUE

447 Clinton Avenue, c.1850.

284 Clinton Avenue, porch detail, c.1854.

CLINTON AVENUE

Frederick B. Pratt Residence, 229 Clinton Avenue. Babb, Cook & Willard, architects, 1895-97 (from: Kings Views of Brooklyn, 1904, p. 42).

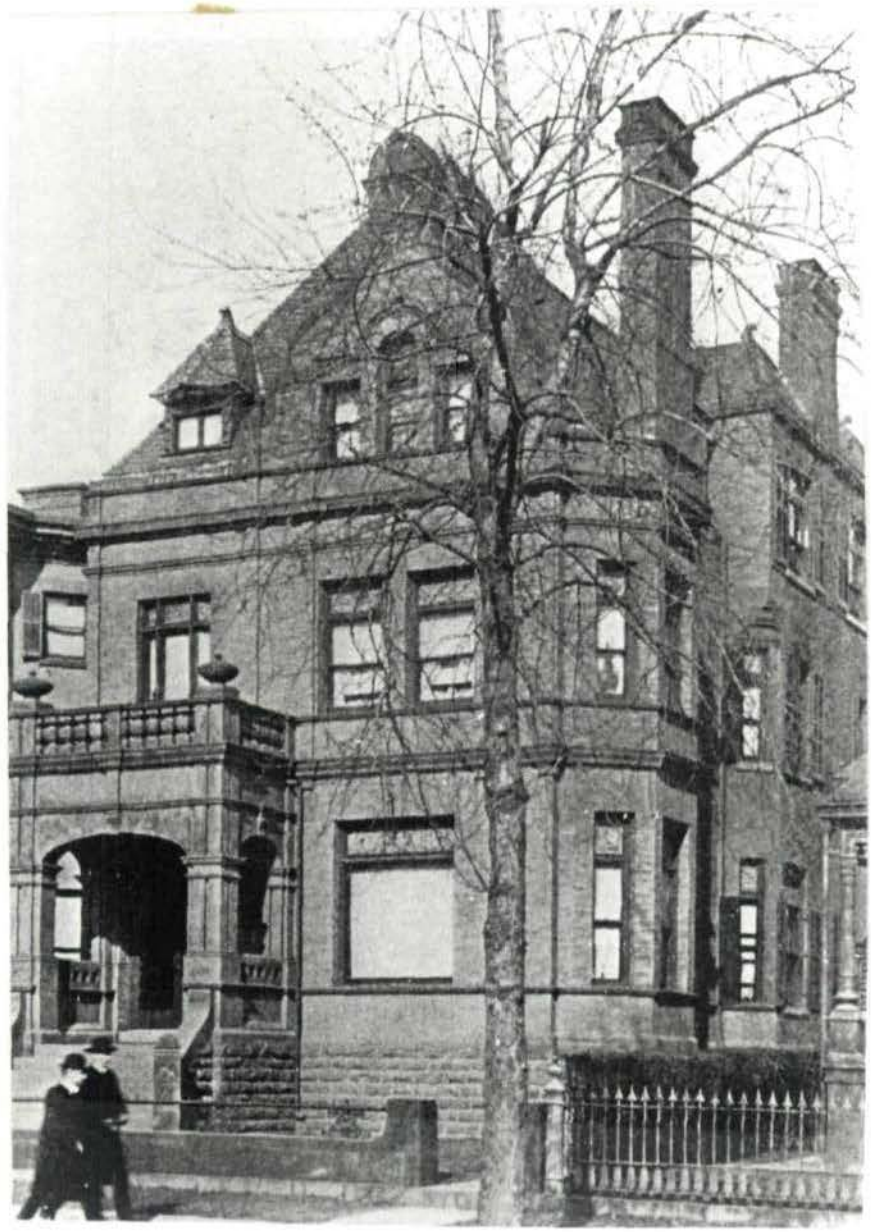
Charles Millard Pratt Residence, 241 Clinton Avenue. William Tubby, architect, 1893 (from: Kings Views of Brooklyn, 1904, p. 42).

CLINTON AVENUE

Morgan Bogart and William Berri Residences, 463 and 465 Clinton Avenue. Mercein Thomas, architect, 1902 (from: Kings Views of Brooklyn, 1904, p.40).

Julius Liebman Residence, 384 Clinton Avenue. Herts & Tallent, architects, 1909.

CLINTON AVENUE



Chas. A. Schieren Residence, 405 Clinton Avenue. William Tubby, architect, 1889 (from: Kings Views of Brooklyn, 1904, p. 45).

CLINTON AVENUE

Clinton Avenue, known as Brooklyn's "Gold Coast", was named for DeWitt Clinton, New York State Governor and the chief supporter of the Erie Canal, the completion of which opened New York harbor to the west and insured the preeminent position of New York and Brooklyn as America's leading commercial center. Clinton Avenue was initially named in 1833 by real estate developers and merchant George Washington Pine, who bought the land from John Spader for $62,593.27 and laid out a wide boulevard with a double row of trees. The street is located on one of the highest points in Brooklyn. In the nineteenth century altitude was synonymous with health, since germs were thought to breed in swampy valleys; thus the location attracted affluent people who erected large suburban villas on the street. The houses, generally constructed of wood, were built on large plots of land and were set back behind wide lawns lending a country-like ambiance to the new neighborhood. Only two major dwellings survive from this early period of Clinton Avenue's development -- the Gothic Revival style frame house at No. 284 between Willoughby and DeKalb Avenues, and the brick Italian Villa at No. 447, north of Gates Avenue. In the 1860s and 1870s as the surrounding area was being built up with rowhouses, the open spaces on Clinton Avenue were filled in with rows of brownstone-fronted houses and the street took on a quiet and respectable air.

In the 1870s, Clinton Avenue began to metamorphose into one of America's grandest residential streets. The movement was spurred by Charles Pratt's decision to build a large mansion at No. 252 in 1875. In the succeeding years Pratt's partners at Standard Oil, other industrialists and businessmen purchased the old suburban dwellings and replaced them with modern mansions of brick and stone designed by prominent Brooklyn and Manhattan architects, and the street became the Brooklyn equivalent of such great residential boulevards as East Avenue in Rochester, Euclid Avenue in Cleveland, Prairie Avenue in Chicago, and Delaware Avenue in Buffalo. The construction of mansions on Clinton Avenue reached its peak at the turn of the century with the construction of four grand houses for Charles Pratt's sons. At that time, apartment buildings, some quite luxurious in their appointment, such as The Clinton at the corner of DeKalb Avenue, began to replace the single-family houses, and by the 1920s, as the cost of maintaining the mansions became prohibitive and as the area lost its social cachet, apartment buildings for middle-class families began to appear on the street. During World War II two entire blocks and parts of two others were torn down and replaced by houses for workers in the nearby Brooklyn Navy Yard. Eventually most of the mansions were either acquired by institutions such as Pratt Institute, St. Joseph's College, and the Roman Catholic Church, or they were subdivided into apartments or rooming houses. A surprising number of Clinton Avenue's grand houses remain today and the street is one of the few in America from the period that still survives relatively intact. Most of the houses on Clinton Avenue are now well cared for by residential or institutional owners, thus lending the street a quality that is unique among New York City's elite residential thoroughfares.

CLINTON AVENUE BETWEEN MYRTLE AVENUE AND WILLOUGHBY AVENUE

Although not part of the historic district because most of the old houses have been replaced, this block is worth noting since some of the finest mansions were once located here, including Montrose Morris' neo-Renaissance style house for

Standard Oil executive Edward T. Bedford at No. 181 and James Brite's palatial house for Charles Pratt's son Herbert, located at the northeast corner of Clinton and Willoughby Avenues across from George B. Post's Henry W. Palmer residence of 1897. All of these houses were destroyed for the construction of the Clinton Hill Apartments during World War II. The only houses of note remaining on the street are the pair of brick and limestone residences at Nos. 184-188 designed by Montrose Morris in 1892 for William H. Beard.

CLINTON AVENUE BETWEEN WILLOUGHBY AVENUE AND DEKALB AVENUE

This short stretch of Clinton Avenue is the most notable part of the historic district. The street not only includes a superb group of mansions, but also retains its original landscape effects to a surprising degree. The two block fronts between Willoughby and DeKalb Avenues contain a series of fine residential buildings representative of the entire developmental history of the area. Two wooden buildings dating from the period when Clinton Avenue was a suburban retreat remain, most notably, No. 284, a rare surviving example of a Gothic Revival villa. It was during this early period that Clinton Avenue was laid out with wide lawns and four rows of trees were planted, giving the street the air of a rural village. These lawns, as well as rows of trees, are mostly extant, and the block has a character that is rare, if not unique, in New York City.

In addition to the early houses, there are a few rows of post-Civil War brownstone townhouses, a group of sumptuous mansions and an early luxury apartment building.

It was Charles Pratt's decision to build a house at No. 232 that changed the character of the street, for he not only built his own mansion, but also provided houses as wedding gifts for three of his sons at Nos. 229, 241, and 245.

The only major changes to the block were the demolition of two mansions on the east side of the street by St. Joseph's College in 1928 and the construction of a modern building by the college in 1964 at the southwest corner of Willoughby Avenue, just outside of the district.

EAST SIDE

Nos. 215-221 comprise a row of four extremely handsome transitional Romanesque Revival/neo-Renaissance style houses designed in 1891 by prominent New York City architect R.H. Robertson and his partner A.J. Manning. The houses were erected for Charles, William, and Robert Osborn, and Mary Osborn Polak, who were also responsible for the construction of the later row at 112-122 Willoughby Avenue, also designed by Robertson & Manning. The houses replaced the mansion of Edwin Beers, a wealthy Manhattan-based executive. The houses are built of tan-colored brick, a hue favored by architects who designed in the Romanesque Revival style. Other Romanesque Revival motifs are the subtle textural contrast of the rock-faced base, smooth stone bands, and terra-cotta ornament and the use of beautiful Byzantine style carving. The balanced facades, however, as well as the classical foliate bands, cartouches, and egg-and-dart moldings are evidence of the influence of the Renaissance architecture modes that were just beginning to gain in popularity.

Each of the four houses is three-and-one-half stories tall and is raised above a high rock-faced stone base. A stone stoop with wroght-iron railings once extended from the front facade of all but the corner house (stoop removed at No. 217). The corner house has a stoop on the Willoughby Avenue front and two windows on the parlor-floor of the Clinton Avenue facade. All of the round-arched entrances had simple wooden doors (extant only at No. 221), and fanlights (surviving at No. 219), all within ornate terra-cotta enframements. Paired windows separated by Corinthian colonnettes are set to the stained glass adjacent to the entrances, the windows at No. 219 have stained-glass transoms. A classical dentil course separates the parlors from the upper stories. The upper floors are coursed by horizontal and vertical terra-cotta bands and are further enlivened by rosettes and panels of both Romanesque and Renaissance design. Attic gables, each with a terra-cotta panel at its apex, project above a steep sloping mansard roof through which rise tall chimneys with terra-cotta caps. The gables are connected by decorative drainage arches, reminiscent of ancient Roman aquaducts. The Willoughby Avenue side of No. 215 has a simple, balanced fenestration and small central gable.

No. 215 was sold in 1899 to shoe distributor, Joseph B. Cousins and his wife, Mary. Between 1898 and 1905, No. 217 was the home of Charles Pratt's son, Herbert Lee Pratt. H.L. Pratt, who died in 1945 was the chairman of the Socony-Vacuum Oil Co. and of Standard Oil and was on the board of directors of Amherst College and the Metropolitan Museum of Art.

No. 229 (No. 223-231), the Frederic B. Pratt House, is the second of the three surviving houses built by Charles Pratt as wedding gifts for his sons. Designed in 1895, the house is perhaps the finest residential design by the prominent Manhattan architectural firm of Babb, Cook & Willard, architects of the nearby George DuPont Pratt House and of the Andrew Carnegie House, a designated New York City landmark, on Fifth Avenue and East 91st Street.

Frederic B. Pratt (1865-1945) was the second son of Charles Pratt and the first son of Charles Pratt's second wife, Mary Richardson Pratt. Frederic, educated at Amherst College, later became involved in a number of his father's philanthropic ventures. He served as president of Pratt Institute for many years and as vice-president of the Thrift Savings Fund at Pratt and of the Pratt family's Morris Building Co. In addition, Pratt was involved in a number of business ventures, serving as president of the Chelsea Jute Mills. An avid art collector, he donated works to the Metropolitan Museum of Art. (New York Times, May 4, 1945, p.19).

The Frederic B. Pratt House was not the first building on this site. The mansion replaced a large wooden house built by Henry Crossman, "an original settler of Clinton Avenue." (New York Times, January 8, 1881, p.2). Crossman made his fortune in the umbrella and parasol business and was on the board of directors of local transport companies and it was "largely to his efforts that the residents of the City of Churches are indebted for Sunday cars on street railroads." (New York Times, January 8, 1881, p.2).

The Frederic B. Pratt House, which is now used by Pratt Institute as a dormitory for foreign students known as the Caroline Ladd Pratt Building, is a magnificent neo-Italian Renaissance palazzo style structure set in a large garden. The three-story house is basically a rectangular box with the short end facing Clinton Avenue and the long garden front enlivened by a full-height rounded bay. The house is constructed of gray St. Louis brick with white Milford granite and South Dover marble trim and is capped by a hipped roof of Spanish tile. The entrance to the house is reached via a two-story stoa that was constructed so as to mask the side facade of No. 221 Cinton Avenue which extends to the lot line. (American Architecture and Building News, Vol. 60, May 28, 1893, p.71). It was clad with St. Louis brick by Babb, Cook & Willard. The stoa is composed of six Ionic columns of Milford granite on the first level and six caryatids and atlantes connected by a copper railing and supporting a trellis on the second level.

The house is massed in the horizontal manner of Northern Italian Renaissance palazzo. The major floor of the mansion is the first story, which is separated from the upper level by a wide stone beltcourse with a Vitruvian scroll molding. Other granite features that serve to enliven the facades include window enframements, quoins, lintel and sill courses. The Clinton Avenue facade of the house exhibits a large Palladian window flanked by round marble plaques set within carved granite enframements. On the second floor is a tripartite window divided by Ionic columns and flanked by banded pilasters. A cartouche enscribed "Anno 1896" is set above this window arrangement. The long garden facade has round-arched first-floor windows with stone enframements and vermiculated impost blocks. A handsome copper cornice runs along the roofline and a pair of brick chimneys project above the house. A kitchen wing with a small porch extends to the rear of the main block of the building and a columned pergola runs from the rear porch towards the neighboring Charles Millard Pratt House.

Although no longer the scene of elegant dinner parties, many of the interior fittings survive and the house is well maintained by its institutional owner.

No. 241 (Nos. 233-241) designed in 1893 by William Tubby, this extraordinary Romanesque Revival style house built for Charles Millard Pratt was the first of the wedding gift houses for Charles Pratt's sons. Charles Millard Pratt, a "manufacturer and capitalist" (Kings Notable New Yorkers, p.423) was involved in business and philanthropic undertakings founded by his father. The "handsome, cultivated, and public-spirited" (Georgia Sweet Gibb and Evelyn H. Knowlton, The Resurgent Years: A History of Standard Oil Company New Jersey, p.26). C.M. Pratt headed Standard Oil of Kentucky, served as vice-president and secretary of the Standard Oil Co. and as president of Pratt Institute. He also served on the board of directors of the Long Island Railroad Co., the Brooklyn City Railroad, and the Adams Express Co.

William Tubby was one of Charles Pratt's favorite architects and was commissioned to design not only this house but also the library at Pratt Institute and rowhouses for Pratt's Morris Building Co. The massive structure is among the finest late Romanesque Revival style buildings in New York City. As is typical of Romanesque Revival buildings designed in the 1890s, the house retains the vigor of the style, but is more subtle in

its asymmetry than earlier examples and its facade has a smoother, more classical feeling than that of such richly textured houses as the row at 285-289 DeKalb Avenue designed in 1889.

The Charles Millard Pratt House is a two-story and attic residence constucted of orange Roman brick with matching sandstone trim. Its most impressive feature is the arched porte-cochere that springs from just above the ground level on the north side of the front facade. The outer molding of the arch and the impost blocks are carved with Byzantine style foliage and the imposts contain grotesque jesters' heads that add a sense of whimsy to the design. Set within the arch is the main entrance with it glass and iron vestibule and door and an extraordinary globe lamp composed of interwining metal strands that simulate rope, One of the arch spandrels has a carved plaque in which the monogram CMP is set within Byzantine foliage. The ornately carved keystone with its basket-weave and grapevine patterns merges with the carved corbel of an oriel window. On the tiled roof above this oriel is an eyebrow dormer. The porte-cochere has a beamed, wooden ceiling and shades a lively curving oriel and a stained-glass window. The side of this vehicular passageway is supported by two round arches and three wooden piers.

To the right of the arch is the strongly-massed central section of the house with its clearly defined windows, some with stone transom bars. This central section is topped by a large dormer that is the pivotal design motif. A large battered round tower with a conical roof and rock-faced stone base anchors the southwest corner of the building. On the second floor level this tower is marked by a row of stout columns with Byzantine-style capitals. Beyond this tower on the south elevation is a projecting rounded conservatory with a dormer above, a shallow balcony, and a rear entrance. The steeply pitched roof of the house is covered with green Spanish tiles that are a faithful replacement of the original tiles. The roof eaves shadow an ornamental frieze that runs above the second story. The house is now the residence of the Roman Catholic Bishop of Brooklyn and is impeccably maintained.

No. 245 (Nos. 243-247) is the third surviving mansion in the series for Charles Pratt's sons. The house was designed for George DuPont Pratt in 1901 by Babb, Cook & Willard, architects of the Frederic B. Pratt House. The design of this house has much in common with the earlier F.B. Pratt House, although it is not as successful a composition.

George DuPont Pratt (1869-1935) had a career that was similar to that of his brothers. He was actively involved with the business firms and institutions furthered by his father and was an art collector and philanthropist. Like his brothers, Pratt graduated from Amherst College. He then entered the employ of the Long Island Railroad as a shop hand, preferring to start his career at the bottom. He eventually became president of the railroad and was also vice-president of the financial firm of Charles Pratt & Co. and of the Chelsea Jute Mills where his bother Frederic was president.

In addition, George Pratt was a trustee of Pratt Institute and was a big game hunter, conservationist, and photographer. After 1910 he travelled around the world collecting artifacts for the American Museum of Natural History and in 1915 was appointed New York State Conservation Commissioner (New York Times, January 21, 1935, p.15).

The house designed by Babb, Cook & Willard is on the site of an earlier dwelling and Brooklyn Buildings Department records from 1901 indicate that the new house was built around the older building. The Building Department form notes that "front, south side and part of rear walls are to be taken out and new walls of brick rebuilt".

The house is faced with red brick and the same white Milford granite used at the Frederic B. Pratt House and it uses many of the same details as its neighbor, including stone quoins and window enframements, a stone cartouche over the central window of the second floor, and a copper cornice. The brick is laid in Flemish bond and this may account for the description of the house as "elaborate colonial architecture." (Kings Views of Brooklyn, p.42). The design actually combines massive Italian Renaissance and American Colonial forms in the manner favored by Babb, Cook & Willard and also used at the Andrew Carnegie House on Fifth Avenue.

Very blocky in its massing, the house has a central entrance with huge bronze doors that are reached by a flight of steps that ascends from a circular drive. The doors are flanked by Ionic columns supporting a small balcony with a delicate iron railing. The remainder of the front facade is arranged in asymmetrical manner with massive stone detailing. The north facade is articulated by a series of handsome metal bays.

George DuPont Pratt sold the house in 1917 and in 1918 it was purchased by the Sisters of St. Joseph. It is now carefully maintained as a residence and reception center by St. Joseph's College.

Nos. 249-259 In 1928, St. [illegible] demolished the mansions at 249 and 253 Clinton Avenue and erected a classroom building, Sister Vincent Therese Hall, that is connected to the south elevation and rear of the former George Dupont Pratt House. On Clinton Avenue this building has a covered arcade at the first story that forms the link between the two structures. The school is a three-story Flemish-bond brick building with round-arched windows on the first floor and two-story brick pilasters. The section of the building on Waverly Avenue that is set to the rear of the Pratt mansion is only two stories tall.

Frederick A. Schroeder (1833-1899), who lived in the French Second Empire style mansion that stood at No. 249, made his fortune in the manufacture of cigars. In 1870 he became controller of Brooklyn and in 1875 was elected mayor. His neighbor at 253 Clinton Avenue was George H. Nichols, a chemicals manufacturer.

Nos. 265 and 269 (Nos. 261, 263, 267, and 271 have been omitted from the street numbering) form a pair of rather unusual picturesque houses designed in a transitional French Second Empire/neo-Grec manner. The large attached houses were probably built in the 1870s and may date from 1878, or before, when contractor James E. Smith and his wife Lizzie purchased No. 265. At about the same time, No. 269 became the home of William Tuttle, treasurer of the Tuttle & Bailey Manufacturing Co., fabricators of registers and ventilators. The two brownstone-fronted houses, set behind gardens and low stone walls with iron railings, once shared a front porch located between the projecting angled corner bays. The central block of this composition contained the entrances and still retains its steep mansards (original slate shingles at No. 269). Most of the windows on the buildings are segmental-arched and are set within pedimented enframements that rest on stylized neo-Grec corbels. The third floor windows of the bays are round-arched and each bay was originally capped by a low polygonal roof (removed at No. 269). A finely-carved wooden cornice runs along the roofline of the buildings. Visible above the brick side facade of No. 265 is a mansard with four peak-roofed dormers. In 1948, No. 269 was converted from a one-family to a thirteen-family house; at this time the entrance was moved to the basement level.

No. 275 (Nos. 273-285) is an elegant five-story apartment building known as the Clinton. The building, designed in 1897 by owner/architect Edward Betts, was one of the first luxury apartment houses in this area of Brooklyn and it replaced the large mansion of Joseph Fahys, owner of Joseph Fahys & Co., watch case manufacturers. Deed records show that Betts lost his mortgage on the building in 1898, so other people must have completed the building. Designed in an E-plan, the building originally contained thirty apartments -- two per floor in each wing.

The building, with simple classical details, has a limestone or terra-cotta ground floor and beige-brick facing above. All three wings are similar in their design and they are visually connected by bridges at the first and fourth stories. The main entrance is located in the central pavilion and is composed of a segmental arch with double doors flanked by paired Ionic columns that support an entablature with "CLINTON" inscribed in its frieze. A balustrade runs above the cornice and lamp standards guard the doors. All of the ground floor windows are divided into six small lights by transom and mullion bars, and they are enframed by an egg-and-dart molding. The upper story windows have simple one-over-one sash and splayed brick lintels. The upper stories are enlivened by brick quoins and on the fifth floor by raised geometric panels. The central pavilion has a hip roof, while the end wings have flat roofs.

The finest detail on the building is the projecting vestibule located on the DeKalb Avenue frontage. This graceful appendage has caryatid piers that support a Spanish-tile hipped roof, and it is enclosed by ornate bronzework and glass.

WEST SIDE

Nos. 224-228. McEntegart Hall of St. Joseph's College replaced a pair of mid-nineteenth-century, peaked-roof, semi-detached frame dwellings, and it is outside the boundaries of the historic district.

No. 232 (Nos. 230-250) The construction of the Charles Pratt mansion in 1874 marked a turning point in the development of Clinton Avenue. Pratt's presence on this street attracted other industrialists and financiers to the area and brought about the transformation of the street from a quiet avenue of suburban villas to a boulevard of grand mansions.

Oil merchant and philanthropist Charles Pratt (1830-1891) was born in Watertown, Massachusetts. In 1851 he moved to New York City,taking a job with the paint and oils firm of Schenck & Downing. Three years later Pratt became a partner in the paint and oils firm of Reynolds, Devoe & Pratt. In 1867 he withdrew from this partnership and established the firm of Charles Pratt & Co., crude oil refiners. At his Greenpoint refinery Pratt not only provided "Pratt's Astral Oil", but also manufactured tools, cans, petroleum barrels, sulphuric acids, and other materials and chemicals used in petroleum refining. "Pratt's Astral Oil" gained a worldwide reputation as a less flammable lighting fuel and he established a large-scale export trade. On October 15, 1874, Pratt's interests were acquired by John D. Rockefeller's Standard Oil. Pratt became a leading force at Standard Oil and when he died he was the richest man in Brooklyn.

Pratt was perhaps Brooklyn's greatest philanthropist. In 1887 he founded Pratt Institute as a place for students to gain practical skills so that they could become responsible citizens. He also endowed the Adelphi Academy (see 282 Lafayette Avenue), built the Emmanuel Baptist Church (see 279-291 Lafayette venue), sponsored the Astral Apartments, a model tenement on Franklin Street between Java and India Streets in Greenpoint, and gave money to his sons' alma mater, Amherst College, and to the University of Rochester.

The Charles Pratt House is a transitional Italianate/neo-Grec style dwelling constructed of brick with brownstone trim. The massive villa, erected in 1874, the year Pratt joined Standard Oil, was designed by local architect Ebenezer L. Roberts. In its basic plan and detailing the house is representative of the suburban and rural villas constructed throughout the United States and Canada at mid-century. It is only in small decorative features that the neo-Grec influence is evident.

The three-story Charles Pratt House has the heavy, blocky massing typical of freestanding Italianate houses. The front facade is arranged with a series of projecting planes. Each section of the facade is demarcated by brownstone quoins. The massive quality of the facade is relieved by an open columnar porch with a pedimented entry. This porch shades the segmental-arched entrance with its pedimented brownstone enframement and beveled-glass doubledoors and transom as well as large windows with similar enframements. Dropped, pseudo-keystones on the porch entablature as well as the enframements,pediments,and bases are incised with simple neo-Grec decoration. Although shorter, all of the upper story windows on this elevation are set within brownstone enframements similar to those on the parlor floor. Almost all of the brownstone features are now covered by a stucco-like material that preserves the original design. The brownstone elements that are still visible (the side on the porch entablature and base of the newel posts) are badly spalled and in need of similar repair.

The south, or garden front, is also composed of a series of setbacks. The major portion of this elevation is the pavilion closest to the street. Here is a two-story angled bay, once ornamented with decorative panels and a balustrade. Above the bay is a palladian window with a shell motif in its arch and a crowning pediment. To the rear of this pavilion are a full-height angled bay and a kitchen wing with an enclosed porch. The pedimented north elevation has a shallow brownstone bay that appears to have had some of its windows enclosed. The entire house is crowned by a bracketed cornice with pediments.

The house, which is now a convent connected with St. Joseph's College, is beautifully maintained, although over the years the house has lost acroteria on the porch and roof cornices, roof and porch urns, stoop griffins, balustrades on the bays, and some ornamental carving.

Charles Pratt's property included a large landscaped garden set behind a low iron fence (the fence has been replaced). He built a greenhouse on Vanderbilt Avenue that was replaced by Mrs. Charles Pratt in 1899 with a more elaborate plant house designed by Lord & Burnham, the great greenhouse builders. This greenhouse has been demolished and replaced by the Dillon Child Study Center, which is outside of the district. Although altered, and not within the boundaries of the historic district, Pratt's carriage house and stable, designed by William Tubby, is still standing at 261 Vanderbilt Avenue.

(No. 252 has been omitted from the street numbering).

No. 254 is a one-story stucco-sided structure owned by St. Joseph's College. The building replaced a French Second Empire style dwelling that was part of the row at 256-262 Clinton Avenue. The building serves as a small theater and its side facade opens onto the garden of the Charles Pratt House.

Nos. 256-262 comprise a row of four French Second Empire style houses built c. 1874-78 by Frederick T. Griffings and his wife Catherine. All of these three-and-one-half-story houses have been altered, although Nos. 258 and 260 retain most of their original detailing including rusticated basements, projecting window enframements, wooden cornices with stylized neo-Grec brackets, and mansard roofs with slate shingles and dormers (re-sided). All of the houses have lost their stoops and original ironwork. No. 256, which is owned by St. Joseph's College, has an Art Deco entrance, decorative ornament at the cornice line, and shingles of later date on its mansard. No. 262 has been stripped of all of its ornament and has had its mansard replaced by a full fourth story.

Frederick and Catherine Griffings retained No. 258 as their own residence. Soap dealer William B. Higgins purchased No. 256 in 1878; No. 260 was sold to Richard S. Roberts, hat dealer or manufacturer in 1886; and Peter J. Classon, a banker, bought No. 262 in 1880.

No. 264. Probably erected c.1860, this house is a rare survivor from the earliest period of Clinton Avenue's development. Most of the original detailing on the house was stripped when it was re-sided with aluminum, but the building still retains a dentilled cornice, a wooden stoop, an Italianate style porch with paneled columns and balustrade railing and an iron garden railing.

No. 266 is a three-and-one-half-story Queen Anne style brick house with basement, probably built c.1884 when the lot was purchased by Stephen P. Cox, a manufacturer. The house has a fairly simple facade enlivened by a two-story angled bay, recessed brick panels, a broken pedimented entrance enframement, small-paned transom windows, and a corbelled brick cornice. The house is crowned by a steep mansard roof, which has lost its original slate siding. The two finest features of the design are the attic pediment with its brick, pseudo-half-timber pattern, and the superb iron cresting that runs along the top of the bay and mansard. The survival of this cresting in perfect condition is extraordinary.. An impressive classical entry has been added to the basement.

No. 268 is a new and intrusive one-story brick garage on the site of a nineteenth-century wooden house.

No. 270 is an extremely handsome neo-Federal style house which was probably built in the mid-nineteenth century and given its present facade in the early twentieth-century. The modernization of older buildings by the construction of new, stylish facades was quite commonplace at the turn of the century with many fine examples extant on Manhattan's upper East Side.

Exactly when the new front was built on No. 270 Clinton Avenue is unknown, although it probably dates from c.1910. As with most neo-Federal houses, this residence is faced with brick laid in Flemish bond. Paneled stone window lintels, multi-paned windows, a round-arched doorway with leaded fanlight and side lights, and a Greek-fret beltcourse add to the neo-Federal flavor. The high stoop, however, is unusual on houses of this style and is probably a holdover from the earlier house, in addition, the building seems to retain a bracketed, wooden, Italianate cornice.

Nos. 272-274 are a pair of well-preserved neo-Grec rowhouses. The brownstone-fronted residences were designed in 1879 by Charles A. Mushlett for Bernard Fowler, a local developer who lived on Lafayette Avenue, just east of the district, and they are typical of the hundreds of neo-Grec rowhouses built in Brooklyn during the 1870s. Prominent neo-Grec features on these houses include the full window enframements with incised decoration and stylized brackets, the pedimented entranceways, double doors, and bracketed wooden cornices. Both houses retain their areaway fences and gate posts, but No. 272 has modern stoop railings. In 1900 architect Albert Korber added an oriel to the second floor of No. 274; at that time the present stoop railings and newel posts may have been added.

No. 278 (Nos. 276-280) Clinton Avenue is surely the most eccentric house in the historic district and is, unfortunately, one of the major houses for which historical information is unavailable. The house was probably built in about 1884, when the land was sold to Behrend H. Huttman, a chemist who worked in Manhattan. In 1905 the house was purchased by William Kennedy, a contractor, who lived here until 1923. The building seems to have replaced an earlier residence, since the address appears in Brooklyn directories in the 1860s, although there is a possibility that the present facade was erected over the old house. Among the earlier residents on the site were Willard M. Newell, shoe dealer; George Kitching, a malt dealer; and Asa Tenny, a lawyer.

The house,which is constructed of red brick with limestone trim,defies specific stylistic categorization, although it does combine certain freely juxtaposed classical details common to Queen Anne design with the angularity of the neo-Grec. The most striking features of the three-story front facade are the full-height bay that projects from the southeast corner and the stone porch. The fanciful rectangular bay lends the house a character that is unmatched in Brooklyn. The first floor of the bay is articulated by a large round-arched opening with a limestone enframement keyed to the brickwork. This window is divided into two arched sections by wooden frames. The outer arch is filled with rectangular and trapezoidal beveled-glass panels, while the inner arch has a fanlight composed of small square beveled panels. The keystone of the window arch, and the two flanking brackets, support a wide limestone molding that forms the base of the paired, rectangular second-floor windows. These windows are shaded by a balcony that rests on three large brackets. At the third floor are a pair of round-arched windows with beveled-glass fanlights. The stone enframements of these windows have raised unornamented keystones that support smooth brackets upon which the segmental-arched stone cornice rests. Two patterned brick courses, with recessed bricks, continue a band that runs across the entire front facade at arch level, while the cornice line is enlivened by bands of angled brick. The tower is crowned by a modern brick parapet.

The front porch has a rock-faced stone base upon which rest stone piers, columns, and pilasters of smooth stone with rock-faced stone bands that give the porch its massive character. The stairs leading to the main entrance are set to the right of the porch and they are flanked by square stone piers. A pilaster of similar design echoes the pier at the corner of the house, while an engaged pier supports the porch roof at its tower end. Doric columns are attached to the inner faces of the two central piers and the rock-faced stone bands girdle both the piers and columns. A stylized Doric entablature with widely spaced triglyphs runs above the porch and handsome iron railings link the columns and piers and run above the cornice line. The porch shades a double-door entrance and three floor-length windows, all with stylized segmental arches and keyed surrounds.

The upper-story windows of the front facade and the side face of the tower are arranged in vertical bands with the windows separated by ornamental brick panels. The second floor windows have stylized segmental arches while the third-floor openings are round arched and have the type of beveled-glass fanlights seen on the other bay. A tooth-like bank of recessed bricks, also seen on the bay, runs at arch level.

The limestone cornice of the house is quite unusual. It is composed of corbeled brackets that support a segmental-arched arcade. Between the brackets are courses of angled brick.

The very simple side facades are capped by the same cornice seen on the front, but are otherwise unornamented. As with other Clinton Avenue residences, this house is set back from the street behind a wide garden with a stone retaining wall and handsome wrought-iron railing. A small brick garage has been built to the north of the house and it is surmounted by the iron railing that had to be removed to allow for the construction of the driveway.

No. 284 (No. 282-284) is an extraordinary survivor from the initial period of development on Clinton Avenue, when the street was lined with suburban villas built to take advantage of the clean air at the top of Clinton Hill. This Gothic Revival style

frame residence was built c. 1854 for fancy goods dealer William W. Crane. The house is in the style of the picturesque Gothic Revival villas popularized by Andrew Jackson Downing in his book The Architecture of Country Houses. According to the present owner, there is evidence that the house was once faced with board-and-batten siding,which would have been typical of its style and period of construction. The house now has bands of straight-cut and imbricated shingles which were probably added in the late nineteenth century in an attempt to update the design at a time when the area was gaining renewed respectability.

Despite the later siding, the house retains some fine Gothic detailing, in particular the L-shaped front porch with its clustered columns, pointed arches, trefoil and quatrefoil spandrels, and entry pediment with trefoil bargeboard. Also of note are the Gothic drip lintels on the second and attic floors.

The house is asymmetrically massed as was typical of Gothic Revival villas. The massing of the front facade is arranged with a full-height gabled pavilion that is balanced by a two-story square bay above which projects a steeply sloping dormer.

The house was originally set within a large open lawn that extended to DeKalb Avenue. A stone wall and iron fence demarcate the present extent of the grounds.

The Crane family retained ownership of the house until 1884,when oilman George F. Gregory of 338 Clinton Avenue, and shipper Robert W. Patterson of 286 Clinton Avenue bought [illegible] to oilman Richard J. Chard, who may have been responsible for the stylish new shingling.

Nos. 286-290 were built as a row of three brownstone-fronted houses c. 1871. Plans exist for a handsome Queen Anne style building at No. 288 designed by J.G. Glover in 1885 which may never have been built. In the twentieth century all three houses were combined with a continuous brick facade of no architectural distinction. The only detail of the original design that remains is a Romanesque Revival style rear extension on DeKalb Avenue with a lovely terra-cotta plaque.

Among the early residents of these houses were bakery owner Samuel T. Payson at No. 290 and shipper Robert W. Patterson at No. 286. John Good, "not only the leading, but the only considerable manufacturer of ropemaking machinery in the United States" (Stiles, p. 723), lived at No. 288.

CLINTON AVENUE BETWEEN DEKALB AVENUE AND LAFAYETTE AVENUE

The rich variety of Clinton Hill's architecture is exemplified on this block. The residences range from relatively modest rowhouses to some of New York City's grandest mansions and the buildings provide a tremendous contrast in style and facade material. The east side of the street is the more impressive of the two block fronts. The mansions located in the middle of the block, most designed by leading local architects for major industrialists, form one of the finest clusters of buildings in the district. The west side of the street is composed of a great variety of buildings that includes rows of brownstone houses, a French Second Empire style mansion, neo-Federal/neo Georgian style houses, and a neo-Renaissance style apartment building. The street also contains two twentieth-century apartment buildings,

one of which, The Yorkshire, is an extremely handsome design. Although the landscaping on this block does not survive to the extent that it does on the block to the north, most of the houses are set behind wide, well-tended lawns and much of the turn-of-the-century ambiance has been preserved.

EAST SIDE

Nos. 287-293 are a row of four transitional Romanesque Revival/neo-Renaissance style houses designed in 1894 by George M. Walgrove, an architect who had an office in Manhattan, but worked primarily in Brooklyn. Walgrove designed the houses for Joseph Fahys,who lived in a mansion on the northeast corner of Clinton and DeKalb Avenues and who was also responsible for the construction of the rows at 282-290 and 284-289 DeKalb Avenue. The row replaced the large stone mansion of lead products manufacturer C.B. Tatham.

The four houses of the row are arranged as a balanced composition, with Nos. 289 and 291 as mirror images of one another. No. 287, which is only slightly different from No. 293, was designed to take advantage of its corner site. The houses all have basements and parlor floors faced with smooth Lake Superior brownstone and upper stories of tan Roman brick with stone trim. Typical of houses designed in the transitional mode,these buildings use the dark coloration and round arches of the Romanesque Revival, but these features are combined with classical ornament,such as the ornately carved cartouches, garlands, and foliate swags located above the entrances, the galvanized-iron modillioned cornices with garland or paneled friezes, the fourth-story paired pilasters at the end houses, and the one- and two-story galvanized-iron oriels, with their curving sides and balustrade railings, seen on all four houses.

The corner house is particularly interesting since it does not have the typical square corner, but curves to form an unusually successful transition between the two facades. On DeKalb Avenue the house has a brick facade, three-story and basement rounded bay, and a one-story extension with a galvanized-iron oriel.

With the exception of a later door at No 289, some modern railings, and a small addition on the rear extension, the houses are in an excellent state of preservation.

No. 295 (No. 295-303) is a six-story neo-Gothic apartment house called "The Yorkshire." Designed in 1927 by one of Brooklyn's most prolific apartment building firms, Cohn Brothers, the tan brick building replaced a single large mansion and its garden. As befits its name, The Yorkshire displays "Olde English" detailing,including a Tudor-arched stone entrance, brick laid in a diaper pattern, corbelled pointed arches, drip lintels, and a crenellated tower. A decorative mansard roof interrupted by towers, a gable, and chimneys crowns the building. The original garden wall, piers, and iron railings survive. The building extends through to Waverly Avenue where the facade has similar, but more-restrained detailing. Although the loss of one of the Clinton Avenue mansions is to be regretted, this well-

maintained building is handsome in its own right and complements the architectural character of the district.

No. 305 has been omitted from the street numbering.

Nos. 307-309 form a pair of striking neo-Georgian style semi-detached houses designed in 1922 by Manhattan architect W.H. Volkening. Brooklyn Buildings Department records note that these houses were erected for John Canepa, however, Canepa did not own the property; Ellen J. McKeefry is recorded as having purchased the site in 1921.

Although two dwellings, the houses were designed as a single unified entity. The houses sit behind small gardens with iron railings and brick walks. The building is a two-and-a-half story peak-roofed structure constructed of brick. Ornament is limited to brick quoins, a wooden Ionic portico, iron-and-glass doors, splayed brick lintels with limestone keystones, and a simple modillioned cornice. The roof is covered by slate shingles and is pierced by pedimented dormers and brick chimneys. A two-story extension with side entrances, set behind a wooden portico at No. 307 and shaded by a hood at No. 309, extends to the rear.

No. 313 (No. 311-313). Designed in 1882 by prominent Brooklyn architect George Morse, this house is one of the finest neo-Grec residences in New York City, and was the home of one of Brooklyn's most prominent industrialists. This house was commissioned by Abraham Gould Jennings, a leading lace manufacturer. A.G. Jennings (1821 - ?) was born in Fairfield County, Connecticut to a family that traces its English ancestry back to the time of William the Conqueror. He came to New York in 1836 and soon became a partner in his brother-in-law's clothing business. In about 1867 Jennings purchashed a small silk-net factory in Jersey City and embarked on the manufature of lace. The lace works removed to the corner of Park Avenue and Hall Street, just north of the historic district, in 1871. (Henry R. Stiles, The History of the County of Kings, PP.807-809). The Jennings Lace Works grew tremendously during the nineteenth century and was reputed to have been "the first to establish the making of laces, silk lace mitts and gloves in this country." (Half Century's Progress of the City of Brooklyn, pp. 82-83).

The Jennings residence is a three-and-one-half story dwelling constructed of brick with stone and terra-cotta trim and crowned by a mansard roof. The design of the house makes use of the stylized classical ornament of the neo-Grec. The house has a tall stoop that leads to a classical Ionic portico crowned by acroteria. Set behind this portico are the orginal entrance doors flanked by Ionic pilasters.

To the right of the entrance is a two-story-and-basement rounded bay marked by Ionic pilasters on the parlor-floor level. Decorative panels of foliate form are recessed into the center of each level of the bay. These ornate panels are quite unusual for a neo-Grec design. They are flanked by wide one-over-one windows; those on the second floor have bead-and-reel surrounds. Dog-tooth panels and stylized brackets separate the first and second floors of the bay, while the second level is surmounted by a band of stylized imbrication and leaf work above which runs a railing with ornate diminutive rectangular balusters.

On the second floor, above the portico, and on the third floor, are windows with bead-and-reel surrounds. A modillioned cornice with incised frieze runs above portions of the third floor and supports the steeply sloping mansard that has lost its original slate shingles. The roof is pierced by a large pedimented dormer with side volutes, acroteria, and a sunburst pediment, and by a smaller pedimented dormer.

The house is set back behind its original stone retaining wall and retains particularly fine areaway ironwork.. Unfortunately the mansion has been painted white, a color that destroys the romantic intensity of the original deep red hues.

No. 315 (No. 315-319) is among the major buildings in the Clinton Hill Historic District and is one of the outstanding Romanesque Revival style residences in New York City. The house was built in 1888 for wealthy coffee merchant John Arbuckle and was designed by the great Brooklyn architect Montrose Morris.

John Arbuckle (1839-1912) began roasting, grinding, and packaging coffee in his native Pittsburgh and in 1871 he and his brother Charles (d. 1890) established the firm of Arbuckle Brothers in New York City. The firm pioneered in the design and use of machines for weighing, packing and sealing coffee and eventually gained a national reputation. Arbuckle was one of the leading commodities importers in the country and at the time of his death he was among the largest individual ship owners. In his last years Arbuckle's business dealings came under a cloud when the United States Treasury Department accused him of customs fraud. Arbuckle denied the charges, but in 1909 he paid $695,573 to the Treasury (Dictonary of American Biography, Vol 1, pp.336-337).

In 1916 Arbuckle's heir sold the Clinton Avenue mansion, and it became the home of William Dixie Hoxie (1866-1925), a marine engineer and inventor associated with the Babcock & Wilcox Company, boiler manufacturers. At the time he purchased the Clinton Avenue house Hoxie was vice-president of the company and was later promoted to president and vice-chairman. Hoxie was born in Brooklyn and became involved with Babcock & Wilcox through his interest in adapting their boilers for marine use. (Dictionary of American Biography, Vol. V, pp.318-319).

The front facade of the Arbuckle mansion is symmetrically massed. The residence is constructed with a rock-faced brownstone basement and first floor and brick upper stories trimmed with smooth and carved brownstone. The use of these varied materials provides the building with the rich textural contrasts typical of the Romanesque Revival. In detail, however, the house shows the influence of the Renaissance motifs that were just beginning to be used in American architecture during the late 1880s.

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An unusual feature of the house is the open piazza that runs in front of the entrance. This piazza is reached by a high, wide stoop with stone newel posts and wrought-iron railings. The articulation of the parlor floor consists of three large rectangular openings with carved foliate frames. The double entrance doors with their original iron hardware are set into the opening to the left. Each of the two windows sits above a narrow horizontal panel carved with Renaissance foliage.

The main focus of the facade is an oriel located in the center of the second story. This exquisitely modeled feature has a carved corbel with leaf ornament, foliate plaques, curved end windows, and a balustrade with roundel openings. The oriel is flanked by round-arched windows. At the third floor are rectangular openings with stone lintels. The upper floors are outlined by quoins and twisted colonnettes. A galvanized-iron cornice composed of brackets and tiny Renaissance-style shell niches runs above the third floor and supports the steep hip roof, probably once clad with slate shingles. A large galvanized-iron dormer with three small windows flanked by pilasters and a pediment ornamented by dwarf pilasters, a cartouche, and foliate detail rises from the roof.

The side facade, with its bracketed balcony, rounded and angled bays, corbeled oriels, ogee-arched, rectangular and round-arched windows, basement windows with wrought-iron guards, and two galvanized-iron dormers, is also extremely handsome. The architect's plans for this elevation show that there was once an ornate wooden porch towards the rear.

The house, which was owned by Queen of All Saints Church for many years, remains in excellent condition. Only the aluminum storm windows and side fire escape detract from the original design.

No. 321 (No. 321-323). In 1874, the year that Charles Pratt initiated construction on his house at 232 Clinton Avenue, Pratt's business associate James H. Lounsbery purchased this site. The next year he commissioned Ebenezer L. Roberts, architect of the Pratt mansion, to design this brownstone house. Unfortunately Lounsbery did not live to enjoy the house and in 1877 his executors, including Pratt, sold the house to David Harrison Houghtaling (d. 1913), a tea merchant who served as a trustee of the Brooklyn Institute of Arts and Sciences and as Brooklyn Park Commissioner in 1882-1885. (New York Times, February 16, 1913, p. 7). In 1894 title to the house was conveyed to Hiram V.V. Braman and his family. Braman was a dry goods importer with the firm of Braman, Ash & Barker. In 1931 the house was sold to the Woodward School, which retained ownership until the late 1970s.

The Lounsbery House is a symmetrical, cubelike brownstone structure that combines Italianate styling and neo-Grec ornamentation -- a parallel to the use of these forms on Roberts' contemporary design for Charles Pratt.

The cubical quality of the house is emphasized by the use of brownstone quoins and a deep, projecting wooden cornice that is surmounted by a pediment outlining the shallow peak roof. Projecting from the center of the ground floor is a Doric entrance portico with stylized capitals that support an entablature and balustrade. A wide stoop with massive stone newel posts leads to the entrance which retains heavy wooden double doors with ornate iron hardware and etched glass panels. The portico is flanked by two-sided angled bays that are also crowned by balustrades. Each bay has two large one-over-one windows flanked by pilasters and surmounted by stylized, incised keystones. Small recessed rosettes add to the decorative quality of the entrance porch and bays. The upper story windows all have crisply-cut, geometric enframements with stylized corbels, keystones, and acroteria (missing on one window of the second floor). The side facades are of dark red brick and are unornamented. A two-story wing projects to the rear of the house.

Considering its long institutional use and present vacant condition, the old Lounsbery house remains in an excellent state of repair.

No. 325 (No. 325-333) is an eleven-story brick apartment building constructed as part of the Clinton Hill Houses discussed at 335-373 Clinton Avenue. The apartment building replaced two masonry mansions in 1942.

WEST SIDE

No. 292. Designed in 1896 by John L. Young for James Burke, this building is one of the earliest multiple dwellings constructed on Clinton Avenue. The apartment house was designed in the stylish neo-Renaissance style and with its projecting, full-height, rounded corner bay the building provides the street with a strong visual termination. The building replaced a large wooden mansion.

The base of this handsome four-story structure is faced with limestone on the Clinton Avenue frontage. This portion of the facade is articulated by three round-arched windows with Doric pilasters and fleur-de-lis spandrels and by a round-arched entrance set within an Ionic-columned enframement with wreathed spandrels and a keystone in the form of a cartouche. Above all of these openings are garland panels and a cornice.

The remainder of the building is constructed of tan Roman brick (a later coat of red paint is now peeling off), trimmed with limestone. The most notable limestone features are the side entranceway and the enframement at the second story window that is set above the main entrance. The eared window enframement surrounds a segmental-arched window and is comprised of a swan's-neck pediment with an anthemion projection, a cartouche keystone, and side volutes. The side entrance is reached by a stoop constructed of rock-faced limestone blocks and is flanked by fluted Ionic pilasters above which are iron impost blocks and a cornice with a wide decorative frieze. A galvanized-iron roof cornice with garland frieze spans the two street facades.

No. 294 is an eccentric neo-Georgian house designed in 1912 by Brooklyn architect J. Sarsfield Kennedy for Dr. Thomas A. McGoldrick, former chief surgeon of the Police Department, president of the New York State Medical Society, and an authority on alcoholism.

For his design of the McGoldrick house Kennedy borrowed certain details from Colonial architecture, such as the Georgian pedimented entrance enframement and splayed lintels, and the Federal blind arches and delicate ironwork, but he juxtaposed these forms with other, more contemporary details to create an original, if not wholly successful work.

The house, which is set behind a high iron fence with urn finials, is faced with red brick laid with the deeply recessed mortar joints popular during the second decade of the twentieth century. A low stoop with brick walls leads to double glass doors and a fanlight, all with ornamental iron guards. This entrance arrangement is set within a stone enframement of fluted Doric pilasters that support a pediment. To the left are three windows with transoms, each composed of four small beveled panes of leaded glass. These windows are grouped within a single brick enframement with stone corner blocks. The second floor is articulated with five similarly grouped windows in front of which runs a low iron balcony. These second story windows retain their original pivot sash while those on the first floor have been replaced by inappropriate jalousie windows. The third floor window design is quite unusual, with six-over-six rectangular windows with splayed brick and stone lintels recessed within blind round arches. The house is crowned by a galvanized-iron modillioned cornice with a taenia and guttae (the bottom portion of a Doric triglyph--see glossary) below the frieze that picks up the Doric theme established at the doorway.

(No. 296 has been omitted from the street numbering.)

No. 298. Like its neighbor at No. 294, this house was the first to be constructed on its site. The land was purchased in 1912 by Emil Weil and in 1913 he commissioned Alfred Freeman to design a house. Stylistically the dwelling uses a combination of Georgian and Federal style motifs that is not unlike that at 294 Clinton Avenue.

The house is a three-story structure topped by a copper mansard roof. The building is faced with brick laid in Flemish bond. On the ground floor are two round-arched openings, one containing the double doors and fanlight of the entrance and one for a window with an elegant iron guard. Both have limestone keystones and impost blocks. At the second story are a pair of French windows with multi-paned transom lights and splayed brick lintels. These windows are set within blind round arches in a manner similar to those at the third floor of No. 294. Delicate iron balconies project in front of these windows. Above these are a pair of six-over-six windows with splayed brick lintels, stone keystones and iron railings. A simple limestone cornice runs above the third floor and supports the pedimented dormers that project from the copper mansard roof.

No. 300 is a Queen Anne style house designed in 1889 by Mercein Thomas, architect of the fine row houses at 400-404 Washington Avenue and 177-177½ St. James Place. The house was commissioned by William Harkness, a house decorator who ran a successful business in home and sign painting, frescoing, paper hanging, etc., at 692 Fulton Street, at the corner of South Portland Avenue. Harkness sold the house in 1895 and seems to have moved across

the street to 293 Clinton Avenue. Unfortunately this three-story and attic brick house has been covered by synthetic siding. Surviving details that give an indication of the original design are the wide stoop, two-story galvanized-iron bay with foliate ornament, projecting balcony and porch at attic level, small-paned transom windows, and iron railings.

No. 302 is a transitional Italianate/neo-Grec style residence erected in 1878 by architect/builder Benjamin Linikin for jeweler Stephen Cox. Linikin, who lived within the historic district at 216 Greene Avenue, was one of Brooklyn's most prolific architect/builders in the 1870s. Linikin was responsible for the row at 304-310 Clinton Avenue which was designed a year earlier than this house. The Cox residence differs from the earlier buildings in very minor ways -- the carving in the window enframements is different, the cornice brackets are proportioned in a slightly more slender manner, and the leaves of the foliate brackets are carved in a slightly different manner. The three-story and basement residence is typical of its period of construction. The basic form of the building is that of an Italianate row house with a high stoop, double doors, a pedimented entrance enframement with foliate brackets, and full window enframements. In its detailing the building is representative of the newly popular neo-Grec style with incised ornament seen at the basement band courses and the friezes of the window enframements and the stylized details such as the windowsill corbels and the brackets of the wooden cornice. With the exception of new railings and air conditioners, the building retains its original features and is in excellent condition.

Nos. 304-310. These four transitional Italianate/neo-Grec brownstone rowhouses were erected in 1877 by architect/builder Benjamin Liniken and they are virtually identical to the house described at No. 302. Although all of the houses have lost their iron stoop railings and the stoop and entrance pediment were removed from No. 310 when it was combined with No. 308, the original balance and rhythm provided by the projecting enframements survives. Liniken sold the houses soon after their completion. No. 306 was purchased by Wall Street broker William J. Gelston and No. 308 by Horace F. Hutchinson (d. 1920), president and trustee of the Broadway Savings Institution and director of the Fifth National Bank. Hutchinson purchased the house in 1878 and lived here until the late 1880s when he moved to 314 Clinton Avenue.

Nos. 312-314 were once a pair of Northern Renaissance Revival style houses designed by S.F. Evelette in 1885 for Horace F. Hutchinson who lived at 308 Clinton Avenue. Hutchinson, who was a banker, moved from No. 308 to No. 314 upon its completion. Only No. 312 retains its facade detail; No. 314 was totally stripped and a nondescript brick front erected by architect Joseph Lau in 1941.

The combination of brick and New Jersey sandstone at 312 Clinton Avenue is unusual and is reminiscent of the work of Henry Hardenburgh at the Dakota Apartments (1880-84) and particularly at the rowhouses he designed in 1882 for the north side of West 73rd Street between Central Park West

and Columbus Avenue. Here the brick facing contrasted with the stone quoins and keyed window enframements is of special note. Other prominent original details are the rock-faced basement, transom lights above the windows, galvanized-iron cornice, and tiny attic dormer. The stoop has been removed and the first floor windows replaced.

No. 314 was wider and more ornate than No. 312. It orginally had a dog-legged stoop and two-story angled bay window.

No. 316 (No. 316-318) The nondescript brick facade now seen at 316 Clinton Avenue was applied over one of the street's finest residences in 1947 by architect Joseph Lau, who six years earlier had destroyed the front elevation of 314 Clinton Avenue. The original house on the site was a superb Queen Anne style mansion designed in 1884 by Parfitt Brothers, one of Brooklyn's pre-eminent architectural firms, for Mrs. Nettie B. Barnes, wife of Erastus H. Barnes, a lumber dealer. The house had a brick facade with wood and terra-cotta trim, a steep front gable, slate-covered polygonal tower, wooden porch, and other fanciful decorative details popular in Queen Anne design. Only the stone retaining wall of the garden and the inner vestibule door escaped demolition. Fortunately a fine contemporary house by Parfitt Brothers survives at 410 Clinton Avenue.

No. 320 is a heavily altered French Second Empire style two-and-a-half story house probably erected in 1867-68 for liquor dealer John O'Mahony. The only surviving details from the original design are the lintels of the stipped window enframements, the entrance keystone, and the mansard roof with slate shingles. In 1927 owner H.P. Bristol commissioned Bagg & Newkirk to remodel the facade. A bay window was removed from the first floor and replaced by multi-paned sash. The windows on the upper floors were also replaced, as were the cornice and stoop railings.

No. 324 (Nos. 322-326). Built c.1869 for willowware manufacturer Lambert Heyniger, 324 Clinton Avenue is the finest French Second Empire house in the historic district. The Heyniger house is a massive structure, but the use of projecting and receding planes on the front facade give it the plasticity frequently associated with the Second Empire style. The two-and-one-half story house is constructed of brick and is set back behind a garden with a stone retaining wall. The centrally-placed entrance is set off by a Doric-columned porch and a projecting mansard and roof railing. The round-arched doorway has a heavy stone enframement but the present door is of an unfortunate modern design. To the right of the entrance is a slightly recessed section while to the left is a

projecting rectangular bay. All of the windows have heavy projecting lintels and sills and the entire mass of the house is surmounted by a bracketed wooden cornice and mansard roof with original slate shingles. Dormer windows accent the mansard which is surmounted by a fine wooded balustrade. Corbeled brick chimneys rise above the house. Extending to the left of the main building is a two-story extension with a round-arched horse-walk that leads to the rear yard, simple windows, and a cornice and balustrade that match those described above.

Nos. 328-340. This row of seven French Second Empire style houses was built c.1870 by Thomas Fagan. The three-story brownstone rowhouses rest on high rusticated basements (altered at No. 334 and 336) and are surmounted by mansard roofs (removed at No. 336) with pedimented dormers and slate siding. All of the houses originally had high stoops (removed at No. 328 and 336) that led to double doors and pedimented enframements. The enframement brackets at Nos. 338 and 340 are far more ornate than those on the other houses. All also had pedimented parlor-floor windows, full upper-story enframements, and bracketed wooden cornices. The cornices survive at Nos. 330, 332, 338 and 340, and at No. 328 in part. A particularly fine detail that remains at many of the houses are the gate posts that are in the form of Roman fasces, each ornamented by a cartouche and capped by a finial.

The side facade of the corner house, No. 340, is of brick with a one-story rear extension. The most prominent feature on this elevation is a rectangular oriel with leaded glass windows.

Many stone elements have been removed from these houses. The cornice has been removed from No. 334 and partially removed at No. 328. The stoop has also been removed from No. 328 and a basement entrance designed in 1922. At No. 336 the mansard and stoop have been removed, a fourth story added and all of the stone moldings stripped.

Thomas Fagan was a builder and speculator who sought to sell these houses quickly for a profit. In 1870 Richard S. Roberts, a dealer in hatters' goods, purchased No. 328 from Fagan. Fagan sold No. 330 to Rose Howe, widow of Elias Howe, the inventor of the sewing machine, in 1871 and No. 332 to dry goods merchant Jacob B. Croxsan in 1872. Croxsan transferred the property to dry goods merchant Louis Liebmann in 1881. From 1880 until 1883 No. 334 was the home of oilman Richard J. Chard, who purchased the villa at 284 Clinton Avenue in 1886. No. 336 was the home of Fraley C. Niebuhr, a broker, No. 338 of Mary E. Dexter, a widow, and No. 340 of Rev. J. Barnwell Campbell.

CLINTON AVENUE BETWEEN LAFAYETTE AVENUE AND GREENE AVENUE

Although both sides of this treelined block once contained large mansions, all but two have been demolished. The six mansions and four rowhouses on the east side were torn down during World War II and replaced by an apartment complex built for naval personnel assigned to the Brooklyn

Navy Yard. Two of Clinton Avenue's finest mansions are located on the western block front -- an unusual Venetian Renaissance palazzo at No. 356 and a beautiful neo-Federal house at No. 384. James Renwick's Early Romanesque Revival style Clinton Avenue Congregation Church once graced the southwest corner of Clinton and Lafayette Avenues, but it was replaced by a neo-Gothic style church in 1923.

EAST SIDE

Nos. 335-373. The block bounded by Clinton Avenue, Waverly Avenue, Lafayette Avenue, and Greene Avenue is the site of the southern portion of the Clinton Hill Houses. This housing complex consists of the four fourteen-story brick apartment buildings on this block, a single building at 325-333 Clinton Avenue at the northeast corner of Lafayette Avenue, and five buildings north of Willoughby Avenue that are outside of the historic district. These ten buildings were erected during World War II as housing for personnel at the nearby Brooklyn Navy Yard. The north complex housed enlisted men, while that to the south was primarily for officers.

The project was designed by the prominent contemporary architects Harrison, Fouilhoux & Abramovitz who were responsible for many notable modern buildings including the Rockefeller Apartments (Harrison & Fouilhoux), Lincoln Center (Harrison & Abramovitz), the Time and Life Building (Harrison, Abramovitz & Harris), and the Empire State Plaza (Harrison & Abramovitz) in Albany. The buildings are representative of the many twentieth-century housing complexes that follow Le Corbusier's idea of the apartment house set within a park. The four buildings are separated by small lawns with trees and shrubs and they center on an interesting guard house and information kiosk. This small rectangular glass building is sheltered by a curving pavilion that is raised on a round podium. The pavilion is supported by tapered concrete legs. A bronze sculpture of a dancing woman provides a dramatic focus for the kiosk.

The apartment houses are all massed with setbacks that help to break the monotony of the massive buildings. The apartment houses are given further interest by the large multi-paned casement windows. Each entrance is enlivened by a mosaic transom with a naval symbol such as a dolphin or a winged insignia with anchors.

After World War II the Clinton Hill Houses became a private development and the buildings have been well maintained.

The apartment buildings replaced a number of large mansions that housed prominent Brooklyn businessmen and their families. As with other blocks of Clinton Avenue, this blockfront was initially lined with suburban villas but many of these were replaced in the late nineteenth and early twentieth centuries by more modern houses.

No. 345 at the corner of Lafayette Avenue was the site of the Alfred J. Pouch residence, one of the best-known houses in Brooklyn. The large brownstone mansion and its adjoining stables were designed in 1887 by William Mundell for wallpaper manufacturer Robert Graves.

Graves died before the house was completed and in 1890 it was purchased by Alfred Pouch of the J.A. Bostwick Oil Co., a firm that merged with Standard Oil. Thus, Pouch was a member of the large colony of oil barons who lived on Clinton Avenue. Pouch was an art collector and he built a wooden extension to his home for his collection which was open to the public. The house was also used for fashionalble public events. In 1934 the gallery burned, but the paintings, most of which were nineteenth century academic works, were saved.

No. 361 was a wooden villa built c.1840 for John W. Hunter, a businessman and politician who served a term in Congress and a term as mayor of Brooklyn. This house was replaced in 1902 by a masonry mansion built for architect Augustus N. Allen. Also built during the early twentieth century were A. Ulrich's 1903 mansion for department store owner H.L. Batterman at No. 365 (see 404-406 Clinton Avenue) and Grosvenor Atterbury's 1903 mansion for shipbuilder Charles M. Englis at No. 373.

One of the most interesting residents of this street was Alonzo B. See (d. 1942), known as A.B. See, president of the A.B. See Elevator Co. and outspoken foe of education for women. See, who purchased No. 373, became famous in 1922 when in response to a request for money from Adelphi College, he said that "all women's colleges should be burned." (Brooklyn Eagle, March 23, 1942; in Long Island Historical Society "Scrapbook," Vol.62, p.108). Soon after this See wrote a book entitled Schools that elaborated his theories. He wrote:

> We have a nation to save. To save the nation the children must be rescued from their mothers and from pedagogues, the women must be rescued from themselves, and men must rule their homes again.
> Men are better than women. Men are more truthful than women. Men are not deceitful like women. Men are more honest than women. Men are not quarrelsome like women. (Brooklyn Eagle, March 23, 1942).

In addition See wrote in 1926 that "schools injure the eyes, the nerves and the whole physical natures of children, causing some to succumb to diseases they could have withstood if their health had not been undermined in the schools." (Brooklyn Eagle, March 23, 1942). However, See changed his opinion about women in 1936. The following year, he sold his company to Westinghouse.

No. 375-381 is a vacant lot that was the site of four rowhouses. These rowhouses were probably built after the fire of May 13, 1894, that destroyed the Romanesque Revival style Tabernacle Presbyterian Church, a building that had only recently been completed to the designs of

L.B. Valk. To the north of the church, and also destroyed by the fire was the new Regent Hotel. These buildings had replaced either one or two frame villas.

WEST SIDE

No. 342-350 is the neo-Gothic style Cadman Memorial Church built in 1922 for the Clinton Avenue Congregational Church. The group purchased the site on the southwest corner of Clinton and Lafayette Avenues in 1854 and the ground was broken for a church designed by James Renwick in August of that year. The early Romanesque Revival style building was completed in December, 1855. In 1923 this building was replaced by the present structure and in 1933 the Cadman Memorial Church was formed when the Clinton Avenue Congregational Church merged with the nearby Simpson Methodist Episcopal Church.

The church is a handsome neo-Gothic style building built of stone laid in random ashlar and set in a substantial garden. The nave facade is symmetrically massed with a central pointed-arch entrance above which is a large traceried window and a pedimented parapet. This central bay is flanked by stepped buttresses; shorter buttresses mark the corners. Both side facades of the peaked-roof nave are four bays long with large pointed-arched windows in the last three bays and an entrance or a window in the first bay.

On Lafayette Avenue a tower and a chapel extend to the rear. The tower, with its pointed-arch entrance, rises above the church. The chapel and office wing is recessed to the rear of the tower. This building has rectangular windows and a false pedimented parapet. The side wall of the building is of stucco. This wing projects past the nave on the south side of the church. On this elevation is a one-story front extension with a stoop and narrow entrance.

No. 356 (No. 352-356) Designed in a Venetian Renaissance style, this stone and brick house is one of the most unusual and outstanding designs in the historic district. The small palazzo was designed in 1905 by Manhattan architect Theodore C. Visscher shortly after treasurer John W. Shepard and his wife Alice purchased the property. Many buildings erected during the early twentieth century borrowed forms from Italian Renaissance palazzi, but most were Roman or Florentine in inspiration. Only rarely were Venetian forms used; other notable examples are McKim, Mead & White's Joseph Pulitzer House (1901-1903) at 7-15 East 73rd Street in Manhattan and Francis Kimball's Montauk Club (1889-1891) in Park Slope.

The main portion of the Clinton Hill palazzo is massed in the horozontal manner typical of such buildings and it is symmetrically balanced. The residence is faced with a white stone (probably limestone) and is trimmed with brick. A short flight of stone steps leads to an open piazza with a railing that is ornamented by six-pointed stars. The doorway is set within a projecting wooden vesitbule flanked by windows

with handsome iron guards and flour brick pilasters with stone capitals. The pilasters support imposts and brackets upon which rests a stone balcony with a railing that matches that of the piazza. Behind this railing is a large opening composed of two round-arched windows set within a larger arched enframement of brick. The spandrel panel of the window grouping, as well as roundels within the enframement and flanking it,were probably once filled with inlaid marble. A low brick dormer with a hipped roof clad with Spanish tile rises above this Venitian window. The main, truncated hipped roof is also covered with original Spanish tile. A tall brick tower rises above the roofline.

To the right of the main facade is a narrow, slightly recessed section articulated by a single round window. The north facade, which fronts on the garden of the neighboring church, is faced with brick and has no windows. The south facade, now shaded by a large apartment house,has a full-height angled bay, square and round-arched windows, brick detailing, and a one-story extension.

No. 360 (No. 358-370) is a large neo-Colonial style apartment building dating from the 1920s. The building, which extends through to Vanderbilt Avenue,replaced two large masonry houses and their rear carriage houses. In 1882 the mansion at No.360 was the home of metals dealer Frank Davol, while No. 366 was owned by Hiram H. Lamport (d. 1907), president of the Continental Fire Insurance Co. (New York Times, January 24, 1907, p. 9).

The front and rear wings of the six-story brick apartment building are each arranged in a C-plan. The structure is ornamented with modest colonial-style details including a segmental-arched entrance flanked by colonnettes, a canopy with decorative rosettes, brick quoins, splayed brick lintels, stone keystones, and blind brick arches.

Nos. 372-374 are a pair of heavily altered neo-Grec houses designed in 1878 by Robert Dixon for Maurice S. Kerrigan and built by Thomas Fagan, who was active throughout the Clinton Hill area. Maurice S. Kerrigan, who lived at No. 372, owned a Morocco leather factory that tanned and dressed sheepskins for shoes and book bindings (Stiles, p. 780).

While the Kerrigan residence has lost all of its detailing, No. 274 retains a one-story and basement angled bay and all of the original window enframements with incised ornamentation. The house has lost its stoop and cornice and has an added story. Both houses retain handsome iron areaway railings; that at No. 374 is still mounted on a stone wall.

No. 376 has been omitted from the street numbering.

No. 384 (No. 378-384). One of the most beautiful houses in Clinton Hill and one of the finest neo-Federal houses in New York City is the Julius Liebman residence,designed in 1909 by the nationally-prominent architectural firm of Herts & Tallant. Herts & Tallant, who specialized

in theater design (e.g. Brooklyn Academy of Music, Lyceum, New Amsterdam, and Helen Hayes Theaters) only rarely designed houses. This is among their finest and it reflects their grasp of the most fashionable design modes of the period. The building is not a copy of a specific colonial structure, but it borrows forms from eighteenth-century buildings, using them to create a twentieth-century mansion.

The symmetrical house with gambrel roof is constructed of brick laid in English bond. The front facade is perfectly balanced and beautifully massed. The ground floor is articulated by three round brick arches with ornate impost blocks and keystones. Set within each arch are terra-cotta Corinthian columns that support arches ornamented in the style of a Doric frieze. The central arch frames the entrance to the house which is reached by a stoop, while the flanking arches have French doors that lead onto balconies with iron railings. The fenestration of the second floor consists of three rectangular multi-paned windows with shutters and two tiny slit windows. A handsome cornice with a brick frieze runs above the second floor. The gambrel roof with stepped copings and paired end chimneys has slate shingles and three shed dormers -- a double dormer flanked by single dormers -- all with window sash with interlaced muntins.

The north elevation of the house has an interesting window unit with four double-hung windows separated by pilasters; each window has decorative sash. The house retains its original ironwork and a matching carriage house, described at 381 Vanderbilt Avenue.

The mansion was commissioned by Julius Liebman, who purchased the site with an old wooden villa in 1908. Julius Liebman (d. 1937) was the grandson of Samuel Liebman, founder of the Liebman Brewery which later became Rheingold. Julius Liebman was the third generation of family members to run the brewery and "under the leadership of Samuel's grandsons, especially Julius and Alfred, the brewery successfully remained open, brewing near beer, during Prohibition." (Will Anderson, The Breweries of Brooklyn, 1976; see also New York Times, February 1, 1937, p.19).

In 1925 the Liebmans sold the house to Raymond V. and Marion C. Ingersoll. Raymond V. Ingersoll (d. 1940) was Borough President of Brooklyn from 1934 until his death. He was responsible for the construction of the Brooklyn Central Library on Grand Army Plaza which is now known as the Ingersoll Memorial. (New York Times. February 25, 1940, p.1).

No. 388 (No. 386-388) is a nondescript four-story brick house with a mid-twentieth century facade that was placed over an older building. The residence is vaguely colonial in its detailing with Flemish-bond brickwork,

a pedimented entrance, and an iron window guard.

No. 392 (No. 390-392) is a four-story multiple dwelling designed c. 1896 by John L. Young. The corner apartment house, which is similar to 292 Clinton Avenue, has a round corner tower and neo-Renaissance style ornament. The Clinton Avenue elevation is faced with limestone. The detailing of the ground floor, with its round arched windows, cartouches, foliate panels, and round-arched entrance flanked by Ionic half columns and console brackets and crowned by a pediment, is quite striking. The upper stories are more restrained and the building is capped by a galvanized-iron cornice. On Greene Avenue the structure is faced with Roman brick enlivened by limestone detailing. The most notable feature on this elevation is the limestone stoop that leads to the side entrance.

CLINTON AVENUE BETWEEN GREENE AVENUE AND GATES AVENUE

Development along this stretch of Clinton Avenue follows the pattern delineated on other blocks within the historic district. This block is of particular interest because the buildings date from all periods of the avenue's development. The earliest house is the magnificent Italian villa built c.1850 at No. 447. It is one of the few buildings in the historic district erected prior to 1860. The next buildings to be constructed were the group of stylistically similar mansions at Nos. 401, 415, and 457. Two neo-Grec houses from 1878 at 419-421 Clinton Avenue are representative of the rowhouses that were erected on the open spaces between the mansions during this period. In the 1880s two of Clinton Hill's finest mansions were built--the Queen Anne style Dr. Cornelius N. Hoagland house (No. 410) and the Romanesque Revival style Charles Adolph Schieren house (No. 405), both designed by leading local architects. Only one building survives from the 1890s, an early apartment house at No. 400. In the early years of the twentieth century, at a time when Clinton Avenue was being transformed by Brooklyn's wealthiest citizens into the "Gold Coast," a number of magnificent houses were erected, most notably the neo-Jacobean style William H. Burger residence at No. 443 and architect Mercein Thomas' pair of townhouses at Nos. 463 and 465.

Unfortunately apartment houses began to replace the mansions on this block in the second decade of the twentieth century. Most of the houses on the west side of the street were demolished; because of this, it is outside of the historic district. Some of the grand houses on the east side were replaced as well. Two of the new apartment buildings are of particular interest and complement the district; No. 400, designed with medieval detailing in 1927, and No. 429, a neo-Italian Renaissance style work. The proximity of this block to Fulton Street and the lack of institutional ownership caused this street to suffer more blight than other parts of Clinton Avenue. The buildings, however, have survived this period of neglect and many of the private homes and apartment buildings are again being maintained by concerned owners and tenants.

EAST SIDE

No. 385 (No. 383-387). Designed in 1897, this four-story brick building known as the "Richelieu", is one of the earliest multiple dwellings on Clinton Avenue. The structure combines elements of the Romanesque Revival style such as brown Roman brick, rock-faced stone stoops and basement, and stylized entrance capitals, with forms derived from the Classical and Renaissance style design that was gaining increasing popularity during the 1890s; these include limestone quoins and panels, columnar entrance enframements, stained glass, and a galvanized iron cornice. Of particular note on the building are the lamp standards that guard the front and side entrances. Each lamp is in the form of a Doric column capped by an ornate iron crown which supports a glass globe. The apartment building replaced a single masonry mansion; in 1882 this house was owned by Lewis Hurst, a lawyer.

No. 395 (No. 389-397) is a well-maintained, six-story apartment building designed in 1922 by George G. Miller. The building is symmetrically massed and has a stone ground floor, brick upper stories, and some classical stone detailing. Two large mansions previously stood on this site: a masonry house at No. 389 that was the home of Albert Brown Chandler, president of the Postal Telegraph Cable Co., and a frame house at No. 397 that was occupied by Oran S. Baldwin, owner of a large Brooklyn clothing store.

No. 399 has been omitted from the street numbering.

No. 401 (No. 401-403). This house is one of three stylistically similar mansions, built on this block front during the 1860s (see Nos. 415 and 457). The three-story residence was probably erected after 1863 when the site was acquired by Mary J. McCue, wife of Alexander McCue, a lawyer, judge, and later assistant United States Treasurer. The McCues never seem to have lived in this house, preferring to remain in Brooklyn Heights. In the 1880s the house was rented to dry goods merchant James E. Dean and then to brass founder John J. Williams who purchased it from Mary McCue and the heirs of Alexander McCue in 1889. The Williams family remained in the house until 1921.

The basic massing and detailing of this mansion is typical of Italianate dwellings from the 1860s. The rectalinear building has brownstone window lintels, rectangular and segmental-arched windows, a modillioned roof cornice, and a full-height side bay, all of which are Italianate forms. In addition, the house retains an unusual iron fence in which each rail is in the form of an upright arrow.

Later in the nineteenth century the house underwent some alterations. It is possible that these alterations were undertaken by John J. Williams when he purchased the building. The porch, with its Ionic columns, wooden railings, turned post screen, and steep sloping roof seems to date from the

turn of the century, as do the magnificent double entrance doors with their carved panels and hand-wrought hardware and the elegant stained-glass fanlight with undulating abstract pattern and address panel. The entrance is set within an Italianate enframement. The bay, located to the left of the door, also has beautiful stained-glass work.

This mansion had deteriorated over the years, but has recently undergone extensive restoration work.

No. 405 (No. 405-409). An extraordinarily bold architectural statement, the Charles Adolph Schieren residence, designed in 1889 by William Tubby, one of the most active architects in Brooklyn during the final decades of the nineteenth century, is among the highlights of Clinton Avenue. The massive two-and-one-half story Romanesque Revival/Queen Anne Style mansion was built for one of Brooklyn's leading citizens. Charles Adolph Schieren (1842-1915) was a leather manufacturer, inventor, politician, and philanthropist. Born in Germany, Schieren was brought to America as a youth after the 1848 revolution. He went to work for a manufacturer of leather belting. In 1868 he founded his own company which became Charles A. Schieren & Co. in 1882. With the advent of high-speed electric dynamos most leather belting proved to be unsatisfactory and Schieren secured eight patents for new types of belting and machines to manufacture them. The Schieren factory was located in Brooklyn until 1905,when a large plant was constructed on Ferry and Cliff Streets in Manhattan. In 1893 Schieren served a term as mayor of Brooklyn. He was also treasurer of the National Red Cross, a member of the Greater New York Charter commission, a founder of the Brooklyn Institute of Arts and Sciences, and president of the Brooklyn Academy of Music (Dictionary of American Biography, Vol.VIII, p.430; Stiles, pp. 780-81).

The Schieren residence is constructed of deep red Roman brick trimmed with brownstone. The house rests on a rock-faced stone base and is set behind a lawn and a low brownstone wall with an iron railing. A stone stoop leads to the heavy stone entrance porch with segmental arches which guards the entry to the house. The porch is crowned by a balustrade with massive balusters and urns. The main facade has large rectangular windows, all of which once had stained-glass transoms. Brownstone bands serve as window lintels. A curving Flemish gable lit by a Palladian window rises above the second floor. This Queen Anne style motif is set in front of the extremely tall hipped roof which is clad with imbricated shingles. A small metal dormer ornamented with bosses and crowned by a polygonal roof is located to the left of the gable on the front slope of the main roof.

The corner of the south elevation of the Schieren house forms an angled bay that provides a transition between the front and side elevations. The most prominent features of this elevation are its tall chimneys. The north elevation also has chimneys, as well as a handsome metal oriel.

During the 1960s this magnificent building was poorly maintained and its future was in doubt. In recent years, however, the mansion has been

undergoing a slow but successful restoration that is returning it to its place as one of the major residential buildings of Brooklyn.

No. 415 (No. 411-415). The history of this Italianate style house seems to parallel that of 401 Clinton Avenue and the visual similarity between the two houses may indicate that the same architect or builder was responsible for both of them. The house was probably built during the 1860s by Frederick A. Platt who purchased the property in 1858. It is unclear whether or not the Platts ever lived here, but by 1882 the building was occupied by Solomon W. Johnson, founder of the American News Co. Johnson did not purchase the building until 1894. It is probable that after this purchase, Johnson altered the house, adding more stylish decorative forms to the old-fashioned building.

Like its neighbor at No. 401, this house is basically a rectangular block with a full height bay on the south elevation. The house is constructed of brick and is articulated by large one-over-one windows (shortened on the first floor) which are capped by large segmental arched brownstone lintels on the second floor of the front facade. A handsome bracketed cornice runs above the second story. A mansard roof with slate siding tops the house. This roof most likely dates from the initial period of construction.

The L-shaped front porch, with its composite columns, turned post screen, and wooden railings, resembles that at No. 401 and was probably added at about the same time (c. 1900). Also dating from this period are the stoop with its curving wrought-iron railing and banister with a monstrous head and the classically-inspired Corinthian main entrance vestibule and side vestibule. The front of the building lot is enclosed by an iron fence with arrow rails that is identical to that at No. 401. The house was neglected for many years and had deteriorated severely. Some restoration work has been undertaken in recent years; however, more work is needed.

No. 417 has been omitted from the street numbering.

Nos. 419-421 comprise a pair of neo-Grec rowhouses designed in 1878 by J.S. McRea for jeweler J.W. Sedgwick who moved into No. 419 upon its completion; No. 421 was sold to broker William T. Phipard. These two brownstone-fronted buildings are three stories high and are set behind the arrow fences like those seen elsewhere on the block. No. 421, which retains its original carved forms, displays full window enframements with incised friezes and brackets decorated with fish scales. The parlor-floor windows have raised pediments. At No. 419 the upper sections of the window enframements have been shaved. Both houses have stone quoins, bracketed wooden roof cornices, stone entrance enframements, and a shared stoop and entrance portico that has lost its original posts and railings. No. 419 has a fine pair of period doors. The brick side facade of this house with its simple fenestration is also visible.

Nos. 423-425 are a pair of Italianate rowhouses that are unusual because they originally had high front porches. Although it has lost its original stoop and railings, the porch survives at No. 423. Except for the porches,

the basic form of the houses is typical of Italianate style rowhouses built in the area during the 1860s. They are three-story buildings with projecting window lintels carried on console brackets, corbeled window sills, and bracketed wooden roof cornices. In 1916 architect William A. Strout removed the porch and stoop and designed the present basement entrance at No. 425.

In the late nineteenth century No. 423 was the home of Eversley Childs (d. 1953), the founder and manager of the Bon Ami Co. (New York Times, December 21, 1953, p. 31) and No. 425 was owned by Benjamin G. Templeton, the treasurer of a manufacturing firm with offices on Wall Street.

No. 427 has been omitted from the street numbering.

No. 429 (No. 429-433). Designed in 1916 by the well-known Brooklyn architectural firm of Slee & Bryson, this elegant neo-Italian Renaissance style apartment building replaced two wooden houses. Slee & Bryson worked extensively in Brooklyn during the early years of the twentieth century and are best remembered for their free-standing Colonial Revival and neo-Tudor style suburban houses and their neo-Federal rowhouses, such as those at 445-447A Washington Avenue.

This six-story apartment house reflects Slee & Bryson's ability to design multiple dwellings of architectural distinction. The building has a rusticated stone ground floor with three round-arched openings containing two multi-paned windows and a door. The four central floors are faced with tan-colored brick laid in Flemish bond. The top story is in the form of a loggia with attached Doric columns and pilasters and a projecting Spanish-tile roof. The loggia and rusticated base give the apartment building its Renaissance character.

No. 435 is a three-story house of indeterminate date, although the surviving round-arched entranceway and iron basement window guards suggest a date of c. 1870. The building has been covered with permastone siding and has a metal porch. The building also has a galvanized-iron dentil cornice from the early twentieth century.

From 1919 until his death this was the home of Seth Bradford Dewey (1882-1938). Dewey and his father purchased Brooklyn's famous Gage & Tollner Restaurant in 1919 and the establishment still remains in the Dewey family.

No. 437 is a neo-Federal style house dating from the early twentieth century. The building history of this structure is unknown and the present facade may be a replacement for a nineteenth-century brown-stone elevation. The house was designed with details found on Federal style residences in Brooklyn Heights and Greenwich Village, but these forms are of a scale that is associated with the twentieth-century Colonial Revival and not with eighteenth or early nineteenth-century architecture. The three-story house is faced with brick that is laid in Flemish bond. Interspersed throughout the facade are bricks with a burned appearance.

As in a genuine Federal house, the focal point of the main facade is the entranceway. Here a Greek Revival style paneled door is framed by Ionic colonnettes and leaded sidelights and an ornate leaded transom. The door and all of the windows are capped by paneled stone lintels. The multi-paned floor-length windows of the parlor floor are set behind iron balconies. On the second floor are sills that rest on corbels in the form of guttae. An elegant ogee-arched cornice runs along the roofline of the house.

No. 443 (No. 439-443). One of the more unusual houses in Clinton Hill is this dignified neo-Jacobean style residence designed by Hobart A. Walker in 1902 for broker William H. Burger. Constructed of brick with limestone trim, the house is set behind a shallow lawn demarcated by a brick wall that matches the house. The entrance, with its ornate double doors, is accented by paired belted Doric columns of limestone. These columns support a simple entablature and a balcony with brick end walls and an arcaded stone railing. Balancing the entrance treatment on the first floor is a three-sided angled bay that also has an open terrace on its roof. The entrance and angled bay visually divide the front facade into two parts which are accented by projecting brick piers capped by finials at the roofline. On the second floor each section is lit by a single rectangular window with a brick and stone lintel. In addition, the northern section has two small round-arched windows. The roofline is enlivened by projecting gables at the attic level. The gable to the right is in the form of a pediment with a rectangular window, while that to the left is round-arched and has a rectangular window with a fine iron terrace and a blind brick fanlight. The slope of the peak roof is visible on the south elevation which also exhibits a leaded-glass oriel.

No. 445 has been omitted from the street numbering.

No. 447 (No. 447-449). Among the most extraordinary survivors in the Clinton Hill Historic District is this magnificent Italian villa built c. 1850. The first resident of the house seems to have been Daniel H. Burdette, an auctioneer. After five years the building became the home of furrier Charles Zugalla, and in 1866 it was purchased by William D. Wade, who owned a printing ink factory. The Wade family retained ownership until 1920.

The brick and brownstone building, which now houses the Galilee Baptist Church, is indicative of the villas that lined Clinton Avenue when it was a suburban retreat far from the growing city of Brooklyn.. This house and No. 284 are the only two major buildings from this period that remain on the street. The house, which is one of the earliest Italian Villas in New York City, is asymmetrically massed with a pedimented, gabled entrance pavilion to the right. Both the entrance pavilion and the section to the north are two-and-one-half stories high and are demarcated by brownstone quoins.

The round-arched entrance with its double doors is set beneath a Doric-columned stone entrance portico. The single, round-arched windows of this section are all set within heavy brownstone enframements. The paired attic windows are within a similar frame. A deep modillioned cornice outlines the face of the front gable. The north section is articulated by paired windows in brownstone enframements and is capped by a pedimented dormer. Tall brick chimneys rise above the peaked and flat roof.

The side facades are extremely simple -- that to the north is blank, while that to the south has rectangular windows with projecting lintels and sills, a side entrance and stoop, a shallow gable, and small dormers. Considering its age and nonresidential use, this house remains in good condition, although the stone walk and cornice need to be repaired.

No. 451 (No. 451-455) is a six-story brick apartment house designed in 1930 by Boris W. Dorfman. Although well preserved, the building is of little architectural interest. It replaced a large manonry house that was at one time the home of iron founder William H. Wallace.

No. 457 (Nos. 457-461) is an unusual French Second Empire style villa that retains a significant amount of its original fabric. The house was probably erected shortly after 1869 when the property was purchased by flour merchant Nason B. Collins. In 1870 Collins sold the house to the Ayres family. Carlton E. Ayres was a dry goods merchant. Henry W. Slocum, who lived next door in a mansion that has been demolished (see No. 463), purchased the house in 1881, renting it to Richard and Hattie Barnes who purchased the property in 1889. Richard S. Barnes was the son of the prominent nineteenth-century publisher Alfred S. Barnes. Richard was a partner at A.S. Barnes & Co. as well as an art collector. Many members of the Barnes family lived in the Clinton Hill area: Alfred S. Barnes, founder of the family fortune, lived in a large frame mansion at 533 Clinton Avenue, just north of Atlantic Avenue; Richard's brother Edward lived at 374 Washington Avenue; his brother Alfred C. Barnes lived at 182 Washington Park in the Fort Greene Historic District. For two years between 1921 and 1923 this house was owned by Alfred M. Best (1877-1958) of the Alfred M. Best Publishing Co. which issued insurance, financial, and statistical data (New York Times, May 7, 1958, p. 35). Best sold the house to Dr. Harry K. Reynolds, a general practitioner (New York Times, December 30, 1942, p. 23).

The stucco-sided mansion at 457 Clinton Avenue has the basic rectalinear massing of the houses at 401 and 415 Clinton Avenue, but the dwelling is accented by a three-story tower capped by a pyramidal roof. The main mass of the house is two full stories high and three bays wide, and is surmounted by a mansard. The mansard and tower, which retain their slate shingles, were originally surmounted by iron cresting. The house, which is set behind a garden and handsome iron fence with the arrow tails seen elsewhere on the street, is entered from a porch composed of four fluted Doric columns that support segmental arches and a modillioned

cornice. A fine Italianate balustrade connects the columns and lines the stoop. The present door appears to date from the late nineteenth or early twentieth century. Two full-length, segmental-arched windows light the first floor beneath the porch. At the second floor are segmental-arched windows with eyebrow lintels, corbeled sills and shutters. A modillioned cornice runs above the second floor and supports the dormered mansard.

The tower is articulated by segmental-arched windows with eyebrow lintels and by smaller rectangular windows. To the rear of the tower is a full-height bay and a one-story extension.

Nos. 463 and 465 are a pair of extremely fine limestone houses designed by the prominent Brooklyn architect Mercein Thomas in 1902. The houses replaced the frame mansion of Henry Warner Slocum (1827-1894) who was a Union general during the Civil War and a Brooklyn Congressman. The property was purchased in 1901 by William Berri who retained ownership of No. 465, selling No. 463 to Morgan L. Bogart in 1902.

Perhaps the finest Beaux-Arts style residence in Brooklyn, the Bogart house would not be out of place in Manhattan's Upper East Side Historic District. The house displays the dramatic three-dimensional detailing common to the finest Beaux-Arts design. The design of the first floor is particularly sophisticated. A curving flight of steps sweeps up to an open terrace in front of the entrance door. The segmental-arched entrance and a matching window are set within a field of rustication and they are separated by a bold cartouche that forms the base for a cluster of short Corinthian columns and a bracket. This motif supports a curving second story oriel. The original door has been replaced, but the adjoining window retains its plate-glass lights, Composite colonnettes, cartouche, and magnificent stained-glass transom.

The three-window wide, bowed oriel is decorated with classical forms including dentil and egg-and-dart moldings, Doric pilasters, Ionic half-columns, an anthemion frieze, and a balustraded railing. Each of the three windows has a stained-glass transom that is identical to those over the two third-floor windows. The third-story openings are set in eared enframements enlivened by foliate carving. The two upper floors are framed by rusticated Doric pilasters that support an entablature crowned by a galvanized-iron roof cornice. The side facade of this notable structure is faced with brick relieved by limestone belt courses.

Morgan L. Bogart (c.1842-1915), who built this house, served in the Civil War and later became Adjutant General of the Union Veteran Legion of the United States. He was also a proofreader on the Brooklyn Daily Eagle (New York Times, July 3, 1915, p. 7). Bogart does not seem to have ever lived in this house. Upon its completion, his son, Dr. J. Bion Bogart, a surgeon at the Methodist Hospital and at Kings County Hospital, moved in. In 1926, title to the house was conveyed to another doctor, William Yarm (New York Times, April 4, 1946, p. 25).

Ownership of the corner house was retained by William Berri (c.1848-1917) and his heirs until 1948. Berri, who was born in Brooklyn, worked in his father's carpet and rug dealership and also became engaged in the printing business, inventing a number of casting devices. He established the trade publications Carpet and Upholstery Trade Review and Furniture Trade Review and in 1888 he became one of the proprietors of the Brooklyn Standard Union. He became sole owner of the newspaper in 1913 (New York Times, April 20, 1917, p. 13).

The Berri residence is an elegant neo-Italian Renaissance style structure. The house is more subdued than its Beaux-Arts style neighbor; nevertheless, it forms a fitting companion to that building. The wide three-story limestone building has a low stoop that leads to an open piazza and entrance portico with delicately ornamented piers. The portico shades the entrance and a window with stained-glass transom. To the right of the entrance rises a full-height bay with a rusticated base articulated by a tripartite window and stained-glass transoms. The second floor fenestration of the house is arranged in two groups with ornate friezes. This level is also marked by decorative quoins. On the third floor each window is set within a simple enframement. Classical foliate and rope moldings separate the various levels.

The long side facade with its central, full-height, angled bay uses the same design vocabulary as the front facade: rusticated base, rectangular windows, stained-glass transoms, quoins, foliate friezes, and classical moldings. It is also enlivened by blank panels with ornate frames and by five richly colored, double-hung stained-glass windows. The rear facade and two-story extension, visible on Gates Avenue, are brick with limestone trim. A heavy galvanized-iron roof cornice runs around the entire building. An early twentieth-century photograph of the Bogart and Berri residences published in Kings Views of Brooklyn (see photo page) shows that balustrades once ran along the rooflines of both houses.

WEST SIDE

No. 400 (No. 394-400) is an English Gothic style apartment building designed in 1927 by Cohn Brothers, who designed a similar building at 295 Clinton Avenue that same year. The six-story structure is constructed of brick laid in English bond and is given a fanciful mock-medieval character by the use of a Tudor-arched entrance, raised diaper patterns, drip lintels, parapets, a false mansard roof, and crenelated corner towers. This charming apartment building replaced a wooden villa.

Nos. 404-406 are a pair of subdued Beaux-Arts style houses designed by Albert Ulrich in 1901. The symmetrical brick and limestone dwellings were built for Henry Batterman, who lived at 365 Clinton Avenue in a house designed by Ulrich in a similar style. Batterman was the owner of the H. Batterman department store, a prominent Brooklyn landmark once located at Broadway and Graham Avenue. He was also president of the Broadway Bank which adjoined the store. The two houses were built for Henry Batterman's son Henry L. Batterman (No. 404) and the elder Batterman's sister Adelaide and

her husband C. Walter Nichols of the Nichols Copper Co. (No. 406).

The semi-detached houses are restrained examples of Beaux-Arts design. Both dwellings have limestone basements and parlor floors with red Roman brick and limestone trim above. A shared Doric portico and stoop leads to front doors with iron grilles. The portico is decorated with cartouches, the archetypal Beaux-Arts motif, and is surmounted by a balustrade. Triple window groups with stone transom and mullion bars and stained-glass transoms light the parlor floors. The upper stories are distinguished by limestone quoins and complementary keyed window enframements. The galvanized-iron cornices rest on cartouche brackets and form the base for limestone dormers with brick pediments, each of which displays a stone cartouche. The dormers project in front of steep slate-covered mansards.

No. 410 (No. 408-410). The leading Brooklyn architectural firm of Parfitt Brothers was commissioned in 1882 by Dr. Cornelius N. Hoagland to design a mansion and carriage house (411 Vanderbilt Avenue) for this site. The firm was composed of three brothers, all of whom were born and probably trained in England: Henry (d. 1888) and Walter (d. 1924), both of whom arrived in America in 1872, and Albert,(1863-1926) who came to Brooklyn in about 1880. Soon after their arrival in America the Parfitts began to design modest rowhouses such as those at 12-22 Clifton Place (1878). By the 1880s the firm was well established in Brooklyn,and it received many prestigious commissions including those for St. Augustine's R.C. Church (1888) on Sixth Avenue and Grace M.E. Church (1882-1883) on Seventh Avenue, both in Park Slope, the Embury M.E. Church (1894, now Mt. Lebanon Baptist Church) in Bedford-Stuvesant, and residences for prominent people all over the city.

For Dr. Hoagland, Parfitt Brothers designed a Queen Anne style house that is indicative of the partners' knowledge of contemporary trends in English architecture. The recent arrival of Albert Parfitt in America may account for the Englishness of the design. The Queen Anne style, also called the Free Classical style, gained widespread popularity in England during the 1870s. English Queen Anne style houses are generally subtly asymmetrical, monochromatic brick structures that display classical details used in a free and frequently eccentric manner. All of these features appear on the Hoagland house,which is constructed of red brick and is ornamented with classical forms. The house has a subdued asymmetry particularly noticeable on the second floor where the oriel windows (a favorite Queen Anne motif) are different shapes. Also reminiscent of English Queen Anne design are the use of molded bricks, tall corbelled brick chimneys, and a Japanese-inspired roof cresting.

The Hoagland house is set behind a lawn with a low stone retaining wall surmounted by an iron fence. A stoop that dates from the 1920s leads to the front piazza.

The interior of the house is reached via a shallow projecting entrance-way in the form of a triumphal arch, a favorite Queen Anne device. To the left of the entrance are a pair of segmental-arched windows with molded brick lintels capped by bosses. The first floor of the front elevation was

once shaded by an ornate wooden porch, evidence of which can still be seen on the elevation. At the second story are a pair of oriels with corbels that are decorated with classical foliage. Both the rectangular oriel to the left and the angled oriel to the right are capped by a dentil molding that runs across the entire facade and by a swan's-neck pediment that supports a drooping garland. The entire attic level is in the form of a large dentilled pediment. This floor is lit by a bank of windows that is set below a projecting dentil cornice. The two double-hung rectangular end windows, two square windows, and central plaque are flanked by console brackets that simulate pilasters. The central panel is in the form of a pot of sunflowers. The sunflower, which came to symbolize homeyness, was the most popular ornamental motif used on Queen Anne houses. Above this horizontal row of windows is a multi-paned roundel. The attic pediment projects from a peaked roof capped by Japanese-inspired ridge tiles. Two tall corbelled brick chimneys rise above the roofline. These chimneys, which are visible from the street, are the exterior manifestation of the hearth, the interior symbol of the family and healthy home life.

The south elevation is also reflective of English Queen Anne design, with its pedimented gables flanking a Flemish gable, multi-paned windows, molded brick details, paneled and corbelled chimneys, stained-glass windows, and iron basement window guards with sunflowers. On the rear facade are a corbelled oriel, dormers, and a tall chimney. Many of the side and rear roof slopes retain their original slate shingles.

This exceptional house was built for a leading Brooklyn industrialist. Dr. Cornelius N. Hoagland (1828-1898) originated the formula for a baking powder that was marketed under the name Royal Baking Powder. The product is probably best known for its innovative advertising campaign. As part of this campaign plaques were attached to the risers of the steps leading to New York's elevated railroad stations. These panels read "Royal Baking Powder, Absolutely Pure." In 1876, six years before the construction of the house on Clinton Avenue, Hoagland, then 48, retired and sold his interest in the baking powder firm to his partners,who included his brother and son-in-law. In 1886 Dr. Hoagland built and endowed the Hoagland Laboratory at Long Island College Hospital in Cobble Hill. This laboratory, since demolished, was for "the promotion of medical science and the instruction of students in special branches thereof." (Long Islander Medical, Vol. 15, pp.3-5).

In 1906 Hoagland's heirs sold the house to Alfred Cotton Bedford (1864-1925). Bedford was an associate of Charles Pratt. In 1882 he entered the employ of a Standard Oil subsidiary, the Bergenport Chemical Co., at Pratt's request. He later became a director, and eventually president and chairman of the board of Standard Oil (New York Times, September 22, 1925, p.25).

The third and final private owner of the house was food broker, George A. Mendes (1870-1950, New York Times, February 1, 1950, p.30). In 1947 Mendes sold the house, and the twenty-room mansion was converted into furnished suites.

No. 416 (No. 412-416). Set behind a grassy areaway with a beautiful American beech tree, 416 Clinton Avenue is a lovely neo-Federal style house designed in 1919 by R.I. Markwith for Miss Clara Van Vleck. Typical of houses designed in Colonial Revival styles, this house is adorned with motifs borrowed from eighteenth-century homes, but they are used on a dwelling of much grander scale than anything built during that period. The symmetrical massing of this peaked-roof house is typical of the neo-Federal style, as is the Flemish bond brickwork. The two-and-one-half story residence is entered via a columnar portico crowned by an iron railing. The portico leads directly to the wooden door which is framed by sidelights and transom lights. All of the rectangular windows have multi-paned upper sash and many retain original shutters. A particularly fine element of the composition is the cornice with its graceful interlaced ornament. The slate-covered roof with its pedimented dormers rises above the cornice.

Both side facades display paired chimneys. The south elevation has a handsome curving balcony with an iron railing. A two-story and attic extension projects to the rear of the house. This section, detailed in a manner similar to that of the main house, includes a shallow oriel with three windows and pilasters and a rear entrance set below a Doric portico.

Nos. 420-468. The buildings south of the Van Vleck house are outside of the historic district since,most of the residences that once lined this section of the blockfront have been replaced. In the early twentieth century this portion of Clinton Avenue between Greene and Gates Avenues contained three large masonry houses, three frame mansions, and two brownstone rowhouses. Only the greatly altered mansion at No. 436 and the two neo-Grec rowhouses survive.

One of the most beautiful houses in the Clinton Hill area was the neo-Flemish style mansion built for Edwin E. Jackson, Sr. at 424 Clinton Avenue. Jackson was a lawyer who organized the manufacturers of locks, hinges, keys, doorknobs, and builders' hardware into the hardware trust and was later fined for this action since it violated the Sherman Anti-Trust Act (New York Times, May 27, 1919, p. 15). Jackson's house was a three-and-one-half story brick building with stone detailing and a stepped gable. The house was replaced by the present apartment house in 1928 (Boris Dorfman, archtect).

The rowhouse at No. 460 was the home of Dr. John Lester Keep (1838-1916), a leading promotor of homeopathic medicine (Stiles, p. 909; New York Times, October 1, 1916, p. 23).

CLINTON AVENUE BETWEEN GATES AVENUE AND FULTON STREET

This short stretch of Clinton Avenue contains a group of rowhouses from the 1870s that are typical of those in the historic district. The outstanding building on the block is the multiple dwelling at No. 487 that stands guard at the entrance to the district.

EAST SIDE

Nos. 469-73. Designed in 1878 by Brooklyn architect John Mumford for John French, who lived at 72 Greene Avenue in the Fort Greene Historic District, these three neo-Grec residences are unusual examples of row-houses that share a common front porch. The three-story brownstone-fronted dwellings display the stylized detailing common to neo-Grec designs. Of particular note are the segmental-arched entrance enframements with their incised Doric pilasters, rosettes and keystones, the pedimented window enframements, and the stylized wooden cornices. The porch cornice, with stylized modillions and brackets that echo those of the main cornice, survives, as does a pediment over the entrance of No. 469, but all of the columns and railings are gone. Nos. 471 and 473 have projecting bays set beneath the porch roof.

The side facade of the corner house is brick trimmed with brownstone. This elevation has a handsome two-story angled bay, two tall brick chimneys and a dormer. Projecting to the rear is a two-story extension with a side door reached by a dog-leg stoop with a beautifully preserved cast-iron railing. The extension also supports a two-story oriel. All three houses retain their original areaway railing. No. 469 was the home of Dr. Thomas R. French (perhaps John French's son), noted throat and nose specialist (New York Times, January 6, 1929, P.7). In 1880, No. 471 was sold to Joseph A. Weedon, president of a firm on Lawrence Street, and in 1882 No. 473 became the home of lawyer George Wilcox.

No. 475 : In 1876 builders J.B. Rutan and Martin & Lee erected this three-story neo-Grec style house for Charles P. Kingsbury, treasurer of a firm located in Red Hook. The brownstone house is beautifully preserved. The entrance to the building, set above a high stoop, has a pedimented enframement with stylized brackets. The rusticated basement forms the bottom of a one-and-one-half story bay. The windows of this bay are flanked by stylized brackets that support a modest cornice. All of the upper story windows have simple enframements with slab lintels and the building is crowned by a finely detailed cornice. An especially fine railing runs in front of the house, but the stoop ironwork has been replaced.

No. 479 (No. 477-81) This three-story multiple dwelling was built as a single-family mansion. Only a few details, such as round-arched window enframements and splayed lintels, hint at the building's former appearance. In the 1880s the house was owned by Dr. Joseph Chrisman Hutchinson, "a leader, not only in the professional circles of his adopted city, but foremost among those surgeons whose attainments have reflected credit upon the American name." (Henry R. Stiles, The History of the County of Kings, p.894).

No. 483 is a single neo-Grec brownstone-fronted house built during the 1870s. This house exhibits typical neo-Grec forms: a full-height angled bay, incised carving, pedimented window enframements, and a stylized wooden cornice. The building has lost its stoop and ironwork.

No. 485 has been omitted from the street numbering.

No. 487. This extraordinary building, designed c. 1892 by Langston & Dahlander for Bernard Fowler, is perhaps the finest multiple dwelling in the Clinton Hill Historic District. Constructed of Roman brick and brownstone and ornamented with Romanesque Revival forms, the building resembles a Loire Valley chateau. The base of the five-story building has rough stone facing laid in random ashlar. The entrance is through a massive archway that leads to the door. A wrought-iron lamp holder projects above the arch and a stone address panel in the form of a cartouche is located to the right. A monstrous gargoyle projects to the left. The most prominent feature of the house is a full-height projecting tower of brick with stone trim. The fifth floor of this tower is marked by a wide corbeled cornice with a diaperwork frieze, French-style dormer windows, a tall chimney, and a snub-nose roof. To the left of the tower is a narrow bay with a curved section designed to create a smooth transition between the apartment building and the neighboring rowhouse. A pedimented French dormer projects through the wide cornice of this section and a smaller hipped-roof dormer rises from the steep mansard roof.

DE KALB AVENUE

285-289 DeKalb Avenue. Montrose Morris, architect, 1889.

290 DeKalb Avenue, detail. Montrose Morris, architect, 1890.

DEKALB AVENUE

DeKalb Avenue was named for General Baron DeKalb, a German who fought for the American cause during the Revolutionary War.

DEKALB AVENUE BETWEEN VANDERBILT AVENUE AND CLINTON AVENUE

Only the houses that face onto the south side of this block are within the historic district. These four houses comprise a fine row of neo-Grec dwellings, two of which now have commercial ground floors.

NORTH SIDE

Nos. 251-257 are outside of the boundaries of the historic district.

No. 259-269 is the side facade of the building at 290 Clinton Avenue.

SOUTH SIDE

Nos. 250-258. These five handsome neo-Grec houses were built c.1879 for Edward and Mary Brundage. They have high stoops (removed at No. 258) which lead to double doors that are recessed within elaborate enframements composed of fluted pilasters, large stylized brackets, and flat hoods. The stoop at No. 256 retains its magnificent iron railings and heavy newel posts. The paired first-floor windows are enframed with incised pilasters and bracketed lintels. The second and third-floor windows are also elaborately enframed with pilasters, brackets, rosettes, and other ornament. The cornice is supported by incised brackets that separate ornamental rosettes. Only one areaway fence, that at No. 256, remains. No. 250, which has a brick side elevation with stone trim, is now a restaurant with a contemporary basement shopfront. No. 258 also has a commercial ground floor.

The Brundages retained ownership of No. 258 after its completion. They sold No. 250 to lawyer Monroe B. Washburn in 1879. In 1888 William T. McVaugh, a commercial merchant, purchased No. 252.

DEKALB AVENUE BETWEEN CLINTON AVENUE AND WAVERLY AVENUE

This blockfront contains eight rowhouses that form one of the outstanding groups of Romanesque Revival style buildings in New York City. The two rows, three houses to the north and five to the south, were designed in 1889 and 1890 by a leading Brooklyn architect, Montrose W. Morris. The houses were built for Joseph Fahys, a watchcase maker who lived in the mansion that was located at the northeast corner of Clinton and DeKalb Avenues. The two rows exemplify the design freedom of the 1880s and early 1890s. All of the houses are constructed with similar materials -- brick and rock-faced and smooth-faced stone, with stained-glass, galvanized-iron, and slate detailing, yet each of the two rows has a distinctly different feel. The three houses to the north are asymmetrically designed and are reminiscent of a romantic castle, while the five to the south are

symmetrically massed and have a more restrained and classical air. The rows are equally successful designs and they are proof of Montrose Morris' grasp of Romanesque motifs and his ability to use these motifs in interesting and varied ways.

NORTH SIDE

No. 271-283 is the side facade of the "Clinton," the apartment building described at 275 Clinton Avenue.

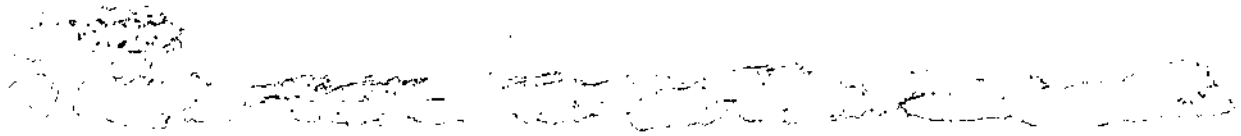
Nos. 285-289 form one of the outstanding rows in Brooklyn and the three houses exemplify American Romanesque Revival design. The row was designed in 1889 by Montrose W. Morris, whose "designs were selected in the competition for the three houses to be built by Joseph Fahys." (Real Estate Record and Builders Guide, Vol.44, October 19, 1889, p.1409). They were designed in such a way as to give the effect of one large mansion. The facades of these buildings display the textural and chromatic contrasts that are a hallmark of Romanesque Revival style buildings. All three have bases of rock-faced Carlyle sandstone laid in alternating wide and narrow bands. The upper stories are either stone or brick or a combination of the two and are detailed with smooth stone and rough stone forms, all of which enhance the sense of texture on the facade. This feeling is heightened by the use of stained-glass windows, a wide iron cornice, Byzantine-style carving, and slate tiles on the continuous mansard roof. The use of the different materials originally created subtle chromatic contrasts on the facades, but these have been negated by the application of paint.

The asymmetrical row is centrally anchored by a nearly symmetrical pavilion with a pedimented oriel. This section of the facade incorporates all of No. 287 and half of No. 289. The first floor is articulated by wide segmental arches, one for a window and one shading the deeply recessed entrances that are reached by paired stoops which run parallel to the street. Above these arches and flanking the oriel are small windows, both of which were once divided by short columns and set beneath rock-faced stone lintels and imposts. Unfortunately, those lintels have been smoothed over. Above the windows run wide galvanized-iron cornices with Byzantine-inspired ornament and a slate-covered mansard. The remaining section of No. 289 is in the form of a three-story round tower with a conical roof. The most notable features of the tower are a cluster of dwarf columns that protect a stained-glass transom on a first-floor window, the checkerboard pattern of stone blocks between the second and third floors, and the round arches supported by clustered columns on the third story. The side facade of this house is faced with brick and consists of a series of projecting and recessed bays. A modern garage is located to the rear.

The third house, No. 285, projects slightly and gains additional impact from the presence of a steep pyramidal roof. Both the basement and parlor floor are faced with the rough-textured Carlyle stone. The first floor has two heavy round arches -- one leading to the recessed entrance set above a stoop and one for a window. On the second floor are

four rectangular casement windows separated by twisted columns and surmounted by stained-glass transoms. This window unit is framed by an elegant frieze of Byzantine-style carving. The upper level which has been poorly repointed with white mortar instead of the original dark mortar, is lit by five small windows that are shaded by the projecting roof. The only ironwork on the row consists of basement window guards.

After its completion George Fahys, a jeweler, lived at No. 285.



SOUTH SIDE

Nos. 282-290 were designed by Montrose W. Morris for Joseph Fahys in 1890, one year after the houses across the street. This row of five buildings is faced with rock-faced and smooth-faced stone and uses such popular Romanesque Revival forms as round arches, towers, stained glass, dwarf columns, and stone transoms, but it is much more subdued than the earlier row. Its symmetry and use of a pedimented attic with arcade and Palladian window are classical in feel and herald Morris' later classical designs, many of which are in the Park Slope Historic District. Like the group across the street, these houses are designed to give the effect of one large mansion.

All five of these houses have basement and parlor-floor facades with alternating wide and narrow stone bands. The crisply cut rectangular entrances are reached by stoops that run parallel to the street. The three central houses have sexpartite parlor floor windows, all of which once had stained-glass transoms. At the end houses the parlor windows follow the curve of the buildings' corners. A band of dwarf columns with Byzantine-style capitals, some carved with humorous heads, runs along the facade at transom level. The second story is faced with smooth stone through wich run bands of rock-faced stone. Recessed bays and stained-glass transoms are of particular interest at this floor. An ornate galvanized-iron cornice runs above the second floor. The central arcaded pediment and corner towers, all with square-cut and imbricated slate siding, rise above the cornice. The side elevations of this row are faced with brick with stone trim. No. 290 has a two-story angled bay and a corbelled oriel. A modern brick garage extends to the rear.

No. 284 was the home of Alfred H. Porter of Standard Oil.

DEKALB AVENUE BETWEEN WAVERLY AVENUE AND WASHINGTON AVENUE

The two facing block fronts of DeKalb Avenue between Waverly and Washington Avenues contain virtually identical rows of Italianate brownstone houses. Both rows were erected by owner/architect-builders Lambert & Mason who worked extensively in the Clinton Hill Historic District, as well as in Fort Greene and other surrounding neighborhoods.

NORTH SIDE

Nos. 291-299 comprise a handsome and well-preserved row of five Italianate houses built in 1874. The houses are designed with the projecting carved forms that are typical of the style. Each house has a rusticated basement (stuccoed over at Nos. 291 and 297) with a pair of segmental-arched windows protected by cast-iron window guards. High stoops lead to double doors (replaced at Nos. 291, 297, and 299) set within enframements capped by segmental arches resting on foliate brackets (stripped at Nos. 291 and 297). The floor-length parlor-floor windows (shortened at No. 299) have bracketed slab lintels (stripped at Nos. 291 and 297) and projecting sills set on corbels. The upper-story windows are similar. The houses are crowned by a continuous modillioned cornice. The side facade of No. 291 is faced with brick. Only No. 299 retains its original ironwork. These railings, gateposts, and newel posts are in impeccable condition.

Original residents include John V. Eddey at No. 291; William Alexander of the Brooklyn lumber firm of Alexander & Ellis at No. 293; printer Edmond A. Warren at No. 295; Charlotte L. Hewlett at No. 297; and salesman Charles N. Manchester at No. 299.

No. 301-309 is the side elevation and extension of the building described at 302 Washington Avenue.

SOUTH SIDE

Nos. 292-298 are a row of four Italianate style houses that are virtually identical to the row across the street. No. 294, which retains almost all of its original detailing, is an excellent example of the type of speculative rowhouses erected in Brooklyn during the 1870s and best reveals the original character of the row. Built c. 1876, the house has a rusticated basement, high stoop, heavy ironwork, segmental-arched entrance enframement, foliate brackets, floor-length windows at parlor level, projecting lintels and sills, and a roof cornice with neo-Grec stylized brackets. This house was originally the home of jeweler Rudolph C. Rupp.

The original character of No. 292 has been completely altered by the mid-twentieth century addition of a projecting brick front. Only the areaway railing survives. No. 296 remains intact except that new stoop railings were added c. 1900. No. 298, originally the home of Daniel M. Cole, a clerk, has had its stoop removed and a small vestibule built at ground level.

No. 300-310 is the side facade and garage of 304 Washington Avenue.

DEKALB AVENUE BETWEEN WASHINGTON AVENUE AND HALL STREET/ST. JAMES PLACE

NORTH SIDE

No. 311-323 is the side facade of 305-307 Washington Avenue.

No. 325-329 is a vacant lot now used as a garden. It is marked by a brick wall on DeKalb Avenue.

SOUTH SIDE

No. 312-320 is the side facade of the apartment house at 309 Washington Avenue.

No. 322-330 is the side facade of the building described at 2 St. James Place.

DOWNING STREET

71-75 Downing Street. George Chappell, architect, 1890.

DOWNING STREET

It is probable that Downing Street was named after the famous London street of the same name.

DOWNING STREET BETWEEN GATES AVENUE AND PUTNAM AVENUE

The west side of this street presents a unified streetscape composed of modest Italianate and neo-Grec rowhouses built for middle-class people who were slightly less affluent than those living on Grand Avenue and Cambridge Street. Although most of the houses have undergone some alterations, the block retains its nineteenth-century charm. The east side of this street is primarily occupied by a large public school that is outside of the district. However, one of the finest Queen Anne style rows in Clinton Hill is also located here.

EAST SIDE

P.S. 56, the Lewis H. Latimer School, is outside of the boundaries of the historic district.

Nos. 69-77 form one of the finest and most unusual rows in the Clinton Hill Historic District. Designed in 1890 by architect George P. Chappell for Augustus Walbridge, a jeweler who lived at 52 Downing Street, the five residences comprise a Queen Anne style row of great vigor.

George P. Chappell was among the best architects working in Brooklyn during the last decades of the nineteenth century, but he is an enigmatic figure about whom little is known. Chappell was a Brooklyn resident, but like other successful Brooklyn architects (e.g., Montrose Morris and William Tubby) his office was in Manhattan. His only known works there are several industrial buildings of little consequence. From the mid-1880s until the early years of the twentieth century, Chappell designed an extraordinary group of buildings in Brooklyn's residential neighborhoods, most located near Grant Square in the Crown Heights neighborhood. During the 1880s and early 1890s, Chappell designed a series of Queen Anne style buildings that exemplify the inventiveness and imaginative quality of the best contemporary design. Most of these buildings, including the row on Downing Street, combine brick, rock-faced stone, smooth-faced stone, imbricated wooden shingles, and Spanish tile to form densely textured and patterned facades of great originality. Perhaps the finest of these buildings are the row at 1164-1182 Dean Street between Bedford and Nostrand Avenues, built in 1889-90, and St. Bartholomew's Episcopal Church at 1227 Pacific Street, a designated New York City Landmark built between 1886 and 1890.

The five Downing Street houses form an asymmetrical but balanced row. The central house, with its second story oriel and attic pediment, is a central pivot for the group. The two flanking houses have subdued, flat facades, while the end residences project towards the lot line.

All five houses are set on high rock-faced Belleville brownstone bases, and all have high stoops lined with ornate wrought-iron railings. The three central houses (Nos. 71-75) have brick parlor floors lit by simple pairs of windows divided by wooden mullions and transom bars and ornamented with smooth brownstone bands. The second story of each of these houses is clad with imbricated wood shingles and projects slightly over the floor below. The central house is articulated by an angled oriel window at this level, while the flanking dwellings are marked by bands of triple windows. All of the second floor windows have multi-paned upper sash. The oriel of No. 73 supports a projecting attic pediment with two small windows set below a projecting hood. Shed dormers rest on the steep sloping roofs of Nos. 71 and 75. These roof slopes were originally clad with Spanish tile (surviving only at No. 71).

No. 69, which anchors the northern end of the row, is faced with brick and projects out from its neighbors. The house uses the multi-paned windows described above and also exhibits an unusual pair of stepped windows on the second floor and a steep pyramidal roof with a semi-circular dormer. The complementary house on the south end of the row takes the form of an angled bay clad with smooth brownstone ashlar and crowned by a polygonal tower. All of the houses, except No. 77 which is vacant, retain their original doors with rectangular lights covered by iron window guards. The pattern of the window guards, coupled with the multi-paned windows, brick, stone, wood and tile elements, create a dense textural effect that is outstanding among Brooklyn's late nineteenth-century rowhouses.

Nos. 79-85 are a row of four simple brick Italiante style residences built c.1874 by Edward H. Babcock, who with his partner Edward B. Sturges was responsible for most of the buildings on the west side of Downing Street. The three-story buildings are set on high rusticated basements and are articulated by a simple design vocabulary that includes cast-iron eyebrow lintels, double doors, and bracketed wooden cornices. Babcock sold No. 79 to J. Herbert Watson, a lumber dealer; No. 81 to Oliver D. Eaton, a treasurer; No. 83 to Austin T. Fitch, a superintendent; and No. 85 to jeweler, Henry M. Amsbury and his wife Eliza. At the time of designation No. 79 was vacant.

WEST SIDE

Nos. 34-44 form a row of six simple neo-Grec brownstone houses erected in 1877 by architect/builders Lambert & Mason. The two-story and basement residences are best represented by Nos. 38 and 42. The entrance enframements have incised segmental arches topped by flat lintels which are supported by stylized incised brackets. The basement levels are heavily rusticated with segmental-arched windows. The first-story windows have table sills set on incised corbel blocks and

modest projecting lintels. The second-story windows have flat sills on molded corbels. Each house is crowned by a wood cornice with decorative brackets. No. 44, which also retains its original form, is enlivened by a two-sided angular bay that steps out towards the street to meet the line of the neighboring building. Nos. 36, 42 and 44 retain their original double doors. All of the houses retain their areaway fences; Nos. 40 and 42 have the original basement window guards; Nos. 36 and 42 retain their stoop railings. Nos. 34 and 40 have been resurfaced with artificial stone, thus destroying the unity of the row.

Among the original occupants of this row were Edward Simpson, a broker (No. 34); Henry O. Morris, a New York printer (No. 38); Charles M. Howe, a butcher (No. 40); and Augustus P. Heath, a teller (No. 42).

Nos. 46-64 comprise a row of ten modest Italianate brownstone houses built by Babcock & Sturges c.1868-70. The residences are three stories with full rusticated basements. The doorway enframements have segmental-arched reveals with flat lintels supported by simple foliate brackets (altered at No. 48), while the segmental-arched parlor windows reach to the floor and have two-over-two sash (altered at Nos. 46 and 48) and projecting slab lintels and sills. The second-story windows have eyebrow lintels and flat sills with plain corbels, while the windows on the third story have sills similar to those on the second story but no lintels. The bracketed wooden roof cornices have segmental-arched friezes that echo the form of the windows. The cornices have been removed from Nos. 46, 56 and 58. Only No. 58 retains its original stoop railings,while single newel posts survive at Nos. 46, 48, 50, 54, and 64.

No. 46 Dowining was purchased in 1870 by William Youngblood, an insurance agent in New York who lived there for the next five years; Francis C. Ruland, a salesman, lived at No. 48 in 1871; two widows, Amelia Mason and Josephine C. Chapin,lived at Nos. 50 and 64 respectively; and Augustus Walbridge, a jeweler, lived at No. 52.

Nos. 66-72 This row of four three-story and basement Italianate brownstone houses was built by Babcock & Sturges c.1871. The entrance enframements have segmental-arch reveals above round-arched openings, flat lintels, and simple console brackets. Of particular note are the full-length parlor floor windows with bracketed table sills (removed on No. 70) and slab lintels. The rusticated basement level is articulated by segmental-arched windows with iron window guards. Each wooden roof cornice has a paneled frieze, foliate brackets, and modillions. Alterations include the loss of all of the original stoop and street ironwork, loss of the doorway lintel on No. 70, and new doors at Nos. 68 and 72.

In the 1870s Oscar F. Shaw, a Manhattan lawyer, lived at No. 66, next to Eugene Beni, a carpet dealer, at No. 68. Nos. 70 and 72 were the residences in that decade of Joseph Calxton, engraver, and Bernard Wallington, a clothier.

Nos. 74-80 As with most of the other Italianate rowhouses on the west side of Downing Street, these four brownstone dwellings were erected by builders Babcock & Sturges in about 1872. Each house has a high stoop leading to the round-arched entrance set within a pedimented enframement which rests on ornate foliate brackets. The rusticated basements have flat-arched openings and ornate iron window guards. The windows set in the smooth brownstone facades of the upper floors are articulated by slab lintels and simple molded sills. Each wooden cornice has a paneled frieze and decorative brackets and modillions. No. 74 has been refaced with synthetic stone. All of the houses have lost their ironwork, but one, No. 76, retains its original doors. In 1895 a copper oriel window with fluted pilasters and balustrade was added to the second story of No. 80 by the mason Cornelius Cameron. Alonzo A. Plant, a hosiery dealer, bought No. 80 in 1878 and lived there until 1893.

GATES AVENUE

98-106 and 108-112 Gates Avenue. James H. Scribner, builder, c.1865 and John Funk, builder, c.1866. (photo reads from right to left)

GATES AVENUE

Gates Avenue, which begins at Vanderbilt Avenue, just west of the historic district and runs through Clinton Hill, Bedford-Stuyvesant, Bushwick, and parts of Queens, was named for Horatio Gates (1728/29-1806), a hero of the Revolutionary War. Gates, born in Essex, England, served with George Washington in the French and Indian War, as a member of the British army. In 1772, Gates and his family moved to Virginia, and he became active in revolutionary politics. At the beginning of the war, Gates was commissioned as adjutant-general of the Continental Army and by 1777 he was supreme commander in the north and was instrumental in orchestrating the American victory at Saratoga. After the war, Gates returned to Virginia and remained there until 1790,when his doubts about slavery caused him to free his slaves and move to New York City. He lived on Rose Hill Farm, located at present day Second Avenue and East 23rd Street.

GATES AVENUE BETWEEN CLINTON AVENUE AND WAVERLY AVENUE

Of the nine houses located on this portion of Gates Avenue, eight are modest dwellings of the 1860s that form a unified ensemble representative of the earliest period of Clinton Hill's development as a middle-class rowhouse neighborhood. These eight buildings are simple brick structures with restrained ornamental detailing erected by local builders.

NORTH SIDE

No. 43-53. is the side facade of the mansion described at 467 Clinton Avenue.

Nos. 55-61. Giles Van Voast, a mason, probably built these four simple French Second Empire style houses in 1862. The small homes have segmental-arched doorways set beneath small slab lintels supported by modest brackets (altered at Nos. 57 and 59). All once had transoms and sidelights; they remain only at No. 55. The windows have simple flush stone lintels and projecting sills. The cornice, altered at Nos. 57 and 61, has simple brackets and modillions, and a paneled frieze. Each of the four buildings has a different type of dormer set into the mansard roof; those at No. 55 are probably original. The dormers at No. 57 were altered in 1921 and those at No. 59 in 1925.

Edwin W. Eaton, a cordage dealer, was the first resident of No. 59.

SOUTH SIDE

No. 32-40. is the side facade of the rowhouse at 469 Clinton Avenue.

No. 42. Designed in 1877 by architect John Mumford for fancygoods dealer John E. Miller, No. 42 is a three-story and basement neo-Grec style brownstone dwelling. The front stoop has been removed and an entrance placed at basement level, but most of the other facade detail remains intact. All of the windows have stylized neo-Grec lintels with brackets and plain sills supported by corbels. The wooden cornice is supported by stylized brackets and has a paneled frieze. Original iron basement window guards are extant.

Nos. 44-50. The four modest peak-roofed Italianate style brick houses at Nos. 44-50 were built around 1865 by Joseph Kirby. They have segmental-arched doorways with slab lintels supported by simple console brackets. There are segmental-arched window lintels at the first two floors and brick lintels at the third. The roof cornice is supported by foliate brackets and has a segmental-arched frieze. The basement window guards are original on all of the houses except No. 50; the only other original ironwork is at No. 48. The side facade of No. 50 is also of brick and consists of vertical bands of windows and an oriel.

John Blunt, a teller, lived at No. 46; George Diossy, a legal publisher, lived at No. 48 (New York Times, April 29, 1882, p.5); and Tobias New, a roofer, and Erastus New, a lawyer, lived at No. 50.

GATES AVENUE BETWEEN WAVERLY AVENUE AND WASHINGTON AVENUE

Only the north side of this street is lined with residences; the side facade of the Washington Avenue Baptist Church and a vacant lot are located on the south side. The northern frontage was built from east to west, with a modest Italianate style brick dwelling with later Queen Anne additions at No. 77, followed by a French Second Empire style house at No. 75, a pair of transitional French Second Empire/neo-Grec houses at Nos. 71-73, and a row of four imposing neo-Grec houses at Nos. 63-69. With the exception of No. 77, all were erected by architect/builder Joseph Kirby and they reflect the changes in his style as one popular mode succeeded another.

NORTH SIDE

Nos. 63-69. Architect/builder Joseph Kirby designed these four narrow neo-Grec houses in 1880 for Stephen R. Post, a grain merchant at the New York Produce Exchange and resident of 265 Gates Avenue, east of the district. These imposing houses are each three stories tall with a high basement and a mansard roof. Unfortunately, all four dwellings have been altered and most are somewhat deteriorated in condition. Originally all of the entrances were framed by projecting enframements composed of incised piers, stylized brackets, and eared lintels (removed at No. 69). The window enframements (removed at Nos. 63 and 69 and partially altered at No. 65) used a similar design vocabulary, and each house was surmounted by a bracketed cornice (all removed). However, all of the slate mansards with their hip-roofed dormers survive, as does a handsome angled bay with slate roof on the brick side facade of No. 63. Also surviving are all of the stoop railings, and the areaway railings and newel posts of Nos. 67-69.

Nos. 71-73 are a pair of transitional French Second Empire/neo-Grec style houses built by architect/builder Joseph Kirby in 1876. The high stoops with cast-iron balustrade railings (extant at No. 71), the form of the window and doorway enframements, and the dormered mansard roof are typical of the French Second Empire houses built in the Clinton Hill area in the late 1860s and early 1870s. The stylized entrance brackets (shaved at No. 73), incised ornament of the second-story window friezes, the basement beltcourses, and the stylized wooden roof cornices are more typical of the neo-Grec style that was just gaining in popularity in 1876.

Both houses were sold in 1877--No. 71 to James Taft, a druggist, and No. 73 to John McMurray whose business was in brushes.

No. 75 is a heavily altered French Second Empire style house built c.1877 by Joseph Kirby as his own home. The westernmost bay of this residence, set at an angle, connects the main block of the house to the neighboring row. The facade has been stripped of its original ornament; only the cornice, mansard, and dormers survive.

No. 77. Builder Alfred M. Tredwell constructed this modest Italianate style brick house c.1865; it was altered c.1890 with the addition of a two-story angled bay window and a wooden entrance hood. Many of the original Italianate features survive, including the unusual stone window lintels with incised ogee arches and the well-preserved wooden roof cornice. The most striking feature of this house is the Queen Anne style entrance hood with its spindle frieze and basketweave pediment.

Nos. 79-85. is the side facade of 482 Washington Avenue.

SOUTH SIDE

Nos. 52-58. is part of a vacant lot.

Nos. 60-74. is the side facade of the Washington Avenue Baptist Church, now the Brown Memorial Baptist Church,which is discussed at 484-492 Washington Avenue.

GATES AVENUE BETWEEN WASHINGTON AVENUE AND ST. JAMES PLACE

The south side of this block is taken up by two large apartment buildings. The north side is more representative of the Clinton Hill housing stock with its single row of fine Italianate and French Second Empire style houses. Although two of the homes have been altered, the others retain a large number of details, particularly their handsome roof cornices.

NORTH SIDE

Nos. 87-93. is the side facade of the tenement at 461 Washington Avenue.

Nos. 95-107. Five of these seven Italianate and French Second Empire style brownstones retain their original mid-nineteenth-century grandeur. The row was erected c.1866-67 by Aquila England, a builder who was extremely active in the Clinton Hill and Fort Greene areas. The dwellings at 95-103 Gates Avenue retain their round-arched doorways that are deeply recessed beneath segmental-arched pediments supported by foliate brackets. The full-length, segmental-arched parlor-floor windows have segmental-arched lintels that echo those of the entrances and unusual projecting sills. The second and third-floor windows have eyebrow lintels, and projecting sills. The houses are crowned by particularly handsome bracketed cornices with segmental-arched friezes. Nos. 95-99 were built with Second Empire mansard roofs. All three have retained most of their iron railings and newel posts.

No. 105 has had its original facade removed and replaced by a four-story brick front. At No. 107 the front cornice has been removed, the stoop rebuilt, and all of the moldings stipped. On the St. James Place side the house retains its window lintels and sills, angled oriel, and cornice outlining the shallow peaked roof.

Early residents of this blockfront include sugar merchant Hector Sears at No. 95, broker Nathan T. Beers at No. 97, druggist Azariah H. Taft and later broker Alfred C. Mintram at No. 99, fancygoods dealer Thomas Woods at No. 101, cotton broker George H. Weeden at No. 103; Robert Frothingham, a clerk, at No. 105, and hardware dealer David C. Wilson at No. 107.

SOUTH SIDE

Nos. 76-84 is the side facade of the apartment house described on Washington Avenue.

No. 92. This massive six-story apartment buiilding, laid out on an H-plan, was designed in 1907 by J.S. Fonner. The building is constructed of brick with stone detailing and is topped by a galvanized-iron cornice.

GATES AVENUE BETWEEN ST. JAMES PLACE AND CAMBRIDGE PLACE

All of the houses on this portion of Gates Avenue were erected within a few years of each other in the mid-1860s by local Brooklyn builders. All are in the Italianate style and share a number of design features, such as rusticated stone basements, bracketed entry lintels, arched openings, and wooden cornices with arched friezes. The two rows of the south side, arranged to form a balanced terrace of brick houses and brownstone houses, form one of the best preserved groups in the historic district.

NORTH SIDE

Nos. 109-117. At the same time that he was building the five similar houses across the street at 108-116 Gates Avenue, John Funk was constructing this row, which, unfortunately, has undergone substantial alteration. The houses originally resembled the Funk buildings on the south side of the street, with their brownstone fronts, rusticated basements, eyebrow lintels, foliate brackets, double doors, wooden cornices, and unusual sloping roofs with dormer windows. All of the buildings in the row have been altered; all of the original doors and many of the windows have been replaced; only No. 113 retains any original ironwork; cornices have been removed from Nos. 113 and 115; No. 109 has a ground-floor storefront, although it retains two very fine oriel windows on its side facade; No. 115 has lost its entrance enframement; and No. 117 has a twentieth-century brick facade and a one-story addition. Among the early residents of this row were Brainard B. Shaler, a leather merchant, at No. 109; Dotius D. Ives, a strawgoods merchant, at No. 111; and John H. Vanderbilt, Jr., an importer of agricultural goods at No. 117.

Nos. 119-127. This row of modest three-story and basement brick-faced Italianate houses was built c.1864, probably by builders William Montgomery and William Rushmore. There are projecting slab lintels with foliate brackets over the doorways (extant only at Nos. 119, 125, and 127), plain flat lintels over the first- and second-story windows and brick lintels over the segmental-arched third-floor windows. The wooden cornices (surviving only at Nos. 119, 125, and 127) have paired brackets, and each has an arched frieze. At Nos. 121 and 123 the stoops have been removed, window sash altered, and the cornices replaced; No. 123 has also been totally refaced. Most of the iron railings in the row are original.

Upon their completion, the houses were sold to John Ashton Greene, whose business was rubber belting (No. 119), Rev. David Moore (No. 121), architect Ebenezer L. Roberts (No. 123 -- see Washington Avenue Baptist Church and the Graham Home for Old Ladies), David C. Wilson, a hardware dealer (No. 125), and Henry Cammeyer, a liquor salesman (No. 127).

SOUTH SIDE

Nos. 98-106. These five brick houses were probably erected c.1865 by James H. Scribner, a builder. Scribner purchased the five lots in 1864 from John H. Funk, another builder active in the area. Funk was responsible for the neighboring brownstone row at 108-116 Gates Avenue. Funk's row uses an almost identical design vocabulary to that in Scribner's and the two builders may have worked together or have used the same craftsmen and supply houses.

Scribner's three-story houses are set on rusticated brownstone bases and are simply, elegantly massed. The high stoops lead to segmental-arched, double-doored entrances capped by eyebrow lintels that rest on finely carved foliate brackets. All of the windows have eyebrow lip lintels that are echoed in the arched cornices, which also exhibit paired brackets and modillion blocks. The full-length parlor-floor windows all originally had projecting sills, but these have been lost at Nos. 98, 100, and 106. The original iron railings remain at No. 98 (areaways only).

Scribner sold all of the houses in 1865. No. 98 was sold to merchant Amasa Dingley and No. 100 to Reuben D. Nickels, a ship chandler. Lime and building material dealers John Morton and John Canda purchased the remaining three houses, but sold them immediately -- No. 102 to Robert Ruddick, a merchant; No. 104 to Eliza Wells, a widow who does not seem to have lived there: and No. 106 to William Wiggins (occupation unknown).

Nos. 108-116 comprise a row of five brownstone-fronted houses erected by builder John Funk c.1866. Stylistically the houses resemble the brick residences located to the west. With their rusticated basements, high stoops (removed at No. 108), segmental arches, eyebrow lintels, double doors, foliate entrance brackets (shaved at No. 116), and bracketed wooden cornices, the buildings display a typical Italianate vocabulary. Each house is topped by a sloping roof pierced by dormer windows, an unusual arrangement on an Italianate house. The only house that retains its original iron railings is No. 112.

The early residents of these houses included William A. Cummings, a merchant at No. 108; Ebenezer Roby, in the rubber business, at No. 114; and Abraham Remsen, a member of one of Brooklyn's oldest families, at No. 116. John Harper Cuthbert (d.1903) purchased No. 110 in 1866. In 1867 the Brooklyn directories list Cuthbert's business as alcohol. His obituary (New York Times, April 3, 1903, p.9) notes that he was an oil industry director working in Greenpoint (where Charles Pratt had his refinery). In 1883 Cuthbert followed Pratt's lead and sold his refinery to Standard Oil. At the time of his death, Cuthbert, who no longer lived in Brooklyn, was involved in shipping and oil ventures.

GATES AVENUE BETWEEN CAMBRIDGE PLACE AND GRAND AVENUE

Built primarily between 1863 and 1864, the rows on this block present a relatively intact picture of the simplest Italianate style brick rowhouses that were once common throughout Brooklyn and Manhattan. The relatively flat and broad facades of these houses reflect a lingering Greek Revival influence, but the arched windows, bracketed cornices, and double doors place them securely within the Italianate tradition.

NORTH SIDE

No. 129. This 1877 building was designed by Samuel W. Asman as a store and two-family residence for John Bahrenburg, who lived on Greene and Bedford Avenues. The building is a simple retardataire Italianate style brick structure with stone window lintels and sills, small segmental-arched attic windows, and a neo-Grec style cornice which outlines the peaked roof. The present storefront dates from the mid-twentieth century and a small concrete-block garage of no architectural significance marks the rear of the lot line on Cambridge Place.

Nos. 131-143 are the seven remaining houses of a row of eight that was built c.1864 by builder and lumber dealer Jeremiah Johnson and extended to the corner of Grand Avenue. Although the end houses at Nos. 131 and 143 have been extensively altered, the central houses remain substantially as built. These brick houses are quite simple in their massing with segmental-arched basement windows set within rusticated bands of brownstone (stuccoed at Nos. 133 and 141), rectangular upper-story windows with four-over-four and two-over-two sash (extant only at No. 135), delicate undulating entrance and parlor-floor window lintels (partially missing at Nos. 137 and 139), double doors (removed at No. 135), and simple bracketed roof cornices. Delicate arched railings once lined all of the stoops and areaways, but these survive only at Nos. 133, 135 and 139 (in part).

No. 131 has a mansard roof, added later in the nineteenth-century. In 1937, a new brick facade, designed by architect Andrew DiCamillo, was added which obliterated the brownstone front. In 1936, No. 143 had its front stoop and cornice removed, a parapet wall built, and the facade stuccoed.

Johnson sold these houses soon after they were completed. Adolph Lippman, a clothing dealer, purchased No. 133; Henry Butler, an insurance salesman, No. 135; and merchant Alexander G. Findlay, No. 139. No. 141 was sold to shipping merchant Richard Cortis, who lived on Grand Avenue near Gates. In 1866 he sold the house to Emma and James Goodhue. James Goodhue was a founder of the firm of Goodhue, Arkell & Elliot, Canadian and Australian commission merchants. At the death of this "widely known and universally respected" merchant in 1880, the flags at the Produce Exchange were placed a half mast (New York Times, April 30, 1880, p.2). No. 145 was sold in 1866 to Benjamin Clinton, a merchant.

SOUTH SIDE

Nos. 118-128 Effingham Nichols and John W. Gregory built these six Italianate style brick houses c.1863. The houses have simple doorways with rectangular transoms and plain flush lintels, although all of the lintels may once have resembled those at No. 124 with their modest lip molding. The cornices of all the houses have paired brackets, modillions, and a segmental-arched frieze. Only No. 126 retains its orginal cast-iron railings, although the railings at Nos. 118 (possibly original), 120, 122, and 128 are of considerable interest. All of the houses except Nos. 120 and 128 retain their double doors. Noticeable alterations include the addition of pressed-metal lintels on brackets at No. 126 and the construction of a dog-leg stoop at No. 122, probably in 1893, by architect H. Gardner Sibell.

A merchant, Eliphalet Stratton, lived at No. 124, next to Orlando Jadwin, a wholesale druggist, at No. 126, and E. Sinclair, a stevedore, at No. 128.

Nos. 130-136 is the side facade of the rowhouse described at 390 Grand Avenue.

GATES AVENUE BETWEEN GRAND AVENUE AND DOWNING STREET

The entire south side of this street, with its single row of handsome Italianate/neo-Grec style rowhouses, is within the historic district. To the north only the "Vendome," which faces onto Grand Avenue, is within the boundaries of the district.

NORTH SIDE

Nos. 147-149 is the side facade of the Vendome Apartments which front onto Grand Avenue.

SOUTH SIDE

Nos. 138-146 is the side facade of the house at 367 Grand Avenue.

Nos. 148-156 This row of five transitional Italianate/neo-Grec style houses was designed as a single group in 1877 by architect/builders Lambert & Mason. The corner building, No. 156, was designed as a store and residence, while the others were one-family dwellings -- two designed to be three stories set above a high basement and the remaining two only two stories tall. The residences all have rusticated basements, high stoops, pedimented entrance enframements with boldly carved brackets, full window enframements, and simple wooden roof cornices. With the exception of the basement window guards, all of the ironwork has been replaced. Although it has been defaced by the application of permastone siding, No. 150 retains a beautiful pair of original doors. No. 148 was originally the home of cotton broker Joseph A. Weeden and No. 152 was home to Louis K. Thurlow, (d.1915), founder of the Crowell & Thurlow Steamship Co. in 1896 and president of the Cape Cod steamship Co. (New York Times, January 1, 1915, p.23).

GRAND AVENUE

369 Grand Avenue. Thomas Skelly, builder, c.1874.

409 Grand Avenue. Kirby, Petit & Greene architects, 1909.

GRAND AVENUE

This aptly named street contains some of the finest buildings within the historic district. The brownstone-fronted houses on the east side of the street, stretching southward from the corner of Gates Avenue, provide one of the visually richest rowhouse vistas in New York City. Here the Italianate houses with their stoops, cornices, pedimented entrances, and projecting window lintels and sills create a rhythm that gives the street a sense of stately elegance. Although these twenty-two brownstone houses have a uniform appearance, they were constructed by three different builders within a period of approximately six years (c.1869-c.1875). The houses were sold as soon as they were completed, mostly to affluent merchants who commuted to their offices in Manhattan.

Also of considerable interest on Grand Avenue are the three unusual Colonial Revival houses at Nos. 409, 411, and 417. These four-story brick and limestone dwellings were designed in 1909 by the Manhattan firm of Kirby, Petit & Greene. At the northeast corner of Grand and Gates Avenues is a multiple dwelling of exceptional design. Built in 1887 for seventeen families, this Romanesque Revival/Queen Anne style building, known as the "Vendome," has unfortunately been gutted by fire.

GRAND AVENUE BETWEEN LEXINGTON AVENUE AND GATES AVENUE

EAST SIDE

No. 363 (No. 359-365). The "Vendome," a distinctive Romanesque Revival/Queen Anne style apartment house at the corner of Gates and Grand Avenues, was designed by Halstead P. Fowler and built in 1887 for George H. Cook. Five-and-one-half stories high, the building has a rusticated stone ground floor and brick upper stories. The facade is simply articulated with splayed brick soldier course lintels and decorative terra-cotta panels and trim. The most notable ornamental feature is the foliate plaque inscribed with the building's name, located on the first floor of the Gates Avenue facade. A richly detailed foliate cornice and steep mansard roof crown the building. The roof, the most striking feature of the building, is pierced by a variety of gabled and hipped roof dormers and was originally sheathed in slate. Unfortunately, the structure has been damaged by fire and is currently vacant.

GRAND AVENUE BETWEEN GATES AVENUE AND PUTNAM AVENUE

EAST SIDE

Nos. 367-385 Built during the early 1870s by Thomas Skelly, Nos. 367-385 Grand Avenue comprise an exceptionally fine row of brownstone residences. These ten houses, designed with three stories over basements and approached by high stoops, are typical of the speculative rows built in the Italianate style. The repeating motifs of rusticated basements, parlor floor balconies (missing at Nos. 371, 375, 377), richly carved scroll brackets and keystones at the doorways, triangular pediments, and projecting window enframements create a sculputural effect and contribute to the continuity of the blockfront. This particular row is distinguished by the fact that the architectural features are almost entirely intact. Orignal

recessed double wood-and-glass doors with arched transoms exist at all the houses but Nos. 369 and 377, and original stoop railings can be seen at all but No. 379. The cornices with paneled friezes are typical Italianate elements, while the incised parlor window lintels reflect the growing popularity of neo-Grec ornament in the 1870s. The cornice at No. 373 was replaced in 1895 by a mansard roof with dormers (J.J. Walker, architect). Notable features of these houses are the original wrought-iron window grilles and areaway fences.

Among the original residents of this long row were merchant Benjamin W. Otis at No. 367, dry goods merchant Joshua H. Dyer at No. 369, importer Louis Sauveur at No. 371, Reverend George W. Nichols at No. 377, grain merchant Henry T. Kneeland at No. 379, cashier John Abeel Nexson at No. 381, and paper merchant John F. Anderson, Jr. at No. 385.

Nos. 387-393 are four Italiante brownstone rowhouses built by Thomas Skelly c.1870. The detailing of the group is simpler than that on the row to the north. Here, segmental pediments cap the doors while the windows are crowned by eyebrow lintels on foliate brackets. All of the original decorative ironwork remains, except for the railings and newel posts at Nos. 387 and 389. Edward Bissell, a lawyer, lived at No. 389, and John D. Negus, a chronometer merchant, lived at No. 391.

Nos. 395-401 William S. Robin built these five brownstone-fronted Italianate houses c.1870. Their largely intact facades have arched doorways and transoms, foliate keystones, and segmental pediments. Bracketed lintels and cornices also remain, and most of the original ironwork exists. No. 399A has been altered by the addition of a galvanized-iron oriel at the second story level. William Page, an insurance man, lived at No. 397. David Duncan, who dealt in coal, resided next door at No. 399.

Nos. 403-407 were built c.1869 by Helen Kitchen and her husband, who was a speculative builder. The three houses display such typical Italianate style features as brownstone facades, bracketed lintels and roof cornices, table sills, and elaborate pedimented entries echoing those at Nos. 367-377. No. 405 has a particularly fine pair of doors and retains all of its original ironwork. The areaway fence survives at the other two houses and most of the stoop ironwork remains at No. 407. George Munson, a hardware dealer, lived at No. 407 and Robert Moore, a cotton merchant, resided at No. 403.

Nos. 409-417 (Nos. 413 and 415 have been omitted from the street numbering). The brick houses at Nos. 409, 411, and 417 Grand Avenue make a striking contrast to the Italianate houses on the block. Designed in 1909 by the firm of Kirby, Petit & Greene for Charles Pray, Fred McKay, and Frank Page, respectively, these handsome examples of the neo-Federal style show variations on the same theme. It is probable that John J. Petit was the partner in charge of these designs, since he was extremely active in Brooklyn during the late nineteenth and early twentieth centuries. He served as the official architect for the Prospect Park South development in Flatbush and as architect of freestanding homes in Flatbush and Cypress Hills and of rowhouses on Rutland Road in the Prospect Lefferts Gardens Historic District. Entered at the ground floor, the four-story Grand Avenue residences have one-story stone bases and Flemish bond brick upper floors. Each house is designed with details from Georgian and Federal style forms:

No. 409 has blind, round-arched fanlights with laurel wreaths, as well as splayed lintels; No. 411 has blind arched, splayed lintels, and entrance pilasters; No. 417 has a Doric entrance enframement and stone window enframements. All three houses have galvanized-iron cornices and iron areaway fences, and Nos. 409 and 411 have iron balconies on the parlor floors. The austere formal treatment of the facades and the restrained combination of brick and stone are hallmarks of the early American Colonial buildings these structures imitate. Charles F. Pray, the original owner of No. 409,was a textile broker and founder of the Huntington Country Club (New York Times February 26, 1953, p. 25).

Nos. 419-421 are two French Second Empire style residences built by Thomas Skelly in 1872. Both houses are typical of the style, but unfortunately they have deteriorated significantly.

WEST SIDE

Nos. 390-396 are two pairs of simple, semi-detached French Second Empire style houses. Built c.1864, the stuccoed houses are fronted by one-story wooden porches built over basements and are crowned by a continuous mansard roof lit by dormers. A decorative cast-iron fence runs in front of the house (replaced at the turn of the century at No. 396). The original paneled porch posts, still extant at Nos. 390-392, have been replaced by Doric columns at Nos. 394-396 and the handsome entrance surround at No. 396, composed of Doric pilasters and a dentiled segmental pediment, is further indication that the house was remodeled at the turn of the twentieth century with then fashionable "colonial" elements. Features of the house that are typical of the 1860s are the elongated, double-hung, parlor-floor windows, segmental-arched second floor and dormer windows, and the modillioned cornices. Nos. 392 and 394 have small side porch entrances. Early residents of these houses included Gorham Boardman, a merchant, at No. 390, and Ethan E. Boies, an insurance broker, at No. 396.

Nos. 398-404 comprise a row of four simple Italianate style three-story brick residences. These houses, with rusticated stone basements, are approached by stone stoops and fronted by small areaways. The recessed, double-doored entries are capped by bracketed stone slab lintels. Detail is limited to flush stone window lintels and unusual bracketed table sills, intact only at No. 398. Overhanging, bracketed cornices with paneled fascia boards corwn the houses. One of the most distinctive features of the row is the elegant cast-iron fence, typical of the Italianate period, that encloses the areaways. Handsome iron basement window guards are intact at Nos. 400-404 and stoop railings are intact at Nos. 402-404. The original inhabitants of these houses include map maker Gaylord Watson at No. 398, cashier John St. F. Ellison at No. 400, and salesman A.N. Waterman at No. 402.

No. 406 Built c.1866 by John Funk, this residence uses some unusual Italianate decorative forms. Designed with three brick stories above a rusticated brownstone basement, it is fronted by a stone stoop distinguished by its orginal iron railings and newel posts. The double wood-and-glass doors are framed by an unusual molded architrave and segmental-arched pediment. All of the windows have brownstone lintels that have deteriorated badly, but the original cornice and iron window guards are intact. Of particular note are the attached balusters with volute frames set below the parlor windows. The orignal resident of this house was a plumber, Peter Milne, Jr., who purchased it from Funk in 1866.

Nos. 408-422 comprise a row of nine brownstone houses erected 1873-1874. Nos. 408-416 were built by Thomas Skelly, while Nos. 416½-422 were the work of the builders Lambert & Mason. These three story Italianate houses with basements show details typical of the style, including projecting window enframements, boldly carved foliate brackets supporting triangular door pediments foliate keystones, parlor-floor balustrades, rusticated basements, and bracketed overhanging cornices. Alterations include a fourth story addition at No. 408, a new door at No. 410, and brick newel posts at No. 416½. Artificial stone siding and the removal of the stoop at No. 412 completely alter the original character of that house. The door grilles at No. 420 are a later, although handsome addition. Among the orginal residents of this well-preserved row were merchant and real estate broker Joseph Almirall at No. 408 (New York Times, August 3, 1911, p.7), tobacconist Antonio Gonzalez at No. 412, painter Alexander Seabury at No. 414, hardware dealer Joseph A. Tucker at No. 416, weigher Theodore R. Brown at No. 416½, lawyer Julius E. Ludden at 418, coal dealer Charles Carroll Smith at No. 420, and glass dealer George W. Almy at No. 422.

No. 424 This three-story brownstone residence with a mansarded attic and high rusticated basement was built by Thomas Lambert and sold in 1874 to Thompson Pinckney. Although the original window enframements with projecting window lintels, foliate keystones, arched basement windows with iron guards, and elaborate bracketed roof cornice remain, the stoop has been removed and a new entrance installed at basement level. At present, double glass doors are shaded by a columned porch crowned by an iron balcony. The mansard roof with two dormer windows is probably also a later addition.

Nos. 426-428 are a pair of late Romanesque Revival style town houses designed by Robert Dixon for John Gordon in 1897. They are quite similar to Dixon's earlier houses at 312-316 St. James Place and to a row at 241-251 Gates Avenue between Classon and Franklin Avenues. Two bays wide, the houses are built of rock-faced limestone with two stories and mansarded attic above a high basement level. The entrances, located at parlor level above dog-legged stoops, are recessed behind wide stone arches that spring from clustered colonnettes. Stone balconies appear above the entrances to the right of three-sided angled bays. A peak-roofed stone gable rises above each bay, while a small hip-roofed dormer appears to the right of each gable. At the peak of each gable is a handsome panel decorated with diaperwork and classical swags. These gables project from a mansard roof sheathed with imbricated slate shingles. No. 428 is slightly wider than No. 426. Both houses retain their ornate wrought-iron railings.

Nos. 430-432 are a pair of simply designed shingled frame houses that were built in the 1860s. The arched wood-and-glass entries, bracketed window lintels, cornices, and mansard roof with dormers are popular elements from the period and suggest a vernacular interpretation of the French Second Empire style. The original residents were merchant Julius W. Brunn at No. 430 and teller LaRue Stockton at No. 432.

Nos. 434-436 were probably built c. 1880 at the same time that other neo-Grec style houses were erected in the district. Designed with four stories above basements and fronted by high stoops, the brownstone houses are distinguished by two-sided angular bays located to the right of the front entrances at the parlor and basement levels.

The bracketed window lintels, corbelled sills, incised ornament, and stylized roof cornices are neo-Grec details that give the building a characteristically angular design. Eugene Trairs, a prominent Republican and member of the New York State Senate, and a supporter of Prohibition, once lived at No. 436 (New York Times, July 27, 1940, p.13).

No. 438 Built in 1865, this structure is another example of the vernacular wood frame houses that make a handsome addition to this block. Although the two-and-one-half story residence has been sided with synthetic brick, it retains its orginal wooden porch and balustered railing, elongated parlor-floor windows, unusual peaked attic windows, and peaked-roofed dormers. The large attic gable and original iron sidewalk fence are distinctive features.

Nos. 442-446 are a row of three brownstone-fronted neo-Grec style houses, each three stories raised above a high basement.. Fronted by high stoops, the entrances are located at parlor level to the right of two-sided, full-height angular bays. Typical neo-Grec features of the houses are the incised window and door enframements and paneled overhanging roof cornices. Alterations include a modern door at No. 446, an early twentieth-century door at No. 444, and a mansard roof extension added to No. 444 in 1909 (Henry Holder, Jr. architect). The orginal stoop and areaway ironwork is intact at all three houses.

GREENE AVENUE

211 Greene Avenue. Benjamin Linikin, builder, 1874.

GREENE AVENUE

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

GREENE AVENUE BETWEEN VANDERBILT AVENUE AND CLINTON AVENUE

Handsome brownstone-fronted rowhouses built in the 1860s and 1870s characterize this block. The earlier row, on the south side of the street, displays typical Italianate forms, while the later row is an example of the changing taste in ornament during the 1870s as naturalistic details were replaced by the stylized forms of the neo-Grec.

NORTH SIDE

Nos. 101-107 comprise a row of four, three-story and basement brownstone houses built in 1878 by architect/builder Joseph Kirby who lived at 73 Gates Avenue. Stylistically, the buildings reflect the transition from the Italianate style of the 1860s to the neo-Grec style popular during the 1870s. The houses have the typical Italianate window enframements with projecting lintels and sills. Neo-Grec elements are evident in the incised stone belt-courses on the basement level, the angular incised corbels on the parlor-floor windows, the decorative window friezes, and the stylized brackets that support the wooden cornice. The brick side facade of No. 101 has an angled oriel window. The entrances were altered in 1934 by architect Henry V. Murphy at the behest of the Roman Catholic Diocese of Brooklyn. Three years earlier, Nos. 101 and 103 had been combined, by the same architect, as living quarters for three priests and two maids. No. 101 has stained-glass windows on the parlor floor that relate to the building's religious use.

Early residents of the row include Charles K. Sherwood, a pickle dealer,who lived at No. 103 after 1882, and George S. Mersereau, clerk, who bought No. 105 in the same year. His neighbor at No. 107 was Mary Havens, widow of John I. Havens, an artist. Bishop John Loughlin bought No. 101 from the builder Joseph J. Kirby in 1879; by 1882, Reverends Patrick F. O'Hare and John J. Mallon were the residents.
No. 109-119 is the side facade of 392 Clinton Avenue.
SOUTH SIDE

Nos. 94-100. This row of four Italianate residences was built c. 1862 either by builder John Doherty,who purchased the land in 1861-62 or builder Richard Claffy,who acquired the land from Doherty in 1862. The structures are three stories above high basements and are faced with brownstone. The entrances have high stoops that originally led to double doors with glass transoms. The entrance enframements consist of

segmental-arched reveals, eyebrow hoods, and foliate brackets (all of which have been shaved). Each basement level was originally rusticated, as at No. 100, and all had segmental-arched windows with decorative iron guards as at Nos. 98 and 100. The long parlor-floor windows have eyebrow lintels and foliate brackets (extant only at No. 100). The second-story windows have raised eyebrow lintels and along with the third-story windows have sills with corbels. A simple bracketed wooden cornice crowns each house. The side facade of No. 94 is faced with brick and clearly shows the thinness of the brownstone veneer applied to the front. In 1928, No. 94 was altered by architect John Burke who added a ground-level doorway and shop windows. No. 96 has a later L-shaped stoop, shortened parlor-floor windows, and modern iron railings, gate, and window guards. Richard Claffy sold No. 94 to Michael O'Connor, a liquor salesman, in 1863. From 1867 to 1899 butcher James H. Carlisle lived in No. 96. No. 98 was bought by Jeremiah Paine, a commercial merchant, in 1866.

No. 102-112 is the side of the apartment house at 400 Clinton Avenue.

GREENE AVENUE BETWEEN CLINTON AVENUE AND WAVERLY AVENUE

Only three buildings, all Italianate style rowhouses dating from the early 1870s, face onto this block.

NORTH SIDE

No. 121-139 is a vacant lot that was the site of four rowhouses that stood at 375-381 Clinton Avenue.

SOUTH SIDE

No. 114-126 is the side elevation of the apartment building at 335 Clinton Avenue.

Nos. 128-132 are three brownstone-fronted houses erected c. 1871, probably by John Ball and John Gregory. Nos. 128 and 130 are three-story and basement structures with rusticated bases, pedimented entrances, slab lintels above the full-length parlor floor windows, simple projecting sills and lintels at the upper-story windows, and bracketed wooden roof cornices with paneled friezes (altered at No. 130). The simple stylized brackets supporting the pediments above the entrances presage the growing popularity of neo-Grec ornament later in the 1870s.

No. 128 is capped by a mansard roof with pedimented dormers and slate shingles. This mansard may be original, or may have been added shortly after the house was completed. This building has had its stoop removed. The original iron railings of both houses have also been removed.

No. 132 is a three-story structure that was built with a commercial ground floor and was, appropriately, the home of grocer Ernest Hinck. The front facade has the same lintels, sills, and cornice as the remainder of the row. The side facade of the building is brick.

GREENE AVENUE BETWEEN WAVERLY AVENUE AND WASHINGTON AVENUE

This short stretch of Greene Avenue contains five lowrise residences that face onto the playground of Public School 11.

NORTH SIDE

No. 141. The brick house at the corner of Greene and Waverly Avenues has a commerical ground floor that may date from the building's construction, c. 1870. The building retains a stoop, double doors, and a doorway hood on decorative brackets. There is also a two-story oriel on the side elevation and an early twentieth-century metal roof cornice.

No. 143. Probably built as a companion to No. 141, this house was given a new facade in 1932 by architect Tobias Goldstone. The three-story structure has a ground-floor store. On the upper stories polychrome brick facing is laid in patterns that add a sense of liveliness to the facade.

Nos. 145-149 form a row of three superb neo-Grec houses designed in 1884 by H. Fickett. The three houses exhibit some of the most innovative ornament in the neo-Grec tradition to be found in the historic district. The three-story and basement form of the houses is typical of nineteenth-century Brooklyn rowhouses. Each has a high stoop, iron areaway railing, and carved doorway and window enframements. This carving is outstanding, particularly at the basement windows and in the panels under the parlor windows where the incising resembles hieroglyphs. Each doorway enframement has incised piers with rosettes, stylized brackets, a dog-tooth molding, and a dentiled cornice. The windows have similar incising and rosettes. An unusual wooden cornice with intricately carved brackets and a raking frieze caps each house.

All of the buildings have had their original double doors replaced and stoop railings removed, and only No. 145 remains unpainted, exhibiting the subtle chromatic variations of natural stone.

SOUTH SIDE

No. 134-158 encompasses the north side of the playground of P.S. 11. Four rowhouses and the side elevation of the Summerfield M.E. Church once lined this block front.

GREENE AVENUE BETWEEN WASHINGTON AVENUE AND ST. JAMES PLACE

NORTH SIDE

No. 163-183 is a vacant lot that was the site of a single mansion on Washington Avenue and its carriage house on St. James Place.

SOUTH SIDE

No. 160-172 is the north elevation of the mansion at 395 Washington Avenue.

No. 174-180 is the side elevation of the rowhouse described at 104 St. James Place.

GREENE AVENUE BETWEEN ST. JAMES PLACE AND GRAND AVENUE AND BETWEEN ST. JAMES PLACE, CAMBRIDGE PLACE, AND GRAND AVENUE

The section of Greene Avenue that runs between St. James Place and Grand Avenue and which is interrupted on the south side by Cambridge Place consists almost entirely of brownstone-fronted Italianate/neo-Grec rowhouses. The north side, with its nineteen residences, forms a particularly impressive grouping that retains much of its nineteenth-century character. The short block fronts to the south are less cohesive, but also retain some fine rowhouses.

NORTH SIDE

No. 185-193 is the side facade and garage of 85 St. James Place.

Nos. 195-203. This row of five Italianate brownstone residences was built c. 1869 by William Wallace. The three-story houses rest on rusticated basements with segmental-arched windows (all retaining the original grille work). The high-stooped entrances have double doors, round-arched reveals, segmental-arched pediments, and unusual brackets that are similar to those at 67-85 St. James Place and 11-19 Cambridge Place, which were erected c. 1868-1872. Although different builders were responsible for these rows, they may have used the same craftsmen or contractor. The parlor-floor windows have table sills and raised eyebrow lintels set on the same type of unusual brackets, while the upper-story windows have eyebrow lintels and molded sills and corbels. The roof cornices feature modillions, console brackets, and segmental-arched fascias which echo the windows below. Only No. 195 retains its original stoop railings and areaway fence. The upper-story window lintels have been shaved at No. 195; window lintels are missing from the second story at Nos. 199 and 201; the stoops have been altered at Nos. 197-201; the table sills are missing at No. 195. Original residents include Henry S. Young, mason, at No. 195; James F. Miller, shipmaster, at No. 199; and Benjamin T. Blair, attorney, at No. 203.

Nos. 205-227. These twelve transitional Italianate/neo-Grec brownstone houses on the north side of Greene Avenue comprise the longest row in the historic district. They were built by builder Benjamin Linikin in 1874 in two groups: Nos. 205-215 and Nos. 217-227. The rhythmically massed brownstone fronts of these buildings create a dramatic streetscape. The houses mark a stylistic transition between the Italianate with its naturalistic carving and the neo-Grec with its stylized detailing. Each house follows the basic form of the Italianate rowhouse -- three stories and basement with high stoop, pedimented entrance enframement, full-height windows, and bracketed roof cornice. Much of the ornament, however, is neo-Grec. All the basements have neo-Grec incised belt-courses with stylized segmental-arched windows. Above the parlor-floor

windows are raised lintels with incised friezes. In addition, the parlor sills of Nos. 217-223 rest on incised corbels (the other houses have block corbels). All of the cornices have foliate brackets and paneled friezes but the bead-and-reel molding seen at Nos. 205-215 is replaced by a tooth course at Nos. 217-227. The westernmost house of the row, No. 205, steps out to meet the building line of the earlier row to the left. Nos. 205, 211, 213, 221, 225 and 227 have the original stoop railings, and newel posts remain at all of these except Nos. 211 and 213. All except Nos. 207 and 227 have the original basement window guards and all but No. 209 retain the areaway fence. The lintels and brackets have been shaved and a new door added at No. 207, and a mansard roof with two peaked dormer windows has been added here and at No. 209. The stoop at No. 209 has been removed and the corbel blocks at No. 215 shaved. No. 227 is sealed and is missing several window lintels.

Early residents include John Hills, a Manhattan fruit dealer, at No. 209; Fred Clark, a Manhattan grocer, at No. 211; William H. Waring, an attorney, at No. 215; Ellen Stoothoff at No. 217; William P. Sands, clerk, at No. 219; George Bullard and Ira Olds, both commercial merchants, at Nos. 221 and 225 respectively; and George H. Stover, in the pump business, at No. 227.

Nos. 229-231. These transitional neo-Grec/Italianate brownstone residences were built in 1874 by Benjamin Linikin and are stylistically related to the longer Linikin row to the west. No. 229 continues the line of the row and, though narrower, duplicates the details of Nos. 217-227, but that it has a simpler cornice with stylized brackets. No. 229 retains its stoop railings, one newel post, and the areaway fence and gate. No. 231 takes the form of a three-sided, full-height bay faced entirely with rusticated brownstone. The windows have rounded corners and recessed surrounds. Compound string courses separate the stories and narrower courses lie between these and the window sills, framing decorative panels below each window. The cornice continues from that of No. 229 and also outlines the shallow peaked roofline of the Grand Avenue frontage. On this side a bay projects, but only reaches to the second story. The ground floor of No. 231 is commerical with a projecting wood and stone extension.

SOUTH SIDE BETWEEN ST. JAMES PLACE AND CAMBRIDGE PLACE

No. 182-190 is the side facade of No. 87 St. James Place.

Nos. 192-198 form a row of four three-story and basement Italianate brownstone residences built c. 1870. The entrances have round-arched reveals with foliate keystones and segmental-arched pediments resting on ornate foliate brackets. All originally had double doors (those at No. 196 are particularly fine) and high stoops, which all retain their iron railings and newel posts; and Nos. 194, 196 and 198 retain their heavy iron fences. All of the windows are segmental-arched with raked eyebrow lintels, brackets and sills. Table sills with scroll brackets project

below the parlor-floor windows. The heavy roof cornices with foliate brackets are set above paneled friezes with egg-and-dart moldings.

The brick side wall of No. 192 faces an empty lot and is punctured only by one small double window with flat stone sill and lintel, added after the structures were built. No. 198 has a new door and has a small roof over the basement entrance. Charles H. Hooper, a secretary, lived at No. 194 in the 1880s.. Hannah H. and Charles Cotton,a stationer in New York, bought No. 196 from William H. Little, a registrar, in 1874. Robert E. Anthony, a commercial merchant on Church Street in New York, lived at No. 198.

No. 200 is a brick and brownstone Italianate residence rising two stories above a high rusticated basement. The original entranceway on the parlor floor is set below an incised frieze surmounted by a pediment supported on ornate foliate brackets. The stoop has been removed and the entrance moved to the basement and replaced by a double window with small panes. The current entrance is flanked by pilasters. Both the parlor and second story windows have pedimented drip lintels. Table sills with incised corbels are set below the parlor-floor windows and sills with tiny molded brackets are at the upper-story windows. The sills support plinth-like stone projections. The bottom edge of the cornice frieze has an egg-and-dart molding with plain panels above. Oversized foliate brackets alternate with smaller modillions in groups of three. The side of the house has a pitched roofline outlined by a cornice with incised brackets, a small round-arched window marking the attic level, and square windows with flat stone lintels and plain stone sills with molded corbels. The central bay at the parlor floor has an oriel with three windows separated by incised pilasters and topped by a paneled frieze with modillioned cornice.

SOUTH SIDE BETWEEN CAMBRIDGE PLACE AND GRAND AVENUE

No. 202-208 is the side facade of No. 1 Cambridge Place.

Nos. 210-216. This row of four transitional Italianate/neo-Grec brownstone residences was built in 1876 by architect/builder Benjamin Linikin. The residences, which are three stories above basements, originally had high stoops. No. 210 best represents the original character of the row. The entrance has a round-arched reveal with paneled double doors and foliate keystone beneath a pediment which rests on foliate brackets. Both Nos. 210 and 212 retain their high stoops with original heavy iron handrails, balusters,and newel posts.(one is gone at No. 212); and the original iron areaway fence is still extant at No. 210. The basement level of No. 210 is rusticated and has elliptical arched windows topped by heavy incised keystones. The first- and second-story windows have raised lintels over decorative incised friezes, and sills with neo-Grec corbels. At the third floor, the lintels rest directly on the surrounds. The wooden roof cornice has large, incised neo-Grec brackets.

Nos. 212-214 have projecting storefronts. That at No. 214, which was added in 1908 by architect Axel Hedman for Anna Rogge, has a handsome galvanized-iron cornice. The first occupant of this house was Isaac Gottscho, a fancy goods dealer.

No. 218 is a four-story Romanesque Revival style building designed by Joseph N. Putney to house three families and a store. The building was erected c. 1888 for A.D.and W.R. Hyde of 848 Greene Avenue. The three residential floors on Greene Avenue are faced with brownstone coursed by rock-faced stone bands that serve as lintels, sills, and transoms. The facade is enlivened by stained-glass transom lights. The roof cornice has a molded frieze and heavy overhang with large modillions.

The side of the building is brick with smooth stone courses running between the stone sills and just below the flat stone window lintels. A one-story commercial extension projects to the rear. Frederick H. Maass, a meat dealer, lived at No. 218 after he purchased it from Wilbur R. Hyde.

GREENE AVENUE BETWEEN GRAND AVENUE AND CLASSON AVENUE

Only seven buildings on the north side of the block are within the historic district.

No. 233 is a four-story Queen Anne/Romanesque Revival style apartment house probably built about 1894 with the row of houses to the east. The building, known as the "Le Grand," rests on a one-story rock-faced stone base and is entered through a round-arched stone porch. The upper stories are brick and are marked by shallow projecting bays and a central pilaster strip. Three-sided angled bays at either end on the second and third floors have coffered, bossed, and incised panels. A curving fourth-floor oriel near the corner of the Greene Avenue frontage is crowned by a conical tower that forms the visual centerpiece of the design. A dentiled cornice is topped by a paneled parapet.

Nos. 235-245 are six houses remaining from a row of seven late Romanesque Revival style dwellings erected c. 1894 for Elbert Snedeker. As originally designed the row was symmetrically massed in an ABCDCBA pattern. All of the houses display the textural contrasts prevalent in Romanesque Revival design -- all have massive rock-faced stone bases and paired stoops, finished-stone parlor floors, brick upper stories, stone bandcourses, stained-glass transoms, and slate mansards. In addition the houses are enlivened by varied fenestration and an irregular skyline formed by projecting gables, dormers, and bartizans.

At No. 235 much of the facade takes the form of a shallow curved bay that connects the building to the neighboring apartment house. This house also has fine stained-glass transoms and fanlights, a cornice with bosses, and dormers. The twin houses at Nos. 237 and 245 are particularly notable for their pedimented gables that incorporated large arched window openings and panels of delicate classical ornament. No. 237 now has poorly-scaled replacement windows and No. 245 is vacant and sealed. The most prominent features of Nos.239 and 243 are the angled oriels with stained-glass transoms and foliate friezes. Above each

oriel is a steep sloping gable with a large semicircular window. The central house, No. 241, is focused on a semicircular second-floor window and a hip-roofed dormer crowned by a finial. This house has inappropriate, poorly scaled aluminum-framed window sash. The doors of all the houses are replacements of the originals and the houses have been painted.

HALL STREET

216 Hall Street. A.F. Norris, architect, 1887.

HALL STREET

Hall Street is named for George Hall who was the first mayor of the City of Brooklyn.

HALL STREET BETWEEN MYRTLE AVENUE AND WILLOUGHBY AVENUE

WEST SIDE

No. 198-206 is the side facade of the apartment house at 159 Willoughby Avenue.

HALL STREET BETWEEN WILLOUGHBY AVENUE AND DEKALB AVENUE

The west side of this street marks the eastern boundary of the Clinton Hill Historic District. This street primarily contains carriage houses that were associated with the mansions on Washington Avenue.

WEST SIDE

No. 208-214 is the side facade and garage of the rowhouse at 160 Willoughby Avenue.

No. 216 This vernacular brick and stone carriage house was built in 1887 by A. F. Norris for Alfred L. Simonson who lived at 243 Washington Avenue. The entranceway and windows have rock-faced stone lintels and narrow stone sills. Corbelled brick courses articulate the facade below the second-story sill course and raised brick panels are located above the second-story lintels. The iron cornice has modillions and a dentil course. The first-story window has original decorative grille work.

No. 218 is a one-story rusticated stone garage of little architectural distinction. It was probably built c.1915.

No. 222 (No. 220-222) is a two-story vernacular brick carriage house. The rectangular vehicle entrance has its original beamed wooden door. A flat lintel course extends over the carriage entrance and the two doors to the left. Flat stone lintels and sills also articulate the windows. Four indented brick piers (one at either end and two short ones between the second-story windows), and two recessed brick panels at the ends between the stories, enliven the facade. The brick cornice has a dentiled course. The central second-story window has been partially enclosed.

No. 224,now a private residence, was built as a carriage house. Two stories high with three bays and a central vehicle entrance, the building has been completely refaced with synthetic stone.

No. 226-228 is a modern, one-story, three-car garage.

No. 230-236 was built in 1924 as the Parish House and Sunday School of St. Luke's German Evangelical Lutheran Church on Washington Avenue. It replaced the older St. Luke's Academy. The brick structure combines Gothic and Romanesque forms to create a retardataire design. The most prominent features of the building are the tall crenelated corner tower, corbelled cornice, and paired lancet windows.

No. 238-242 is a vacant lot now used as a garden. A wooden carriage house once stood on the site.

No. 244-246. This vernacular two-story brick building was originally a carriage house and coachman's residence for the mansion at 275 Washington Avenue. The large, central vehicle entrance has been partially bricked in and contains a smaller set of doors; a small doorway to the left has been converted to accommodate a shorter pair of double doors. At the second story there is a double window in the center and four single windows, two to each side. The bays are separated by recessed brick panels with small terra-cotta foliate plaques in the center. Similar terra-cotta panels are found elsewhere on the facade. A neo-Grec cornice, with a paneled frieze, modillions, and stylized brackets, tops the building.

No. 248-254 is the rear facade of the apartment house at 277-281 Washington Avenue.

Nos. 258-60. These two freestanding brick residences were built in the vernacular style of the 1920s. Each has two stories, a basement and a roof parapet.

No. 262-264 is a lot at the rear of 289 Washington Avenue.

No. 266-272 is the back of the large neo-Georgian apartment house discussed at 285 Washington Avenue. A masonry carriage house once stood on this site.

No. 274 is a one-and-one-half-story French Second Empire style carriage house and coachman's residence, designed in 1881 by Charles Werner for the owner of No. 301 Washington Avenue. The building is now a store and has been altered; only the mansard with its three dormer windows survives.

No. 276-278 is a vacant lot now used as a community garden.

LAFAYETTE AVENUE

200 Lafayette Avenue, c.1845.

Emmanuel Baptist Church, 279-291 Lafayette Avenue. Francis H. Kimball, architect, 1866-1887.

LAFAYETTE AVENUE

Lafayette Avenue was named after the French hero of the American Revolution, the Marquis de Lafayette.

LAFAYETTE AVENUE BETWEEN VANDERBILT AVENUE AND CLINTON AVENUE

This street contains a row of handsome French Second Empire style houses on the north side. The most prominent feature of the block is the Steele house at the southeast corner of Lafayette and Vanderbilt Avenues. This house, which was designated a New York City Landmark in 1967, is one of the finest nineteenth-century residential buildings in New York City.

NORTH SIDE

Nos. 211-217 are a row of four French Second Empire style brownstone fronted houses with rusticated basements, three full stories, and mansard roofs. They were erected about 1868-70 by builder Thomas Fagan. Original features, best represented by Nos. 213 and 215, include: round-arched entrances with pediments carried on foliate brackets, double doors, high stoops, heavy iron railings, segmental-arched basement windows, parlor-floor windows with raised pediments and table sills, full window enframements, cap lintels at the upper-story windows, bracketed roof cornices, and mansard roofs, each with two slate-shingled, flat-topped dormers. The end buildings have corner quoins and brick side facades. The entrance at No. 211 is now at the ground floor level; a brick wall was built to replace the iron fence. Nos. 213 and 215 have lost their newel posts, and the cornices at both houses are sagging. All detail has been shaved from No. 217, the dormer extended into the cornice, and a dog-legged stoop with lions' heads added. Charles Kingsbury, the first resident of No. 215, sold the house in 1875 to Robert Graves, who ran the Graves Paper-Hanging Company. Robert Murrell, a cotton merchant, lived at No. 213 and John Mitchell, a Manhattan carpet dealer, lived at No. 211.

No. 219-229 is the side facade of the house at 340 Clinton Avenue.

SOUTH SIDE

No. 200 (No. 196-200) is one of Brooklyn's most extraordinary survivors from the mid-nineteenth century. This two-and-one-half-story clapboard structure is a large suburban mansion which was later surrounded by the city. The land belonged to Joseph Steele, a resident of Brooklyn Heights, and it was he who built the house c. 1845, at the time when this area was being developed as a suburban section some distance from the city. Steele's executors sold the house and property in 1853 to Joseph K. Brick, who was the first president of the Brooklyn Union Gas Company and the man who built the first gas works in Brooklyn in 1848-49. The house remained in the Brick family until November 1, 1903, when Robert Skinner purchased the property from the estate of Julia Brick, widow of Joseph Brick. At the time of designation the house was still owned by the Skinner family.

The Steele House is unique as the largest and best remaining example of a wooden suburban mansion in the transitional Greek Revival/Italianate style now standing in any of the five boroughs of New York City. The fact that it has not been altered and retains all of its original architectural features in exceptionally fine condition attests to the fine care which its owners have given it.

The large frame house is set on a high brick foundation, with a small flat-roofed wing attached at the east side. The Steele house is built in the Greek Revival style, but has transitional Italianate elements as well. Many of the architectural details are correct Greek Revival forms including the six-over-six windows, pedimented lintels above the windows, heavy doorway entrances, modillion blocks at the cornice, and rectangular attic windows. Some of these elements, however, suggest the influence of the newly introduced Italianate style; the windows and their frames are somewhat elongated, the modillions are oversized, and the peaked roof has a rather low profile. Finally, the front stoop and entrance doors and the rear entry are all early Italianate in style. The octagonal cupola in the center of the roof is consistent with the Greek Revival style.

It has been suggested that the small wing to the east of the house was a building already on the site which was attached to the house when the latter was built. This is suggested because the wing is obviously out of scale in relation to the main building, while its architectural embellishments--Ionic columns on the one-story porch, six-over-six windows, and dentils on the cornice -- are all in correct proportion both in relation to the size of the wing and to the dictates of the pure Greek Revival style. It would appear that the exterior of the Steele House has never been altered in any way and that the house appears today exactly as it did when built. The building is freestanding and all sides are visible from Vanderbilt Avenue or Lafayette Avenue. An extremely handsome mid-nineteenth-century cast-iron fence runs the full length of the property on both streets.

Nos. 202-216 is the side elevation of the Cadman Memorial Church described in Clinton Avenue.

LAFAYETTE AVENUE BETWEEN CLINTON AVENUE AND WAVERLY AVENUE

Both sides of this block contain buildings that are part of the Clinton Hill Housing Project. Both No. 231-249 and No. 218-236 are described at 335-373 Clinton Avenue.

LAFAYETTE AVENUE BETWEEN WAVERLY AVENUE AND WASHINGTON AVENUE

The north side of this street now contains Underwood Park, which replaced six rowhouses that faced onto Lafayette Avenue, and four rowhouses and a mansion on Washington Avenue. On the south side is a row of eleven brick and brownstone houses with unusual cast-iron detailing.

NORTH SIDE

Nos. 251-271 encompasses the Lafayette Avenue frontage of Underwood Park which is discussed in detail at 326-350 Washington Avenue.

SOUTH SIDE

Nos. 238-258 comprise a row of simple three-story Italianate style houses completed by builder Patrick Williams in 1867. Of the eleven houses, six (Nos. 238-248) have brick facades, while five (Nos. 250-258) have stucco fronts which were probably applied at a later date. All of the houses originally had front stoops (removed at No. 258) and wooden roof cornices with segmental-arched fascias and heavy brackets. The most unusual features are the cast-iron window lintels, sills, and doorway hoods (all removed at No. 258). These elements, cast from molds at local foundries, were ordered from catalogues and delivered to the building sites. If painted, such cast-iron details will remain in excellent condition.

Most of the houses remain in a fine state of repair with a substantial amount of original detail. Alterations include the replacement of double doors by single-leaf doors at Nos. 238, 244, 250, and 256 and shortening of the parlor windows at Nos. 252-256. The only original street-level ironwork is the areaway railing at No. 254 and a single newel post at No. 240, although Nos. 246-256 have fine turn of the century stoop railings. The side facades of Nos. 248 and 258 are brick; the latter contains a twenthieth-century entrance.

LAFAYETTE AVENUE BETWEEN WASHINGTON AVENUE AND ST. JAMES PLACE

This stretch of Lafayette Avenue contains a typical row of Italianate residences on the south side and two religious structures on the north. One of these buildings, the Emmanuel Baptist Church, is among the great ecclesiastical monuments of New York City.

NORTH SIDE

No. 273 (Nos. 273-277). The Early Romanesque Revival style brick building at the corner of Washington and Lafayette Avenues, now housing the Apostolic Faith Mission, was built in 1867-68 as the Orthodox Friends Meeting House, probably to the designs of architect Stephen Carpenter Earle.

The first Quakers came to New York in the 1650s and 1660s and built their first meeting house in 1696 in Flushing, Queens. Though much persecuted, the Quakers thrived in New York. By the mid-1800s Brooklyn was considered a "Quaker town", since many of its most distinguished families were Quakers. In 1827-28, a theological split among the Quakers created two distinct sects: the Hicksites, named for Elias Hicks who led the splinter group; and the Orthodox Friends. The Hicksites advocated continuance of Friends traditions which were being abandoned by the Orthodox Meetings. Particularly controversial was the discontinuation of Sabbath "freeform" meetings, in which all could participate as the "inner light directed," in favor of a regular paid pastor who preached weekly sermons from a pulpit. (Brooklyn Eagle, October 13. 1912, in Long Island Historical Society "Scrapbooks," Vol. 13, p.77).

By the 1860s some Orthodox Friends in Brooklyn were traveling four and five hours to the 20th Street meeting house on Gramercy Park in Manhattan. In 1860 the Meeting began a $200.00 annual fund to start an Orthodox Meeting in Brooklyn at the Packer Institute. The Hicksite sect had a meeting house built in 1834 at Henry and Clark Streets which was replaced in 1857 by the present meeting house at 110 Schermerhorn Street. The Hicksites, while more numerous than the Orthodox group in the New York City area, were outnumbered nationally.

In April of 1867 the Brooklyn Orthodox Meeting decided to build its own meeting house at the corner of Washington and Lafayette Avenues. The Meeting minutes specify that the structure was to hold 400 people as well as a "youth gallery" for 70, rooms for a Sunday school and meeting, at a cost not to exceed $25,000. A committee was appointed to oversee the construction of the proposed meeting house.

While it cannot be definitely determined, it seems likely that Stephen Carpenter Earle was the architect of the Lafayette Avenue Meeting House. Born into a Quaker family at Worchester, Massachusetts, Earle was a Brooklyn resident by 1861. He was acquainted with Christy Davis, a member of the meeting house building committee who also arranged letters of credit and introductions for Earle when he went abroad in 1863-64. Earle wrote Davis a letter on January 24, 1865, describing his plans for a Brooklyn Friends meeting house and these specifications seem to agree with the present building:

> As to the ouside appearance it has been my endeavor to stick to the required plainess and yet to produce something modestly comely. There is no ornamentation about it, but I rather hope decoration in the true sense used by one writer, of making construction decorous or building with decorum.

Also, a photograph of a rendering by Earle of his proposal, found by his grandson and signed, Earle and Fuller, Architects, bears a striking resemblance to the meeting house as erected. (Material on Earle discovered by Curtis Dahl and supplied by the Keeper of the Records New York Friends Meeting).

Designed in the Early Romanesque Revival style, the building was altered in 1902, giving it more up-to-date detailing. These alterations, undertaken by George Tremaine Morse, architect of the Grace Reformed Church in Prospect-Lefferts Gardens (1893), included changes to the windows, new stone label moldings, stone panels with Gothic quatrefoil ornament on the front facade, and a new stone cornice. Despite these changes, the meeting house still basically adheres to Early Romanesque Revival style design principles. This style, also known as Lombard or Norman Romanesque, was popular with non-Episcopal Protestant congregations throughout the United States from the 1840s through the 1860s. The dissenting sects, such as the Congregationalists, Presbyterians, Baptists, etc., sought designs for their houses of worship which avoided the symbolism of the Gothic style. This box-like rectilinear style was practical for a congregation whose worship focused on preaching rather than elaborate ritual, and was particularly well-suited to the Quakers, who emphasized simplicity and sobriety.

Most Early Romanesque Revival churches gain architectural distinction through a sophisticated use of brick. Here, brick patterns form piers which run the height of the meeting house and separate the bays. The double door has a round-arched enframement and the front windows and upper windows on the side facade are in the form of compound round arches with flat sills. The first story windows have compound segmental arches with flat sills. The second story central bay originally had a double window which was converted to a triple window in 1902. Above this is another group of three round-arched windows and a rose window formed in 1902 from a double window. The circular form is now filled in except for a small, square window.

The property was acquired by the Friends in 1866 from Ozier B. Wilson. While records show that the Friends Meeting sold the property to Emmanuel Baptist Church in 1901, although it was used by the Friends Meeting until after 1955 when the two Brooklyn Meetings reunited. In 1965 the Church was sold to the Apostolic Faith Mission, the present owners.

No. 279 (Nos. 279-291) Lafayette Avenue is the Emmanuel Baptist Church, a neo-French Gothic style structure designed in 1887 by Francis Kimball, one of America's greatest architects. The brownstone church is a building of extraordinary beauty and sophistication of design. The Emmanuel Baptist Church congregation was organized in 1881 by 194 members of the Washington Avenue Baptist Church, then located at the corner of Washington and Gates Avenues in the building that now houses the Brown Memorial Baptist Church. A few months after the congreation was founded, it purchased the site

on Lafayette Avenue for a new building. In 1882 local architect Ebenezer L. Roberts, who had designed the Washington Avenue Baptist Church, was commissioned to design a small chapel on St. James Place to be used by the congregation until a larger sancutary could be erected. This chapel, which was completed in 1883, still stands to the rear of the church at 36-40 St. James Place. It is a two-story brownstone structure with French Gothic ornament. At the street level is a wide pointed-arched entrance and three lancet windows, while the upper facade is lit by a large Gothic window with ornate tracery. The peak roof is crowned by a crocket,and a round French-inspired tower projects above the roofline.

Beginning in 1884 the congregation undertook a series of fund-raising drives to raise money for the main church edifice. The cornerstone for this building was laid on February 22, 1886, and on April 17, 1887, Francis Kimball's masterpiece was dedicated.

Architect Francis Hatch Kimball (1845-1919) was a major figure in the New York City architectural world during the late nineteenth and early twentieth centuries. His work spans a period of great stylistic and technological change in American architecture. Kimball's work evolved with the changing architectural scene, and he designed some of the finest and most innovative buildings of the period. Early in his career, Kimball managed the Hartford office of Boston architects Rogers & Bryant. While still in Hartford, he was commissioned to supervise the construction of English architect William Burges' Victorian Gothic style building for Trinity College. Kimball was sent to London and worked in Burges' office for a year. This experience had a tremendous influence on his career.

In 1879 Kimball arrived in New York City,where he designed churches, clubs, theaters, office buildings, and an occasional residence. His earliest major building in New York,designed in 1882 with the assistance of Thomas Wisedell, was the Moorish style Casino Theater at Broadway and West 39th Street (now demolished). This is the first of a series of buildings that reflect Kimball's mastery of the use of ornamental terra-cotta. The Casino Theater was followed by such notable buildings as the Catholic Apostolic Church (1885) at 417 West 57th Street; the Edgehill Church of Spuyten Duyuil (1889) at 2550 Independence Avenue, the Bronx; the Montauk Club (1889-91) at 19-25 Eighth Avenue, Brooklyn; Harrigan's Theatre, later the Garrick Theatre (1890, demolished), at 63-67 West 35th Street; and the Fifth Avenue Theatre (1891-92, demolished), at 1185 Broadway. Kimball was also a pioneer in the development of the skyscraper. His most notable surviving office towers are the Empire Building (1895, designed with George Kramer) at 71 Broadway, and the Trinity and United States Realty Company Buildings at 111 and 115 Broadway (1904-1907).

The Emmanuel Baptist Church is one of the grandest Baptist structures in New York City and one of Brooklyn's larges and most luxurious ecclesiastical buildings. Much of the cost of the church was borne by Charles Pratt, who, like his Standard Oil partner John D. Rockefeller, was a devout Baptist. The church is designed using French Gothic forms, which, according to architecture critic Montgomery Schuyler, reflect the influence of William Burges:

> The body of the church is evidently a very rich scholarly and well considered design, in which the triple porch, with its stilted arches, and the treatment of the towers especially recall Mr. Burges's work, and in which the mullioned windows both in the aisle wall and in the centre of the front are very admirable designed and detailed, and of which the deep reveals are so modeled as to get the utmost advantage of their depth.
> (Montgomery Schuyler, "The Works of Francis H. Kimball," Architectural Record, Vol. VII, April-June, 1898, p.490)

The somber and solid character of this late nineteenth-century stone edifice is relieved by a varied and fanciful use of carved ornament and structural forms, creating an outstanding example of ecclesiastical architecture. The impressive front elevation is skillfully organized. Twin towers, which flank a center section, have massive stepped buttresses at the corners. Vertically, the towers are divided into five sections, each separated by a band course. The base is plain; the second and third sections each have two round arched windows; the fourth section has a colonnade of arches supported on short columns; the fifth or belfrey level has narrow arches separated by clustered colonnettes. Corbelling enriches the cornice below the parapet wall. As originally envisioned, soaring twin spires were to rise from these towers, but these were never built.

Three dominant elements make up the center section of the front elevation: three arched and pedimented portals that comprise the main entrance at the base; a huge pointed-arch window centered above the doors; and a low arcade, with pediment above it that crowns the front. Two engaged columns, which rest on corbels at the spring line of the arch of the window, rise up to the arcade and anchor the ends of the gable. The triple portal is majestic in scale and quality. Each double doorway is flanked by paired banded columns with handsome capitals. The wooden doors have superb curvilinear strap hinges. The tympanum over the central doorway contains a beautiful bas-relief of Christ blessing the children. Carved bands decorate the arches over the doorways, and the gables above them are crowned with large carved finials. The four stained-glass windows, in the large arch above the doors, are separated by Gothic shafts which support two arches with round windows above them. They, in turn, support a larger rose window and two small round windows with trefoils all bound together by stone tracery. In the diapered surface of the gable crowning the building is a bas-relief of John the Baptist. Crockets decorate the coping of the pediment, and it is crowned by a large finial.

The east elevation of the church, anchored between the square tower at the south and the chapel at the north, has five windows. Separating the windows are large stepped buttresses which are stepped back as they rise and terminate just below the parapet wall, under the eave of the steeply pitched roof. Superbly carved gargoyles project from the tops of the buttresses. Between the buttresses the windows are separated by a center column and are flanked by columns.

Each is surmounted by a small rose window in the upper part of the arch and is crowned by a large gable with finial.

The new church school building adjoining the front to the west is a dignified two-and-one-half story structure dedicated in 1927. Solidly constructed of smooth-faced stone laid up in random ashlar, it blends very well in character with the main church. The entrance is set back in the corner of a square forecourt, retained by a low wall at the sidewalk. The doorway, sheltered by a steeply pitched roof covering a stoutly-built porch, adds a quaint note of medieval character of the building. On the second floor of the wing abutting the street, is a triple window set in a gable ornamented with crockets and an attractive finial. It is a very handsome feature silhouetted against the slate-covered roof.

In addition to the spectacular exterior, the church is distinguished by what is perhaps the finest surviving nineteenth-century church interior in New York City. The sanctuary retains stencilled walls, a wooden cove ceiling, original pews arranged in a wide arc, lamps and other original furnishings, stained-glass windows, and a dramatically-placed baptismal pool. This building, which was designated a New York City Landmark in 1968, is proudly maintained by its active congregation.

SOUTH SIDE

No. 260-270 is the side facade and brick garage of the house at 349-351 Washington Avenue.

Nos. 272-280 are a row of five typical Italianate residences built c. 1868 by James. H. Mason and Patrick Lambert. The brownstone dwellings have high rusticated basements with segmental-arched windows (altered at No. 280) and iron window guards. Each house, except for No. 280 which has been altered, has an entrance with an eyebrow lintel set on brackets that have all been stripped of their foliate ornament. Full-length, parlor-floor windows with table sills and eyebrow lintels rest on foliate brackets. The upper-story segmental-arched windows have eyebrow lip lintels and modest sills. A bracketed wooden cornice crowns each house. Besides the stripped entrance brackets, alterations include new ironwork at all houses, new doors at Nos. 276 and 278, stripped window brackets at No. 276, and an angled bay with synthetic shingle siding at No. 280. A similar rectangular bay is located on the brick side elevation of this house and a brick two-car garage is located to the rear.

LAFAYETTE AVENUE BETWEEN ST. JAMES PLACE AND GRAND AVENUE

The north side of this street, which contains the St. James Towers apartments and the Ryerson Towers Apartments, is outside of the historic district. The south side is one of the more interesting blockfronts

in the historic district. It consists of the Adelphi Academy, one of Brooklyn's elite nineteenth-century educational institutions, and a mix of Italianate and neo-Grec houses, many with unusual details.

SOUTH SIDE ONLY

No. 282 (including No. 1-7 Clifton Place). The two buildings (now known as Pratt Institute's Higgins Hall) that extend along Lafayette Place, Clifton Place, and St. James Place were once the Adelphi Academy, a prestigious school and one of Charles Pratt's favorite charitable institutions. The Adelphi Academy was established in 1863 on Adelphi Street. On July 23, 1867, the cornerstone was laid for a new building, at the corner of Lafayette Avenue and what was then Hall Street. This new brick building, which was "a model in its sanitary and hygenic provisions" (Seventh Annual Circular of Adelphi Academy, 1869, n.p.), was designed by the Brooklyn architectural firm of Mundell & Teckritz in an Early Romanesque Revival style. Mundell & Teckritz was also responsible for the Early Romanesque Revival style Simpson Methodist Episcopal Church (1869) at 201-211 Clermont Avenue at the corner of Willoughby Avenue, in the Fort Greene Historic District, and for the Poppenhusen Institute building in College Point, Queens. The original school building was a three-story structure that survives in the center of the present Lafayette Avenue facade. It had a central round-arched entrance above which was a large brick arch that incorporated a segmental-arched and round-arched window, both of which are extant. This central pavilion was flanked by two-bay wide side wings and each section was demarcated by projecting brick piers with recessed panels and crockets (removed). By 1870 this building was enlarged by the addition of a mansard roof. In 1873 a wing was added to the west, and in 1880 a wing was built to the east. These wings were undoubtedly part of Mundell & Teckritz's original design, since they appear on a drawing printed in the 1872 Annual Catalogue of the Adelphi Academy of Brooklyn.

When it was founded, the academy was a private institution, but in 1869 a group of local citizens bought the school with the intention of creating a public institution for the education of both men and women that "should foster in them a nobler manhood and womanhood" (Catalogue of Adelphi Academy for the Session of 1870-71, p.11). The practice of educating children of both sexes in the same classrooms was not common in the nineteenth century, but the Board of the Adelphi Academy believed that since this was not a boarding school and boys and girls lived together at home, they could go to school together as well.

In 1888 Charles Pratt, who had paid for part of the east wing, donated $160,000 for a new building to house the collegiate and sub-collegiate divisions of the school. This building was erected on Clifton Place to the designs of the prominent architect Charles C. Haight.

Charles Coolidge Haight (1841-1917) studied architecture in the office of Emlyn T. Littel following the Civil War. His first important commission was for the School of Mines at Columbia College (1874), then located in midtown Manhattan. Hamilton Hall (1880) and the Columbia

Library (1884) followed. One of Haight's most admired collegiate plans was for the campus of the General Theological Seminary, now in the Chelsea Historic District. Begun in 1883 and largely completed by 1902, the Seminary is comprised of a number of buildings designed in an English Collegiate Gothic style according to Haight's plans. Several buildings begun in the 1890s for Yale University are among other examples of Haight's scholastic work. Perhaps his finest building in New York City is the New York Cancer Hospital, generally known as the Towers Nursing Home, on Central Park West and West 106th Street. Haight received many commissions from wealthy New Yorkers, including, for example, the residence of H. O. Havemeyer and the Club House of the Down Town Association.

Haight's building for the Adelphi Academy is an extremely fine Romanesque Revival style structure that is connected to the older building by a chapel that seated 1,000 people. The four-and-one-half story school building fronting onto Clifton Place is subtly asymmetrical, and features a pronounced entrance pavilion capped by a gable which is flanked by two-bay wide pavilions. A single-bay section is located at the corner of St. James Place. Each section is slightly recessed and separated by narrow brick piers. Horizontally, the building is divided into four parts. The ground floor is articulated by round arches, while the second and third floors have rectangular openings divided into double-hung windows and transoms. The upper story has rectangular windows and is enlivened by Doric pilasters of brick with brownstone capitals and bases. The peaked roof is pierced by the entrance gable with a triple-arched window, and it is ornamented by terra-cotta panels. Two round-arched, pedimented dormers project from the roof, which is capped by a square tower with clustered columns; tall chimneys rise above. On St. James Place, the corner is marked by a gable. There is a street-level entrance and a tall round chimney tower on this elevation. The chapel section is of brick and exhibits an angled bay with recessed panels.

Nos. 284-286. These two elegant Italianate residences, faced with stone that appears to be marble, are three stories high above rusticated basements. The detail on the buildings is carved in an extremely crisp manner. Of particular note are the entrance enframements composed of Doric pilasters that support pedimented entablatures with pulvinated friezes. The parlor-floor windows have simple raised lintels on molded brackets. The second-story window lintels have no brackets, but like the segmental-arched third-story windows, have molded sills and corbels. The roof cornices have foliate brackets, modillions, and paneled friezes. Much of the stoop ironwork and the basement window guards remain. A stained-glass transom was added to the parlor-floor window of No. 284 at the turn of the century, and new doors and windows were added to No. 286 at about the same time.

Nos. 288-294 These four handsome neo-Grec style brownstone residences were designed in 1878 by Mills N. Bush for Nathan Stephens of 336 Washington Avenue. The typical neo-Grec elements include entrances with high stoops, double doors, round-arched reveals, and pediments on incised brackets; raised incised beltcourses on the basement level(smoothed over at all but No. 294); windows with architrave moldings and lintels with raised friezes; and wooden cornices with stylized brackets and decorative toothed courses. All four houses retain the original stoop railings and massive newel posts, but only No. 290 has the original areaway fence.

Nos. 296-308 comprise a row of seven Italianate brownstone residences built c.1873 by developers John S. King and William Vanse who were also active on Clfiton Place. Three stories high above rusticated basements, they are typical of the Italianate style, but each house is ornamented with unusual elongated brackets on the entrance enframements. The entrances have segmental-arched pediments and double doors, set above high stoops. The windows have segmental arches at the rusticated basement level, cap-lintels set on brackets at the first and second floors, and lip lintels at the third floor. Each wooden roof cornice has foliate brackets, modillions, and a paneled frieze. All the houses have original basement window guards and double doors. All but No. 302 retain the stoop railings and balusters, though only Nos. 298, 300, and 308 have the original newel posts and only No. 308 has its original areaway fence. No. 296 has inappropriate windows. Much of the carved ornament has been stripped from No. 304.

Among the original residents of this row were shoe dealer Jerome E. Baker at No. 296, editor Charles H. Jones at No. 298, broker Francis Hill at No. 300, truckman John Cassidy at No. 302, paper merchant Frank Squire at No. 306, and bookkeeper Richard A. Bishop at No. 308.

No. 310,built c. 1872 by Henry Blatchford, is a simple brick Italianate residence, three stories tall with a high basement. It has a segmental-arched, double-doored entrance with a plain stone lintel on stylized brackets; segmental-arched windows with eyebrow lip lintels; and a roof cornice with scroll brackets, modillions, and a paneled frieze. All of the original ironwork, except for the basement window guards,is gone. In 1873 Henry Blatchford sold the house to bookkeeper George H. Blatchford.[1]

No. 312 This neo-Grec style brick rowhouse was built about 1880 by insurance broker Henry Blatchford,who lived here until 1884. The high stoop retains all of the original ironwork. The double-doored entrance features a pediment set on heavy stylized brackets. Stone sill courses with incised corbel blocks accent the facade. Slab-lintels carried on long complex brackets accent the parlor-floor windows. The basement is rusticated and has two segmental-arched windows with the original iron guards. The unusual roof cornice has small stylized brackets and larger end brackets.

Nos. 314-316 are two narrow brick neo-Grec residences designed in 1883 by Robert Dixon for Henry Blatchford. The houses, which rise three stories above high basements, are mirror images with the entrances in the outer bays. The entrances are topped by stylized pediments resting on incised brackets. The windows have simple lintels and brackets. All of the ironwork and the doors have been replaced, and the cornices have been removed.

No. 318 This three-story neo-Grec style building was erected about 1879, probably by the builder Peter Donnellon to house two families and a store. The upper stories retain quoins, windows with incised surrounds, cap lintels, and stylized corbels. A cornice runs along both the roofline of the brownstone Lafayette Avenue facade and the brick elevation on Grand Avenue.

SAINT JAMES PLACE

69-73 St. James Place. William B. Nichols, builder, c.1868.

95-107 and 109-113 St. James Place. William B. Nichols, builder, c.1865-67 and Peter Donlon, builder, c.1864-65.

SAINT JAMES PLACE

177-177A St. James Place. Mercein Thomas, architect, 1888.

179-183 St. James Place. William B. Tubby, architect, 1892.

ST. JAMES PLACE

St. James Place,which extends from DeKalb Avenue to Atlantic Avenue,was orginally a part of Hall Street. This five-block section of Hall Street was renamed after St. James Episcopal church,which was once located on the northeast corner of Lafayette Avenue and St. James Place. The congregation of St. James' was founded in 1868 and a wooden church erected. This building was enlarged in the 1870s and replaced by a neo-Gothic style structure early in the twentieth century. St. James Place contains some of the finest groups of buildings in the Clinton Hill Historic District including long unified rows of brick and brownstone houses in the Italianate and neo-Grec styles, unusual Romanesque Revival style dwellings, and neo-Renaissance tenements.

ST. JAMES PLACE BETWEEN DEKALB AVENUE AND LAFAYETTE AVENUE

Only the west side of this block is within the historic district. This streetscape contains a unified group of brownstone-fronted houses built primarily in the 1870s.

WEST SIDE

Nos. 2-10 comprise a row of five Italianate residences with three stories and basement built in 1876 by architect builder Benjamin Linikin for J. McGregor. Nos. 6-10 best represent the original row. The double doors are set within round-arched reveals with keystones and are surmounted by pediments on foliate brackets. The rusticated basements have segmental-arched windows. The upper-story windows have raised slab lintels and modest sills and corbels. The parlor floor windows, however, have incised corbel blocks, carved in a neo-Grec manner. These corbels, along with the stylized brackets of the roof cornices (intact at Nos. 6 and 10) are evidence of the increasing popularity of the neo-Grec style in the 1870s. The corner house,which has a brick side facade, is emphasized by a mansard roof with dormer windows. This house also has two-story and one-story rear additions. Nos. 6 and 8 retain all of their original iron railings and newel posts and Nos. 6-10 have their areaway fences, window guards, and gates. A new door has been added to No. 10; on No. 8 the parlor-floor windows have been shortened and the cornice brackets removed. Nos. 2 and 4 have been drastically altered. A brick front extension that reaches out to the lot line was added to No. 4, the window enframements have been smoothed and flattened, and the cornice replaced with a parapet. At No. 2 a shallow ground-floor extension was added for a tea room (now a coffee shop) in 1935.

The original resident of No. 2 was a physician by the name of Thomas M. Rochester who resided there from 1876 to 1889. Aletta and Ralph Chaffee lived at No. 4,next to Freeborn Garrison Smith at No. 6. Smith's firm was the largest piano manufacturer in Brooklyn. The firm had an investment of about $300,000 and employed 120 persons (Stiles, p.811). William G. Smythe, a manufacturer, and John H. Righter, a commerical merchant in Manhattan, were the first residents of Nos. 8 and 10, respectively.

No. 12 This brownstone residence was built about 1875 by John MacGregor and was probably Italianate in style. All of the original ornament has been removed and a fourth floor added.

Nos. 14, 14A, and 16 are a row of three very handsome neo-Grec brownstone residences built between 1882 and 1886, probably by James or William Callahan. The narrow buildings are three stories tall, raised on high basements, with stylized segmental-arched windows and incised belt courses. The high-stooped entrances have round-arched reveals with incised spandrels and keystones. The entrances are enframed by incised piers, stylized brackets, and pediments. The windows have raised slab lintels over incised friezes on the parlor and second stories, molded sills, and corbels at the upper story windows, and sills with rosette medallions at the parlor floor. The heavy iron cornices have modillions and paneled friezes. All three houses have the original basement window guards, but none of the other ironwork survives.

Nos. 18-32 Six of the eight houses that comprise this excellent row of Italianate residences remain essentially intact. Nos. 18-26 were built about 1875 by a builder named Wilkinson and Nos. 28-32 by Bernard Fowler c.1876. Rising three stories above rusticated basements with elliptically-arched windows (all of which retain their iron window guards), these houses are typical of the Italianate style. Round-arched entrances with pediments and foliate brackets contain double doors approached by high stoops. The windows have slab lintels, sills and corbels at the upper stories and raised slab lintels and table sills at the parlor floor. The wooden roof cornices are like those at Nos. 14 and 16 (except for No. 32 which has heavy foliate brackets, modillions, and a diamond-pattern paneled frieze). The surrounds and sills have been removed from the shortened parlor-floor windows at No. 32, which also has a peak-roofed dormer window. Nos. 28 and 30 have had their cornices removed; a fourth story has been added at No. 30, and the door and window enframements have been shaved, the stoop removed, and the parlor windows shortened at that house. Original stoop ironwork and the areaway fence remain only at No. 18,which also retains a magnificent pair of doors.

The original residents were clothier Samuel A. Loveday at No. 18; Calvin Pattebon, a principal, at No. 20; a Manhattan commercial merchant named David Boyd at No. 22; Elbridge H. Boardman, scales, at No. 24; George D. Puffer, president of a company at 47 Pearl Street, Manhattan, at No. 26; Eleazar Ray at No. 28; Hiram H. Lamport, vice president of a business in both Manhattan and Brooklyn at No. 30; and builder and inspector Bernard Fowler and his wife Amelia at No. 32.

No. 34 has been omitted from the street numbering.

No. 36-50 is the side facade and chapel of the Emmanuel Baptist Church discussed on Lafayette Avenue.

ST. JAMES PLACE BETWEEN LAFAYETTE AVENUE AND GREENE AVENUE AND BETWEEN LAFAYETTE AVENUE, CLIFTON PLACE, AND GREENE AVENUE

One of the more diversified blocks in the historic district, this stretch of St. James Place contains tenements, late nineteenth-century rowhouses, and a superb blockfront of Italianate brownstone residences located between Clifton Place and Greene Avenue.

EAST SIDE BETWEEN LAFAYETTE AVENUE AND CLIFTON PLACE

No. 41-65 is the side elevation of the former Adelphi Academy,which is discussed on Lafayette Avenue.

EAST SIDE BETWEEN CLIFTON PLACE AND GREENE AVENUE

Nos. 67-85 comprise a beautifully preserved row of ten Italianate brownstone residences which were erected by builder William B. Nichols c.1868. The three-story houses rest on rusticated basements with segmental-arched windows. Double doors set behind segmental-arched reveals have enframements crowned by slab lintels (missing at No. 81) that rest on the unusual stylized brackets with stylized bosses that are found also at 195-203 Greene Avenue, 11-19 Cambridge Place, and elsewhere in the district. All of the parlor floor windows originally had heavy slab lintels and table sills, while the windows at upper stories had shallow lintels and sills. All but Nos. 67 and 71 have lost the table sills at the parlor-floor windows and these windows have been shortened at Nos. 75 and 85. Parlor-floor window lintels are missing at No. 75. The wooden roof cornices have paneled fiezes, dentils, modillions and foliate brackets. Nos. 81, 83 and 85 have no dentils and more elaborate modillions than the other houses. All houses retain the original basement window guards and areaway fence (part missing at No. 79); Nos. 67, 69, 71, 73, 77, 79, and 81 retain stoop railings and balusters (No. 83 has later nineteenth-century railings); and all but Nos. 75 and 77 have original newel posts. No. 69 has a new door. Both Nos. 67 and 85 have brick side elevations. At No. 85 the side facade has a three-sided angular bay. A pair of two-car garages of brick with stone trim are at the rear of No. 85.

Some of the first residents of these houses were Edmond Oldham, engraver, at No. 69; James Halliday, drygoods, at No. 71; a broker, Thomas Welwood and his wife Abby at No.73; lawyer Alonzo C. Farnham at No. 75; and fruit dealer William Hills at No. 81.

WEST SIDE

No. 52-60 is the side elevation of the house at 280 Lafayette Avenue.

No. 62 has been omitted from the street numbering.

Nos. 64-66 are a pair of neo-Renaissance style tenements known as the "Kentshire" and "St. James," designed in 1907 by George Roosen for Hugh C. Munday of 236 Warren Street and Charles W. Spurr of Homecrest Avenue. The four-story buildings have Flemish bond brick facades. Of particular note are the projecting two-story angular oriels and recessed Ionic entrance porticos. Both buildings have lost their cornices and No. 66 is vacant.

Nos. 68-72 These three French Second Empire houses, constructed of brick with stone trim, were probably erected in the 1860s. The simple two-story houses have stone basements and mansarded attics. All retain their stoops with iron railings and Nos. 68 and 70 also have newel posts. All have the original areaway fence and gates. Nos. 68 and 70 have round-arched lintels above the entrances. The entrance at No. 72 consists of a small pedimented vestibule of a later date. All of the windows have flat stone lintels and shallow projecting sills. Bracketed and modillioned cornices (sagging at Nos. 70 and 72) support the slate mansard roofs, each of which has two segmental-arched dormer windows.

Nos. 76, 80 and 84 (Nos. 74, 78 and 82 have been omitted from the street numbering). These three four-story and basement brownstone tenements have both neo-Grec and Romanesque Revival elements. The entrances, set above low stoops, are framed with round arches on short Romanesque columns. At Nos. 76 and 80 the entrances are located in the centers of the facades between two full-height angled bays; at No. 84 the entrance is to the left of a single bay. Ornamental panels below the windows of the bays are adorned with incised ornament and figures of stylized monsters. The roof cornices have neo-Grec incised brackets set above a dog-toothed molding. All three buildings are vacant.

Nos. 86-96 These six residences of subdued Queen Anne design were built about 1884-85 for Thomas Thorp. The houses have wide, low stoops leading up to double doors set in rectangular enframements with brackets at the upper corners. Framing the doors and the parlor-floor windows with their stained-glass upper sash (removed at Nos. 86 and 90) are a continuous wide smooth-stone lintel and keyed surrounds. Nos. 86-94 originally had angled two-sided oriels (removed at Nos 86 and 90) at the second story with herringbone brick panels below the windows and a bracketed cornice above No. 96 has a full-height, two-sided angular bay which steps out toward the street. This house has second- and third-story windows with splayed brick lintels. At the third story, Nos. 86-94 have central paired windows with similar lintels. The cornice carried on rounded brackets rises above bands of patterned brick. All six have the original stoop railings. No. 90 is sealed and the oriel above is crumbling.

No. 98-102 is a vacant lot used as a playground.

ST. JAMES PLACE BETWEEN GREENE AVENUE AND GATES AVENUE

St. James Place between Greene and Gates Avenues was built almost entirely during the 1860s and early 1870s. The brownstone, brick, and wooden houses, designed primarily in the Italianate style, tend to be slightly more modest than contemporary houses on Cambridge Place, Grand Avenue, and Greene Avenue. The dwellings on the east side of the street form a unified group, although they have both brick and brownstone facades. All, however, are three stories high above basements, and they retain most of their original stone detail On the west side are more imposing brownstone rows with typical Italianate forms, as well as some unusual wooden rows and a wide, remarkable well-preserved frame house at No. 128. Most of the original residents on this street were solid middle-class business and professional people who worked in Manhattan.

EAST SIDE

Nos. 87-93, built about 1867 by William B. Nichols, comprise a row of four Italianate, three-story and basement brownstone-fronted houses with brick side and rear facades. The houses have round-arched doorways set within segmental-arched reveals beneath slab lintels; only Nos. 87 and 89 retain double doors. The segmental-arched parlor-floor windows have simple molded lintels and projecting sills (removed at Nos. 91 and 93) while the upper-story windows have only sills (removed at No. 89). The modillioned wooden roof cornices are carried on brackets and set above segmental-arched paneled friezes. All the houses have their original basement window guards. An extant yard railing runs along the Greene Avenue frontage of No. 87. Nos. 87 and 89 have late nineteenth-century stoop rails and No. 89 has a similar areaway fence. The stoop at No. 91 was removed in 1921. A. Catlin, a secretary, was the first resident of No. 89. Daniel D. Whitney, one-time mayor of Brooklyn, lived here later (New York Times, November 11, 1914, p.13).

Nos. 95-105. These six simple houses were built c.1865 in the Italianate style by William B. Nichols, who was also the developer of the row to the north. The brick houses form a symmetrical group--three with entrances to the left and three with entrances to the right. The round-arched entrances with double doors are set below stone eyebrow lintels supported by ornate foliate brackets. All of the window openings have segmental arches; only No. 99 retains the deep brownstone table sills at the first-floor level. All of the first and second floor lintels are of stone, while those at the third floor are of brick. The wooden roof cornices with their segmental-arched friezes, modillions, and paired brackets remain intact. Only the iron fences at Nos. 97 and 101 are original. Nos. 97, 101, 103, and 105 have the original basement window guards. Nos. 95 and 101 have handsome turn-of-the-century stoop railings. After the houses were built, Ira Beard, a milliner, lived at No. 103; M.C. Warren, an importer, lived at No. 101; and Charles B. Coffin, a commercial merchant, lived at No. 95.

No. 107 was built c. 1865 by William B. Nichols at the same time he was building the row of houses to the north. The house resembles its neighbors except that the cornice, with its paired brackets, dentiled course, and modillion blocks is more elaborate. The building retains its original sash, but has lost its original doorway and ironwork. The first resident of No. 107 was Henry Wittaker, a lawyer.

Nos. 109-119. This row of six three-story and basement brick Italianate houses was erected c. 1865 by builder Peter Donlon. With their high stoops, bracketed doorways lintels (missing at No. 115), double doors (replaced at Nos. 109 and 115), rusticated brownstone basements (stuccoed at Nos. 109, 117, and 119), full-height parlor-floor windows (shortened at No. 109), table sills (removed at Nos. 109, 115, 117, and 119), wooden cornices, basement window guards (replaced at Nos. 113 and 115, and heavy iron railings and newels (intact only at Nos. 117 and 119), the houses typify the simpler rowhouses constructed in Brooklyn during the mid-nineteenth century. Alexander Cameron, a lawyer, purchased No. 117 after it was built; E. Grant Marsh, a consul, lived at No. 115; William O. Lundt, a shipmaster, bought No. 113; and Charles F. Hardwick, a machinist, purchased No. 119.

Nos. 121-129 These five handsome Italianate brownstone houses were built c.1867 by William C. Rushmore. Much of the original detail remains, particularly at Nos. 125, 127, and 129, which display the original lintels carried on foliate brackets above the entrance and parlor-floor windows, and corbelled window sills. The roof cornices have paired brackets, modillions, and segmental-arched friezes. Basement window guards, which remain at Nos. 121, 125, 127, and 129 are original, but all of the other ironwork is later, although the stoop railings and areaway-fence at Nos. 121, 123, and 127 date from the turn of the century and are quite handsome. Major exterior alterations are limited to the removal of second and third story window enframements at Nos. 125 and 127. At the time of designation, No. 123 was vacant but sealed.

No. 131 is a three-story and basement Italianate style brownstone residence built in 1871 by Thomas Lambert. At the turn of the century the house was raised one story by the addition of an ornate mansard roof. The original portion of the house has finely proportioned Italianate details including a rusticated basement with round-arched windows, a round-arched doorway with segmental-arched pediment carried on massive foliate brackets, a modillioned and bracketed roof cornice, and heavy stoop railings. The original doors and windows have been replaced as have the areaway railing and newel posts. The slate-sided mansard is totally dominated by a galvanized-iron dormer of tripartite classical design. Ornamental details include highly decorated pilasters, garlands, and a pediment with a cartouche.

Nos. 133-137. These three simple three-story brick houses were probably erected c. 1860. They are basically Italianate in style, but contain some retardataire Greek Revival forms. The original appearance of the row is best maintained at No. 137,with its rectilinear fenestration and simple detailing. Of particular interest are the modest foliate brackets supporting the window and doorway lintels and the shell set above the entrance. The foliate dropped brackets of the wooden cornice echo the brackets of the main facade. Parlor-floor table sills, extant at Nos. 133 and 135, have been removed from No. 137. All of the window enframements have been shaved from No. 133 and the top floor of No. 137. Nos. 133 and 135 were given neo-Grec style cornices c. 1880 and No. 135 has a mansard addition that is pierced by a pair of pedimented dormers. All three stoops have been altered and all of the original ironwork has been removed except for the basement window guards.

Nos. 139-141. Thomas Lambert, who built the similar Italianate house at No. 131, built these two houses c. 1871. They have round-arched doorways beneath segmental-arched lintels carried on foliate brackets. The first-floor windows have eyebrow lintels with foliate brackets and table sills; the second-and third-floor eyebrow lintels have much simpler brackets. Foliate brackets, modillions, and dentils adorn the roof cornices. The rusticated basements have elliptically-arched windows. No. 141 retains its original stoop railings and newel posts and both houses have basement window ironwork. Two merchants purchased these houses after their completion: Thomas McStave owned No. 139 and John H. Fullerton owned No. 141.

Nos. 143-147. These three modest brick houses, built c. 1860, are examples of a simplified Italianate style and must originally have resembled the contemporary row at 133-137 St. James Place. The windows, set in flat facades, have lost all of their projecting lintels with the exception of those at the parlor floor of No. 147 which has the lip lintels and modest brackets seen at No. 137. Remaining within the doorway enframements of Nos. 143 and 147 are thin colonnettes which support round-arched transoms. All three houses retain their simple cornices, but all of the stoops have been altered, and the ironwork, except for the basement window guards, has been replaced. No. 147 has a galvanized-iron doorway lintel of neo-Renaissance design.

No. 149. This unusually designed and well-maintained neo-Grec residence was probably built c. 1880. The Landmarks Commission has attributed its design to Amzi Hill, since it closely resembles Hill's row at 51-57 Willoughby Avenue. The entrance bay is on the left and a three-sided angular bay projects out to the right. The tall wooden double doors have double lights and a wooden surround, and the doorway is shaded by a wooden entrance porch with stylized Corinthian columns. This porch is approached by a stoop which retains massive iron railings and newel posts. The porch is set flush with the projecting bay at the right. The geometric angular facade is enlivened by recessed corbelled brick panels set between the windows. Stylized narrow brackets enhance the roof cornice. All of the original ironwork is extant on this exceptional building.

WEST SIDE

Nos. 104-114. This row of six well-preserved Italianate brownstone structures was designed in 1874 for owner Thomas Norris by two architects: George L. Morse (Nos. 104, 106, 112, and 114--the latter two with slight variations) and William C. Marvin (Nos. 108 and 110). The three-story and basement structures have typical Italianate features: rusticated basements with segmental-arched windows (all with their original iron window guards) and entrances approached by high stoops. The double entrance doors are set beneath round-arched reveals and surmounted by pediments carried on foliate keystones and brackets (shaved at No. 106). The windows all have raised slab lintels which rest on simple brackets at the upper stories and on foliate brackets (shaved at No. 106) at the parlor floor. All upper-story windows have molded sills on corbels. Each house is crowned by a wooden cornice with console brackets, modillions, and dentils. Nos. 106-110 have balustrade panels below the parlor floor windows (missing at No. 108) while Nos. 112 and 114 have table sills and incised corbels. Nos. 108, 110, and 112 retain their original iron railings and areaway fences, and Nos. 110 and 112 have the original newel posts. No. 114 has a new door and a metal hood. The side of No. 104, on Greene Avenue, has a central three-sided oriel at the parlor floor. The oriel windows have architrave moldings, brackets and panels below, and the oriel is capped by a bracketed cornice. On this elevation the shallow roof slope is visible, and the peak is outlined by a bracketed and modillioned cornice. A simple one-story rear extension is also visible.

Nos. 116-126 comprise a row of six well-proportioned brick Italianate residences which were built c. 1868 by builder Henry Strybing. The upper three stories rest on rusticated stone basements (smoothed at Nos. 116 and 122) with segmental-arched wondows, all with the original iron guards. The entrances, approached by high stoops, are accented by stone eyebrow lintels set on stylized brackets. The long parlor-floor windows (shortened at No. 120) have molded sills and incised corbels. All the segmental-arched windows have stone eyebrow lip lintels,and at the upper stories, plain stone sill. The fascia of the roof cornices have segmental arches which echo the windows below; large console brackets and modillions support these wooden cornices. Only No. 126 has its original stoop railings and newel posts, but Nos. 120, 122, and 126 have original areaway fences. New doors have been added at Nos. 120 and 122. Double doors have been retained at Nos. 116, 118, 124 and 126. Those at No. 126 fill the full height of the entranceway, while the others are set below transoms. Two of the original residents were furnace dealer John M. Graff at No. 118 and secretary Clarence S. Downing at No. 122.

No. 128, an unusual vernacular frame house, was built by architect/builder Aquila B. England about 1866. Displaying Italianate detailing, the house is extememly wide and is faced with shingles. Three full stories, the building rests on a stone basement. The front door, with its transom light, has a wooden surround and modest lintel that are similar to those of the four bays of windows. At the roofline is a dentiled and modillioned cornice supported on ornamental brackets. England retained ownership of this house until 1889,when he sold it to bookkeeper Edward M. Young, who had previously rented it.

Nos. 130-134. These three well-preserved Italianate brownstone residences were erected about 1872 by architect/builder Benjamin Linikin. While all three are three stories high above rusticated basements, Nos. 130 and 132 differ from No. 134 in one striking respect: they are two bays wide with one oversized window to the left of the entranceway at both the basement and parlor floor, whereas No. 134 is three bays wide. The round-arched, double-doored entrances have segmental-arched pediments carried on foliate brackets, and the segmental-arched windows have arched eyebrow lintels carried on foliate brackets at the parlor floor and plain molded brackets above. The parlor-floor windows have table sills on corbels. Segmental-arched fascia, dentils, modillions, and foliate brackets enhance the roof cornices. All three houses retain the original ironwork, lending a sense of rhythmn and balance to the row.

Early residents included reporter Truman J. Ellenwood and color merchant William H. Wills, both at No. 130, and Homer B. Sprague, a teacher, at No. 134. In 1876 Sprague sold the house to Enos N. Taft. Taft, a lawyer with the firm of Benedict, Taft & Benedict, was active in the establishment of the Adelphi Academy, was an early promotor of the YMCA in Brooklyn, and was a lifetime member of the Long Island Historical Society (New York Times, December 21, 1903, p.7).

Nos. 136-138. These two Italianate brownstone houses were built about 1872 by architect/builders Lambert & Mason. No. 138 is representative of the original appearance of the pair; it has three stories, a rusticated basement with elliptically-arched windows, an entrance approached by a high stoop, double doors, and an entrance enframement with a segmental-arched pediment set on console brackets. The windows have full architrave moldings, slab lintels, and molded sills with corbels, except at the first story where there are table sills. The paneled and modillioned wooden roof cornice has large console brackets. Both houses have original basement window guards. The stoop has been removed at No. 136 and the three parlor-floor windows have been shortened and filled with jalousie windows. William A. Husted, treasurer, lived at No. 136 and David P.W. McMullen, a commercial merchant, lived at No. 138.

Nos. 140-142 are a pair of Italianate brownstone houses with typical period detailing. The pair was built in 1871 by Lambert & Mason, who constructed Nos. 136-138 one year later. The four houses are almost identical, except that the console brackets carrying the entrance pediments on these buildings are more ornate. Both Nos. 140 and 142 have late nineteenth-century stoop railings and areaway fences. No. 140 has had one parlor-floor window shortened, the parlor-floor sills have been removed, and the keystones of the basement windows have been shaved. No. 142 has a new door. Original residents were William P. Hill, importer, at No. 140, and Thomas Everit, a Manhattan leather merchant, at No. 142.

No. 144 is a brick Italianate style residence built c. 1868, probably by George J. Bennett. It rises three stories above a stone basement and features a typical Italianate entranceway with double doors, round-arched reveal, segmental-arched pediment, and ornate brackets. The windows have stone cap lintels and plain stone sills and corbels. The simple wooden roof cornice has a long paneled frieze and two end brackets. Theodore M. Banta, a cashier in Manhattan, bought the house from Bennett in 1868.

No. 146 is a brownstone Italianate rowhouse built about 1872 by Charles Lambert. It is three stories high above a rusticated basement with round-arched windows. The entrance has double doors, round-arched reveal, and foliate brackets supporting the pediment. The parlor-floor windows have table sills and corbels, full enframements, and raised cap lintels. The windows above have similar enframements and lintels, molded sills, and corbels. Three panels, a dentil course, modillions, and four brackets adorn the roof cornice. All of the original ironwork is intact. Lambert sold the house in 1872 to Henry B. Riggs, a merchant with offices at 150 Front Street in Manhattan.

No. 150 (Nos 148-150) is an apartment house built during the early years of the twentieth century as a replacement for a frame dwelling. The four-story brick building displays decorative stonework that includes a Corinthian entrance enframement, balconies, and beltcourses. The building is further enlivened by iron railings and a deep cornice.

No. 152 has been omitted from the street numbering.

Nos. 154-160. This row of four vernacular frame houses was built as two pairs, c. 1865. All have been totally altered. Nos. 154 and 156, now clad in aluminum, retain no original details except for their paired windows and areaway fences. At No. 158 and 160 the simple roof cornices are extant; No. 158 has its original double doors, although the stoop has been removed.

Nos. 162-168. These four transitional Italianate/neo-Grec brownstone residences were built c. 1871 by James L. Brumley, "one of the best known real estate brokers in Brooklyn" (New York Times, July 22, 1919, p.9). The houses are entered through round-arched entranceways with double doors and deep moldings with keystones. The segmental-arched windows had drip moldings with incised diamonds at the center, although the third floor windows have no lintels. Each cornice has a neo-Grec band course running below the modillions and end brackets. No. 168 has original stoop ironwork and newel posts and all have basement window guards. Brumley retained ownership of this property until the early twentieth century.

Nos. 170-176. form a row of four picturesque frame Italiante houses erected c. 1866 by John and Daniel Whitney. These unusual three-story structures feature peaked gables. All have entrances set above a singe step. Nos. 170-174 have gabled entrance porches (probably added later) that lead, at No. 170, to original double doors. The segmental-arched first-floor window at No. 170 retains its round-arched sash. The modest bracketed roof cornices survive. A superb areaway fence runs in front of Nos. 170-174. All four houses have been re-sided.

Nos. 178-180. These two stucco-sided Anglo-Italianate residences were built by developer Aquila B. England about 1866. Three stories high above rusticated basements, these houses have short stoops leading to round, double doors set in round-arched entranceways. The segmental-arched windows have flat stone lintels at the first and second stories and plain sills on all floors. The roof cornices feature modillions and incised brackets and segmental-arched fascia boards trimmed with rope moldings. No. 180 retains all of the ironwork. The entrance molding has been removed from No. 178, metal awnings added, and the stoop altered. An early resident of No. 178 was Augustin L. Brown, a Manhattan merchant. An agent, Samuel A. Scripture, and his wife Sarah bought No. 180 in 1866.

No. 182-188 is the side facade of the house at 107 Gates Avenue.

ST. JAMES PLACE BETWEEN GATES AVENUE AND FULTON STREET

This block of St. James Place was the last part of the historic district to be developed with residences and it contains one of Brooklyn's finest enclaves of late nineteenth-century rowhouses. With the exception of the wooden houses on the east side of the street near Gates Avenue, the row of three Italianate houses at Nos. 185-189, and the French flats and row-houses at Nos. 211-219, this block contained primarily open land, stables, greenhouses, and other service buildings until about 1890 when small groups of narrow Romanesque Revival and transitional Romanesque Revival/neo-Renaissance style rowhouses were built. These units, each of which is different and all of which are of unusually high quality, were designed both by such leading Brooklyn architects as William Tubby and Mercein Thomas and by lesser-known figures such as Benjamin Wright and Robert Dixon. The subtle chromatic contrasts and rich textural forms on the houses create an unparalleled rhythm and vitality on this block.

In addition to these rowhouses, the nationally prominent architecural firm of Napoleon LeBrun & Sons designed a fine late Romanesque Revival style office and factory for the Nassau Gas-Light Company at No. 191, and the Brooklyn architect Axel Hedman designed nine white terra-cotta and brick tenements that exemplify the early twentieth-century interest in the creation of the "White City."

EAST SIDE

No. 163-169 is the side facade of the rowhouse at 98 Gates Avenue.

No. 171 has been omitted from the street numbering.

No. 173 is one of the oldest buildings in the Clinton Hill Historic District. Probably built c.1852 by builder John Funk, the frame house has undergone considerable change. The original slope of the peaked roof, wooden windows and doorway enframement, and brick chimney are extant. The simple cornice was probably added late in the nineteenth century or early in the twentieth century. The two-story rear extension is also an addition. The Doric-columned porch is probably a twentieth-century replacement for an older porch. The house, originally a clapboard structure, is now clad in synthetic brick.

No. 175 is a three-story building that was probably once Queen Anne in style. It has been considerably altered by the application of aluminum siding. Notable surviving features are the entrance enframement with its beautiful wooden screen and the fine iron railings.

Nos. 177-177A are a charming pair of extremely narrow (11½ feet each) Romanesque Revival style houses designed in 1888 by prominent Brooklyn architect Mercein Thomas for Russell L. Engs,who lived in the villa at 86 Cambridge Place, just behind these houses. The facades of the red brick buildings with stone and terra-cotta trim are mirror images of one another. Paired stoops lead to the paneled wood, glass, and iron entrance doors (replaced at No. 177A) which are set into wooden enframements that are deeply recessed within brick arches composed of header voussoirs. To the side of each entrance is a rectangular window with splayed rock-faced stone lintels and ornamental sash. At the second floor are double-hung windows with multi-paned sash. An extravagant terra-cotta band of foliage runs above these windows and serves as the base for corbelled brick cornices that support a mansard roof with imbricated slate shingles. Hipped-roof brick dormers crowned by finials project from the mansard. Each dormer has a paired window recessed within an arch that echoes those of the entrances.

Nos. 179-183 comprise a trio of houses designed in 1892 by William Tubby for Charles Pratt's Morris Building Company. Tubby, who worked frequently for Pratt, designing the library at the Pratt Institute, the Charles Millard Pratt residence on Clinton Avenue, and the row of Romanesque Revival style houses at 286A-290 Vanderbilt Avenue in the Fort Greene Historic District, was one of the leading architects in Brooklyn during the late nineteenth century and one of the few Brooklyn architects to also design buildings in Manhattan.

These brick buildings,a major examble of Tubby's work, were designed with a combination of Romanesque Revival and Queen Anne motifs. The Flemish gables of the central house and the stepped gables of the party walls at the sides are a favorite Queen Anne motif, but the round arches

and stone transom bars of the third-floor windows are Romanesque in nature. Each house is three-stories tall and all have rectangular entrance enframements with wood and glass doors and stained-glass transoms. Galvanized-iron oriels project from the second floors. The end houses are topped by mansard roofs with imbricated shingles, from which project dormers with round-arched arcades. This arcade motif is continued within the gable of the central house, where it is surmounted by a blind oeil-de-boeuf with four keystones. Ownership of these superbly designed and well-maintained houses passed to Pratt Institute in 1892 and they retained them for a number of years.

Nos. 185-189, built c. 1865-67 by Nicholas Rhodes, are the oldest masonry houses on this section of St. James Place. The simple three-story Italianate style buildings are set on high basements and are faced with brick and trimmed with brownstone. Each house has a round-arched entry rimmed by brick and capped by a faceted stone keystone. All of the shallow segmental-arched windows have brownstone stills and lintels and all have simple modillioned cornices. Most of the original ironwork is extant.

No. 191: This beautifully designed two-story Romanesque Revival style building, now housing the Trinity Holy Church, was designed in 1877 by the leading American architectural firm of Napoleon LeBrun & Sons, for the Nassau Gas-Light Company. The firm of Napoleon LeBrun & Sons is best known for having designed most of Manhattan's later nineteenth-century firehouses as well as the Metropolitan Life Insurance Company tower on Madison Square. The Nassau Gas-Light Company was organized in 1870 to service the area bounded by Washington Avenue, DeKalb Avenue, Broadway, and the southern Brooklyn city boundary (near Empire Boulevard). This building was erected as an office and a shop for the manufacture of gas meters.

The late Romanesque Revival style building features a high rock-faced stone base with flat-arched openings divided by stone transom bars. This level is enlivened by foliate bosses and a central keystone with a cipher "NGL CO." The upper story is of brick with terra-cotta trim. Engaged columns define the corners of the building at this level. The windows have molded brick edges and drip lintels with bosses. An extremely handsom cornice, with round arches and lions' heads, crowns the structure.

No. 193-195 is a vacant lot.

No. 197 is a stable built in 1889 for the Nassau Gas-Light Company at 191 St. James Place. The two-story vernacular brick structure, which is now a church, was designed by E.F. Gaylor. The building retains original windows and a corbelled brick cornice, but the vehicular entrance has been enclosed.

Nos. 199-201 have been omitted from the street numbering.

Nos. 203-207 are three of the nine eight-family tenements on St.James Place designed in 1905 by Axel S. Hedman for Eli H. Bishop. Axel Hedman was the leading Brooklyn architect specializing in the design of neo-Renaissance style buildings. Although Hedman is known for rowhouse design, with particularly fine examples of his work in the Prospect-Lefferts Gardens Historic District, he also was responsible for many freestanding houses and multiple dwellings. These nine tenements, three on the east side and six on the west side of St. James Place, form the major complex of neo-Renaissance style buildings in the historic district and are the only group that exemplifies the move towards a "White City" that was prevalent in American architectural circles early in this century.

These three tenements form a continuous unit. All of the buildings have an identical massing with central entrances and angular side bays. All display white terra-cotta trim at the first and fourth floors and white brick with terra-cotta trim at the middle floors. The two end buildings are identical in their detailing, while the central building is slightly different. At the end structures, the rusticated bases have segmental-arched entrances set in ornate enframements and they are flanked by paired segmental-arched windows with keystones. Above the entrances are windows with ornate enframements featuring fasces bands and shallow pediments. All of the second-and third-floor windows have splayed lintels with projecting keystones while the fourth floors are ornamented with simulated entablature sections and foliate drops. The rectangular entrance to the central building takes the style of a Gibb's surround, and it is crowned by a pediment flanked by stylized urns. The window above has pilasters with inset foliage and cornice crowned by cornucopia. At the fourth floor are simulated entablature sections and fluted panels. A continuous galvanized-iron modillioned cornice runs along the roofline of these buildings and the original iron fences guard the sunken areaways.

No. 209 has been omitted from the street numbering.

Nos. 211-215 are three French flats designed in 1879 by George L. Morse for Thomas Molloy to house four families each. The brownstone buildings are neo-Grec in style. All three residences originally had entrances at the left (converted to a window at No. 211 when it was combined with No. 213--both are now known as No. 211) with enframements surmounted by projecting pediments supported on brackets. The full window enframements exhibit incised carving, stylized pediments, rosettes, and angular corbel blocks, and the wooden cornices have incised friezes.

Nos. 217-219 form a pair of neo-Grec rowhouses designed by George L. Morse for Thomas Molloy, a liquor dealer who moved into No. 219 upon its completion in 1879, at the same time that the neighboring flat houses were being erected by Molloy. These three-story brownstone structures with high rusticated basements display an unusual ornamental vocabulary that includes elongated window brackets with stylized bosses and a cornice with a round-arched architrave and bulbous brackets. Although the newel posts are of different design, each house retains most of its ironwork. At the time of designation No. 219 was vacant.

WEST SIDE

No. 190-196 is the side facade of the large apartment house described under 92 Gates Avenue.

Nos. 198-200 are a beautifully-designed pair of transitional Romanesque Revival/neo-Renaissance style houses built in 1896 by local developer John Gordon of 31 Lefferts Place. Like other houses built by Gordon, such as 212-216 St. James Place and 426-428 Grand Avenue, these dwellings were designed by Robert Dixon. Both houses have rock-faced limestone basements, each articulated by a smooth splayed lintel above a window opening. Above these high bases rise three stories faced with tan brick. The entrances, set at the ends of the pair, are located within round-arched enframements with Doric pilasters and keystones in the form of Renaissance masks. The wooden doors (intact at No. 200) are set within foliate moldings and are topped by arched transoms. A single rectangular window with a stepped splayed lintel of limestone lights each parlor floor. At the second story are galvanized-iron oriels with ornate foliate corbels and above them run triple arcades. A handsome galvanized-iron cornice with Renaissance frieze and egg-and-dart molding crowns each house.

Nos. 202-204 One of Brooklyn's leading architects, Mercein Thomas, designer of 400-404 Washington Avenue and 177-177A St. James Place, was responsible for these two fine transitional Romanesque Revival/neo-Renaissance style rowhouses erected in 1889 for William R. Hunter. The houses mirror one another. Each has a rusticated stone base and brick upper stories trimmed with smooth stone. The paired central entrances are separated by three small Corinthian columns and each house retains its original ironwork. A large window (altered at No. 202), with stained-glass transom light and projecting sill resting on a corbel, lights each parlor floor, while an egg-and-dart molding separates this floor from the upper stories. Oriels with projecting cornices and ornate decorative detail project from the second floor above ornamental terra-cotta plaques. Loggias,each accented by a stout column and framed by keyed surrounds and pierced walls, shade the recessed paired second-floor windows of each house. A continuous Renaissance cornice runs along the roofline of the houses. The buildings are extremely well-preserved and are examples of Mercein Thomas' exceptional creativity.

Nos. 206-210 Architect Benjamin Wright designed these three harmonious brick-faced Romanesque Revival style houses for Charles Pratt's Morris Building Company in 1890. Wright, who was probably a member of staff of the Morris Building Company, is not a well-known architect, but these buildings are superb examples of late nineteenth-century design. The year after their construction, Wright opened his own office in Brooklyn and seems to have practiced there until 1897. Each house has a high basement faced with massive blocks of rock-faced stone. Single basement windows with ornate wrought-iron guards articulate this level. The first-floor treatement of each house is identical. Segmental-arched entrances with paneled doors and glass transoms are reached via high stoops with ornate wrought-iron railings. Each door is set within a keyed stone enframement and is crowned by a projecting hood that rests on foliate brackets. To the right of the entrances are paired double-

hung windows and long narrow transoms set within single keyed enframements with splayed lintels and foliate keystones. Continuous bands of brick corbelling separate the first and second floors as well as the second and third floors of each house. The upper stories of Nos. 206 and 210 are identical. At the second floor of each house are two recessed double-hung windows flanked by terra-cotta columns that support scored-stone lintels. At the third floor are three round-arched windows supported by squat columns. Brick corbelling supports the galvanized-iron cornices. Projecting third floor brick bartizans resting on carved bosses define each house.

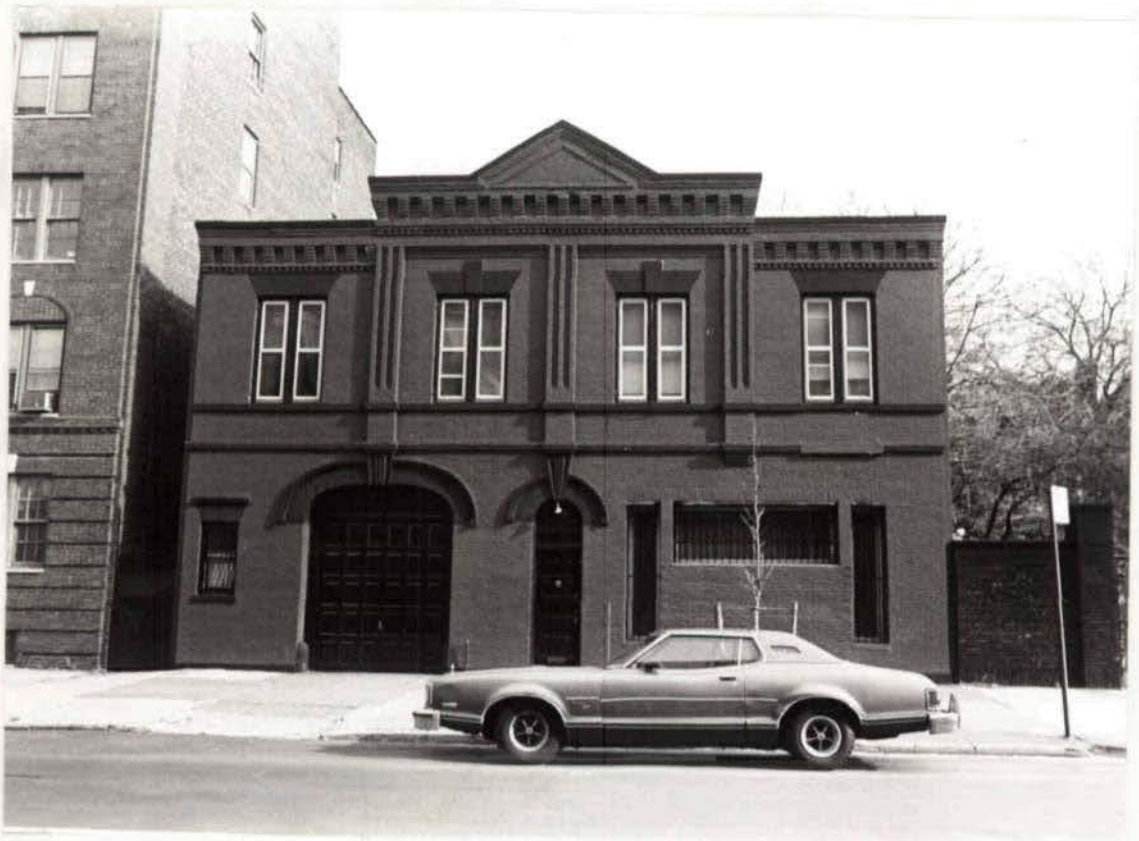
The central house has a pair of segmental-arched second-floor windows with brick lintels. Between the windows is an ornate, vaguely Celtic-looking plaque similar to those on the houses William Tubby designed for the Morris Building Company in 1889 at 286A-290 Vanderbilt Avenue in the Fort Greene Historic District. At the second floor are windows with shoulder arches and stone lintels, above which is a corbelled band, simple cornice, and hipped roof. Like other houses built for the Morris Building Company, these were conveyed to Pratt Institute, which retained ownership for a number of years.

Nos. 212-216 Local developer John Gordon of 31 Lefferts Place commissioned his favorite architect Robert Dixon (see 198-200 St. James Place and 426-428 Grand Avenue) to design these three late Romanesque Revival style residences in 1894. Constructed of rock-faced limestone, these massive, heavily textured residences display such typical Romanesque Revival style features as round arches, stone balconies, clustered columns, and Byzantine-style carving. In addition, all have Renaissance-inspired garland cornices, dormers flanked by pilasters, and gables with classical motifs in the peaks, all of which are evidence of the transition to a Renaissance taste, apparent also in the use of white limestone rather than earth-toned stone. All three houses have recessed entrances with original wood and glass doors and all have two-story angled bays, gables, mansard roofs, and hipped-roof dormers with imbricated and rectangular shingles. Nos. 212 and 214 are identical with round-arched entrances, but No. 216 has a flat-arched entranceway.

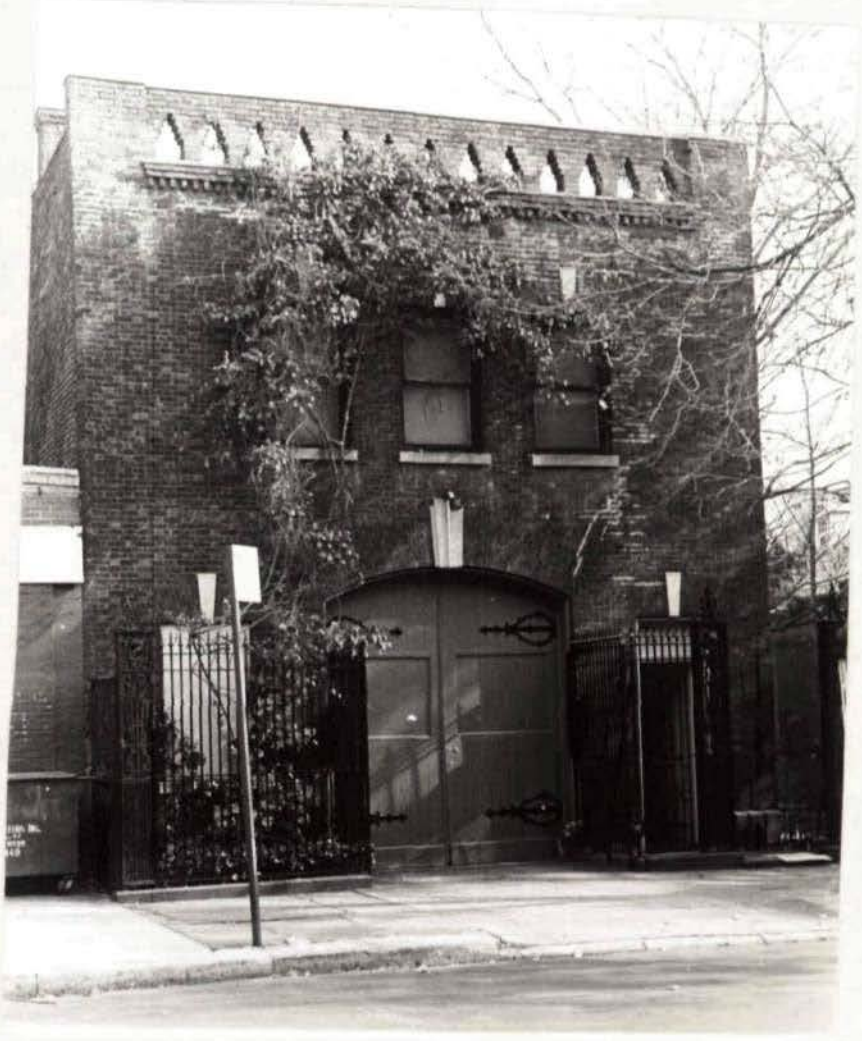
The row that Robert Dixon designed for Gordon on Grand Avenue is similar in form and detail to these houses and also resembles the three houses at 247-251 Gates Avenue between Classon and Franklin Avenues.

Nos. 218-234 (Nos. 222 and 230 have been omitted from the street numbering) are six of the nine eight-family tenements designed by Axel Hedman in 1905 for Eli H. Bishop and discussed more fully at 203-207 St. James Place. These multiple dwellings are arranged in an ABABAB pattern with the "A" houses identical to Nos. 203 and 207 and the "B" houses identical to No. 205. No. 228 was vacant and sealed at the time of designation.

VANDERBILT AVENUE



373-375 Vanderbilt Avenue.



405 Vanderbilt Avenue. c.1890.

VANDERBILT AVENUE (EAST SIDE ONLY)

Vanderbilt Avenue was named for local landowner and politician John Vanderbilt. The west side of this street, stretching from DeKalb Avenue south to Gates Avenue, now within the Fort Greene Historic District, contains residential buildings, some of which are quite substantial. The east side of the street, within the Clinton Hill Historic District, has a totally different character, with small buildings erected as carriage houses, stables, and garages with coachman's or chauffeur's quarters above. A number of these buildings have been demolished, but enough remain to give the street its unusual character. While some of these buildings are simple vernacular structures, others are quite elaborate and were designed to complement the mansions on Clinton Avenue.

VANDERBILT AVENUE BETWEEN DEKALB AVENUE AND LAFAYETTE AVENUE

Nos. 289-295 is the side facade of the rowhouse and restaurant at 250 DeKalb Avenue.

Nos. 297-301 comprise a row of three neo-Grec brownstone houses designed by George Morse in 1880 for widow Mary L. Brundage. The narrow houses are rather simple, but they contain such typical neo-Grec details as high stoops, double doors, incised brackets, and incised decorative carving. More unusual are the third-story windows, which have modified pediments on elongated incised brackets, as well as incised panels set below the windows. The cornice is supported by neo-Grec brackets and has modillions and a frieze with swags. The original stoop railings remain at No. 299. Nos. 297 and 301 have the original basement window guards. One early resident was C. Harvey Mangels, a real estate executive, at No. 299.

Nos. 303-309. These four extremely simple two-story and basement neo-Grec rowhouses were built in 1877 by developer/builder Benjamin Linikin. Each house has a rusticated basement with original window guards, a high stoop, double doors, incised round-arched reveals, pediments on incised brackets, incised piers, windows with raised slab lintels, molded sills, and, on the first story, incised corbels. An iron cornice with deep bracketed eaves crowns each house. The original areaway fence and gate remain at all four houses. No. 309, which retains all of its original details and is unpainted, is the only house with all of its stoop railings, balusters, and newel posts. In 1943, the facade of No. 305 was raised to include a third story. The first resident of No. 303, George N. Van Duzer, was a shoe manufacturer.

No. 311-313 is a vacant site.

No. 315 (No. 315-317). This commercial building of the 1940s houses the Candy and Confection Workers Local 452 AFL-CIO. With the exception of a stone plaque below the roof parapet, the building is of little architectural interest.

No. 319. This two-story brick building, once the carriage house of No. 320 Clinton Avenue, has been converted to the Candy Local Union 452 Health Center. The central upper window has been bricked in, but the iron roof cornice, with neo-Grec brackets and modillions, remains.

No. 325 (No. 321-325). This structure was built as a carriage house and coachman's residence, probably for a resident of Clinton Avenue. Designed by Charles B. White in 1905 for an owner by the name of Lawrence, it is a two-story brick building. The carriage entrance remains and a new garage door has been added in place of a door and two windows. The other doors and a window remain; they are all topped with flat stone splayed lintels. Four narrow double windows with similar lintels pierce the second story. A corbelled brick course rises to form a cornice at the top.

No. 327. Originally a carriage house and residence, this handsome nineteenth-century two-story brick vernacular building is extremely well preserved. The vehicular entrance, with modern garage doors, is set within a two-story recessed arch with an elliptically-arched double window at the second floor. This is flanked by round arches--two stories to the right and one story (at the second floor) to the left. Each arch contains windows and a recessed panel. The pedestrian entrance is to the left below the arch. The Italianate pedimented roof cornice has stylized end brackets.

No. 329 appears originally to have been nearly identical to, though slightly taller than, No. 327. The central bay has been bricked in except for a square window, the vehicular entrance has been enlarged, and a metal awning has been added to the pedestrian entrance.

No. 331 is a small, two-story stable designed in 1876 by architect William B. Ditmars for Robert Graves, who lived at 215 Lafayette Avenue. The fenestration of the facade has been altered, but the building retains a modillioned roof cornice.

No. 333-341 is the side facade of the rowhouse at 211 Lafayette Avenue.

VANDERBILT AVENUE BETWEEN LAFAYETTE AVENUE AND GREENE AVENUE

No. 343-351 is the side elevation of the wooden villa at 200 Lafayette Avenue.

No. 353 is a vacant site.

No. 355 has been omitted from the street numbering.

No. 357 is a small, two-story stucco garage with two vehicular entrances and two small windows with flat stone sills and surrounds above. The building is topped by a pitched roof.

No. 359-371 is the rear facade of the brick apartment house at 360 Clinton Avenue. A single carriage house stood on this site.

Nos. 373-375 were designed as a pair of two-story brick carriage houses (now combined into one building) built in a modified Romanesque Revival style. Each had a vehicular entrance; an elliptically-arched one with drip moldings and keystone at No. 373, and an enclosed rectangular one with a flat lintel at No. 375. Between these entrances, an original round-arched pedestrian entrance remains. At the second floor, projecting brick piers with recessed vertical panels separate four pairs of narrow double windows, each of which has a flat splayed lintel. The piers support a raised corbeled cornice and pediment at the center of the pair.

No. 381 (No. 377-383) is a Colonial Revival style garage and residence that was probably designed in 1909 by Herts & Tallent as a companion to the neo-Federal style Julius Liebman House at 384 Clinton Avenue. One of the finest examples of this building type in the historic district, this garage is constructed of brick laid in English bond with deeply recessed mortar joints. Two vehicular entrances with original wooden double doors pierce the ground floor on Vanderbilt Avenue. A gambrel roof with a large shed dormer rises above. This dormer has four windows with decorative diamond sash. The side facades of the gambrel are articulated by paired windows. The front facade of the carriage house continues to the north as a wall and gate post that screen a side yard.

No. 385-391 is the side facade of the brownstone-fronted house at 101 Greene Avenue.

VANDERBILT AVENUE BETWEEN GREENE AVENUE AND GATES AVENUE

No. 393-401 is the side elevation of the house described at 94 Greene Avenue.

No. 405 (No. 403-405) is a massive Romanesque Revival carriagerhouse built c.1890 for the owner of the house that stood at 404 Clinton Avenue prior to the present building. The beautifully maintained Flemish bond brick building has a central segmental-arched entrance with original double doors hung on ornate iron hinges. A rectangular window and pedestrian entrance flank the carriage entrance and all are capped by splayed brick lintels with limestone keystones. Three windows light the coachman's residence on the second floor. A small corbeled cornice supports the building's most unusual feature, a parapet pierced by ziggurat-like openings. An ornate Beaux-Arts style fence of later date runs in front of the building.

No. 407 is a vacant site.

No. 409-411 is an elaborate Queen Anne style carriage house and coachman's residence designed in 1882 by Parfitt Brothers for Cornelius Hoagland to match his mansion at 410 Clinton Avenue. The fanciful, two-story building prominently displays Flemish gables on both the front and rear elevations. This motif echoes that on the south side of the related mansion. On Vanderbilt Avenue the gable is articulated by a round-arched vehicular entrance, now partially enclosed, a pedestrian entrance, two segmental-arched second story windows, and a multi-paned ocular window. The recessed section to the south also has a carriage entrance as well as arched windows. It is crowned by a gambrel roof with raised eyebrow dormers. Corner brick chimneys rise above the roofline of this charming building, which now houses the Brooklyn Veterinary Hospital.

No. 413-417 is the garage and chauffeur's residence designed by R.I. Markwith in 1919, at the same time that he designed the mansion at 416 Clinton Avenue. The Colonial Revival style brick structure has two auto entrances with wooden doors, above which is a soldier-brick lintel. A cornice has recently been removed. The building terminates in a slate-covered gambrel roof. In the center is a shed dormer with three six-over-six windows. A single dormered window and vehicular entrance may be seen at the rear of the building, which is now used by the Teen Challenge Alumni.

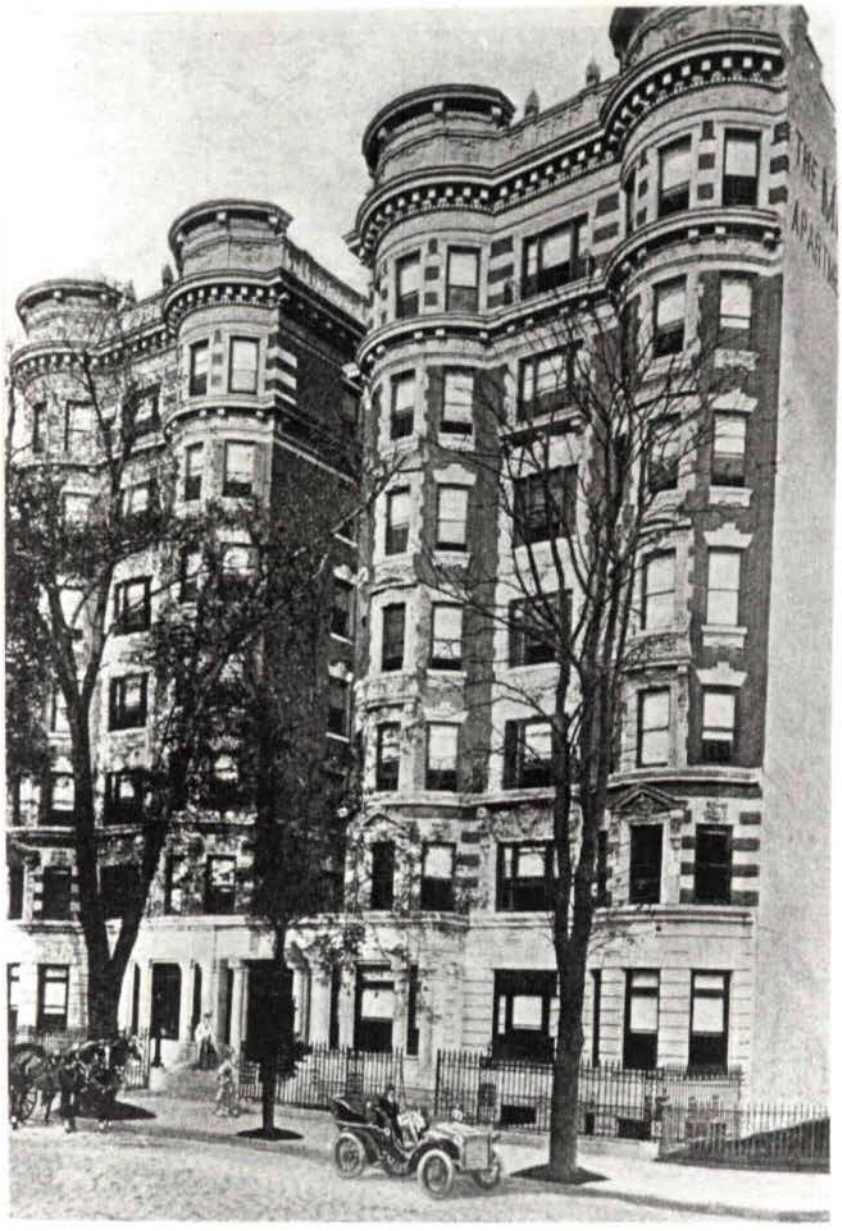
The remainder of the block is outside of the historic district.

WASHINGTON AVENUE

Graham Home for Old Ladies, 320 Washington Avenue. J.G. Glover, architect, 1851.

396-404 Washington Avenue. Adam E. Fisher, architect, 1887 and Mercein Thomas, architect, 1885.(photo reads from right to left)

WASHINGTON AVENUE



The Mohawk Hotel, 379 Washington Avenue. Neville & Bagge, architects, 1903 (from: Kings Views of Brooklyn, 1904, p.48).

WASHINGTON AVENUE

Washington Avenue was, with Clinton Avenue, one of the two most prestigious residential streets within the historic district. Named for George Washington (1732-1799), the first President of the United States, the avenue intersects with a number of other streets named in honor of Revolutionary War heroes, i.e., Lafayette, Greene, and Gates. Like Clinton Avenue, Washington is substantially wider than other streets in the area and attracted many wealthy Brooklyn residents. Once the street was lined with very large, freestanding frame and masonry villas and suburban houses that were surrounded by manicured lawns and gardens. The property of a large number of these mansions extended through the width of the blocks to Waverly Avenue and Hall Street/St. James Place,where carriage houses were often erected.

After the Civil War, the rowhouse, a form of housing particularly characteristic of the urban environment, began to appear and changed the tranquil suburban nature of the avenue. Yet these new residences, built to house Brooklyn's burgeoning middle class, were often set well back from the sidewalk behind deep front yards, thus maintaining the garden-like quality of the street. Toward the end of the nineteenth century, when Clinton Avenue reached its golden age of development with the construction of some of the city's finest mansions, Washington Avenue attracted a number of wealthy residents who erected imposing new town houses.

The street remained stable until about World War I when the living patterns of the wealthy and the middle-class professionals began to change. As the large houses in which they lived became more difficult to maintain and staff, the apartment house became a popular alternative and a number of them were built on the avenue, often replacing substantial mansions. After the war, and particularly during the Depression, another change took place. Many property owners began to "modernize" the nineteenth-century fronts of their buildings,which usually meant shaving the architectural details from the facades and smooth-stuccoing the surfaces. And, to meet the pressing economic challenges posed by the Depression, the houses were converted from single-family residences to multiple dwellings. Despite the changes and fluctuations that have occurred, Washington Avenue has kept its dignified nineteenth-century appearance and ambience to a remarkable degree.

WASHINGTON AVENUE BETWEEN MYRTLE AND WILLOUGHBY AVENUES

Seven houses along this section of Washington Avenue north of Willoughby Avenue have been included within the historic district. On the west side of the street is a cohesive group of four Italianate houses erected shortly after the Civil War; they are typical of the style. On the east side is one Italianate house and, at Nos. 229 and 231, an impressive pair of Romanesque

Revival houses. The latter were designed to appear as one large mansion in harmony with the other stately residences being built in the area at the end of the century. The early residents of these houses were prosperous businessmen who commuted to their offices in Manhattan.

EAST SIDE

No. 227, a three-story high brownstone residence set above a rusticated basement, was built about 1870. In a property transaction recorded in 1882, it was listed as one of a group of three houses (Nos.227 to 231) owned by Mary B. Amerman. She was the widow of John W. Amerman,who had died at No. 227 in 1876. The house is set well back from the street behind a handsome balustrade and is approached by a high balustered stoop. The round-arched doorway is enframed by smooth pilasters supporting brackets that carry a segmental-arched pediment. All the windows have segmental arches except the basement windows,which are round-arched and which still retain their original iron guard railings. The window enframements consist of corbeled sills, smooth pilasters, and eyebrow lintels which rest on paneled corbels at the upper floors and brackets at the parlor floor. The bracketed and modillioned roof cornice has a fascia that echoes the segmental arch of the windows below.

Nos. 229 and 231. This distinguished pair of Romanesque Revival houses was designed as a single unit by J.G. Glover in 1892 for two brothers, John and Henry von Glahn, wholesale grocers. Their business was located in a large warehouse further north on Washington Avenue at the northwest corner of Park Avenue. Two earlier houses were torn down to provide the site for their new residence at the corner of Willoughby Avenue. The high basement and first floor is of rock-faced and carved stone while the upper two stories are Roman brick with stone trim. A two-window wide central section is flanked by three-sided projecting bays which are masked at the parlor floor by an imposing arcade. The arches of the arcade are carried on clustered columns with Byzantine-inspired capitals. Broad, three-centered arches mark the deeply recessed entrances which are approached by L-shaped stoops. At the second story the windows of the bays are square-headed with transom bars and wide stone lintels that form part of a bandcourse. There is another bandcourse at the sill level of the third floor. This level is pierced by round-arched windows with brick voussoirs. At the angles of the bays are stone colonnettes. The second-floor windows of the central section have a particularly handsome terra-cotta enframement consisting of a column between the windows and an intricate foliate band edging the whole. The windows directly above have a much simpler molded enframement; unfortunately, the window of No. 229 is missing its transom bar. At the roofline the frieze is emblazoned with various foliate medallions, and the cornice is carried on foliate brackets. A major alteration was made to the Willoughby Avenue facade when a four-story high round-arched projecting bay was removed. Thirty years after the completion of this house, John C. von Glahn commissioned a new house at 367 Washington Avenue.

WEST SIDE

Nos. 222-228 comprise a row of four three-story high Italianate brownstone residences, erected about 1868 by builder Stephen Barnes and set well back from the street. Both the facade material and the deep setback were required by restrictive covenants set forth in the deed for the property when Barnes bought the land from Henry and Eliza Morris in 1867. The entrance to each house is approachedby a high stoop and enframed by foliate brackets supporting a flat lintel. The rusticated basements have segmental-arched windows,while the upper-story windows are square-headed with flat lintels carried on brackets like those of the entrance but which become simpler with each rising story. The parlor-floor windows have table sills on incised corbels. The roof cornices have paired foliate brackets, modillions, and a dentil course. At No. 222, the parlor-floor window lintels and sills were removed as well as the entrance enframement detail, and a new door was added. No. 224 also has a new door and the cornice brackets of Nos. 222 and 226 have been shaved. The stoop and all the detail at the parlor floor of No. 228 have been removed. All houses retain the iron areaway fences and basement window guards,while the original newel posts and gate can be seen at No. 228. Original residents included: John W. Paterson, a produce merchant, at No. 222; the Rev. Hart R. Pease at No. 226; and Edmund Driggs, Jr. at No. 228.

WASHINGTON AVENUE BETWEEN WILLOUGHBY AVENUE AND DEKALB AVENUE

This section of Washington Avenue still has two freestanding post-Civil War residences (No. 275 and No. 289) that indicate the character of the street when it, like Clinton Avenue, was lined with frame and masonry villas and mansions surrounded by attractive, landscaped gardens. The twentieth-century apartment houses on the street replaced some of the most distinguished mansions on the block such as the Pfizer, Erhardt, and Driggs residences, and indicate the change that took place in New York society at the time of World War I when economic factors, problems of maintaining and staffing large houses, and changes in taste and fashion encouraged the demise of such mansions. Yet, the dignified nineteenth-century ambience of the street is still conveyed by the rows of substantial brownstone houses that line the block. These rowhouses were built within a brief fifteen year span between 1872 and 1887, and were designed in three styles: Italianate, neo-Grec and Queen Anne. A few of the houses have been stripped and smooth-stuccoed which was a popular way to "modernize" what had become an unfashionably ornate facade. There is one church on the block, the handsome neo-Gothic St. Luke's German Evangelical Church of 1894.

EAST SIDE

Nos. 235-243. These five exceptional neo-Grec houses were built for Gilbert Potter and designed by W.H. Gaylor in 1879. No. 243 has totally lost its original character, but the other houses retain a remarkable degree of integrity. The houses are set behind deep gardens and rise three stories

above high basements. No. 235, the corner house, has a mansard, probably original, that still retains all its handsome features,including iron cresting. The basement of each house is pierced by two windows with shoulder arches and molded architrave enframements. An incised band at impost level links the windows. A heavy molded band marks the division between the basement and parlor floors. The round-arched entrances are framed by grooved pilasters supporting elongated brackets that carry incised blocks on which rest broad slab lintels. The parlor-floor windows have smooth pilasters with lamb's tongue chamfers resting on incised plinths and stylized brackets carrying the lintels. Corbels support the sills and a bandcourse runs across the facade at sill level. The windows at the upper floors have similar enframements with a variation of the sill corbels. The fascias between the window brackets are scored with vertical incisions. Paired brackets, modillions, and paneled fascias accent the roof cornices. No. 239 still has its original entrance doors and balustered stoop railings and No. 241 retains the iron areaway fence.

The Willoughby Avenue facade of No. 235 is brick with brownstone trim. A three-sided bay at the basement and parlor floor accents the facade, and the windows have stone corbeled sills and brackets lintels. Sometime in the 1880s a two-story rear extension was added to the house. Of brick with stone trim, it has a two-story polygonal bay. The high stoop leading to the side entrance has handsome pipe railings. A garage is attached to this extension.

Four of the early residents of this row were insurance broker S. Benedict at No. 235, lawyer Myers R. Jones at No. 237, leather dealer Daniel P. Stevens at No. 239, and trustee Alfred Simonson at No. 243.

Nos. 245-249 are a group of three Italiante brownstone-fronted rowhouses built by developer Harold Dollner and completed about 1875. Now stripped of their architectural detail except for their roof cornices and double wooden doors, the houses probably looked very similar to No. 251.

Abraham G. Jennings, an important lace manufacturer, lived in No. 245 until his mansion at 313 Clinton Avenue was completed in 1882. No. 247 was the home of William Coverly who was manager of the American branch of the Anchor Steamship Co. which had been founded by his uncles. Coverly was also a member of the New York Produce Exchange, trustee of the East River Savings Band and president of Conquest Consolidated Mining Co. (New York Times, December 27, 1917, p.11).

No. 251 is a four-story Italianate brownstone built by Harold Dollner and completed about 1877. The high basement is pierced by two round-arched windows. The entrance is enframed by grooved pilasters carrying foliate brackets that support a pediment. All the windows have full architrave moldings and the windows at the parlor and second floors have cap molded lintels. The roof cornice has a paneled frieze, dentils,modillions and foliate brackets.

No. 253 (No. 253-255) is a six-story buff-brick apartment house designed in 1928 by the firm of Cohn Bros. Suggestive of the neo-Moorish style, the facade is laid up in Flemish bond and is pierced by square-headed windows and, at the first and sixth floors, by round-arched openings. The main entrance at the left of the facade is round-arched with stone surrounds and lattice-work tympanum. This twenty-nine family residence replaced a four-story rowhouse and a vacant lot. The brownstone-fronted house which stood at No. 253 was probably a companion to No. 251.

No. 259 (No. 257-263) St. Luke's Evangelical Lutheran Church was built in 1894 on the site of the Harold Dollner residence. Dollner had developed a number of properties on Washington Avenue and in the area and owned a substantial brick house on this site. The neo-Gothic style church, of rock-faced limestone, has a central gable flanked by a square buttressed tower with a pyramidal roof sheathed in slate, and a square, one-story entrance porch. A cluster of lancet windows pierces the lower part of the gabled section while the upper part has a very large pointed-arched window with a sexfoil, quatrefoils, and five lancets. The tower has a pointed-arched entrance beneath a steep shallow pediment. The upper part of the tower has a pair of pointed-arched windows above which are blind trefoils. The one-story porch also has a pointed-arched entrance set within a shallow pediment, and it is enlivened by crocketed finials and buttresses. The porch appears to have been designed to support a tall tower which was never built.

This church building was designed by J.W. Walter, who was also responsible for the design of two stylistically related neo-Gothic churches in Brooklyn--St. Mark's Protestant Episcopal Church, now St. Mark's and St. Michael's Episcopal Church (Marshall & Walter, 1888), at 222-232 Adelphi Street in the Fort Greene Historic District, and the Memorial Presbyterian Church, chapel and Sunday school (church, Pugin & Walter, 1882-83; chapel and Sunday school, Marshall & Walter, 1888), at the corner of Seventh Avenue and St. John's Place in the Park Slope Historic District.

No. 265 (No. 265-269) was the site of the Samuel Beard house and is now a community garden.

No. 275 (No. 271-275) is one of the few freestanding early residences remaining on Washington Avenue. Basically Italinate in design with neo-Grec and Second Empire elements, the house was built about 1873 for Henry McCoun, who had begun his business career as a piano manufacturer but changed professions about 1884 and became a grain broker in Manhattan. The building, set back from the street, rises two stories above a low basement and is crowned by a concave mansard roof. The round-arched central entrance is enframed by a portico of smooth Doric columns set on paneled plinths and supporting a modillioned entablature. The window placement is balanced but asymmetrical. To the right of the entrance, the two windows are paired and joined within a single enframement. To the left, the windows are not joined. All the windows are square-headed

and have sills on corbels, full architrave surrounds, and lintels. The roof cornice has a paneled frieze, dentils, modillions, and neo-Grec brackets. The mansard is pierced by three round-arched dormers with eyebrow lintels. The house has recently been restored on the exterior.

No. 277-281 known as the Francine Towers, is a six-story brick apartment house built about 1925. The building was designed with a number of Romanesque details such as the two-story high entrance porch with a compound round-arched stone entrance, round-arched ground floor windows with rope columns, brick corbeling and a false tile roof. Centered at the top story is a Renaissance window enframement with a broken segmental arch, surmounted by a raised peidment. The rear elevation facing Hall Street has a similar architectural treatment.

The apartment house occupies the site of the Marshall Sylvanus Driggs residence. Driggs was one of the founders of the Williamsburg Savings Bank and Driggs Avenue was named in his honor. The house was a three-story high frame building sheathed in clapboards and enhanced by a front porch with fanciful carved wood trim. There was also another entrance on the southern elevation flanked by two-story polygonal bays.

Nos. 283-285 are a pair of brownstone residences built about 1874. Only No. 283 retains its original architectural detail; No. 285 has unfortunately been stripped and provided with a basement entrance. Although No. 285 maintains its original window openings and scale, only the cast-iron guards at the basement windows date from the time it was built. No. 238 retains almost all of its handsome Italianate design elements. The rusticated basement has two round-arched windows (now missing their window guards) and the upper stories are pierced by segmental-arched windows enframed by corbeled sills, paneled pilasters carrying diminutive foliate brackets and corbel blocks, and eyebrow lintels. The brackets at the parlor-floor windows are more elaborate, and each window has a large table sill set on foliate corbels. The arched entrance is enframed by pilasters with handsome brackets that carry a segmental lintel. Brackets, modillions, and a paneled frieze that echoes the arch of the windows are major features of the roof cornice. The mansard with its two dormers was added about ten years after the house was completed. Merchant Henry Pluygues was the first resident of No. 283.

No. 289 (No. 287-293) is a three-story freestanding Italianate villa built about 1865. Constructed of brick with a smooth stucco veneer, the house is notable for the deep porch at the ground floor that sweeps around to the south side. The porch has Corinthian columns set on modern brick plinths that carry elegant elliptical arches and its roof has a simple cornice. The main entrance,with round-arched double doors,is enframed by Greek molding. The second-floor windows are asymmetrically arranged with a broad segmental-arched window with eyebrow lintels over the entrance bay and two square-headed windows with cap molded lintels to the right. At the third floor, all three windows are short, segmental-arched and flush with the frieze of the roof cornice. The window above the entrance bay is wider than the others. A dentiled and modillioned roof cornice with a deep frieze crowns the house. The rear of the house, with its two-story polygonal bay,is visible on Hall Street.

No. 295 (No. 295-299) is a six-story red brick apartment house with neo-Georgian elements, built in 1925 and designed by the architectural firm of Goldner & Goldner. The ground floor is enhanced by simulated rustication and a central entrance which is enframed by a Doric portico. A psuedo-balustrade marks the second floor and a modillioned cornice with classical swags along the frieze runs above the fifth floor. The roof parapet above the sixth floor is decorated with stone oculi, stone coping, and urns. All the windows are square-headed with six-over-six double hung sash. The brick is laid up in Flemish bond.

The building occupies the site of the Charles Pfizer mansion, a large three-story high brownstone dwelling with property that extended through the block from Washington Avenue to Hall Street. In 1849, Pfizer, with Charles Erhardt, his brother-in-law, founded Charles Pfizer & Co., a chemical and drug firm which was located in Williamsburg. The original factory building is still used by the Pfizer Corporation, which has now grown into a two billion dollar international corporation. Charles Erhardt lived across the street at No. 270.

Nos. 301-305 are a group of three picturesque Queen Anne houses, designed to look like one large house, by John Mumford for Bernard Fowler in 1880. Built of Philadelphia brick with stone, wood and terra-cotta trim, the houses are two stories with a mansard third story. Two bays of the end buildings are set forward, creating pavilions which flank the middle house with a central projecting tower. At the ground floor, a handsome wooden porch extends between the pavilions and screens the separate entrances to each house. The separate entrances are indicated on the porch by slight projections that are carried on double columns. These columns, in turn, stand on a parapet with recessed panels pierced by large diamond shapes. All the windows are square-headed with lintels carried on foliate impost blocks. The full-height first floor windows have lintels with terra-cotta plaques in the end pavilions. The central second-story window has a lintel with a sylized sunburst. Stone bands mark the sill and impost level at each floor. Above the bracketed wooden cornice the mansard, sheathed with imbricated slate, is pierced by dormers crowned with slate hoods carried on colonnettes. The central tower of No. 303 has three brick piers carrying a diminutive version of the roof cornice and a pyramidal roof.

The north elevation of No. 301 is not readily visible from the street but its treatment is similar to the south facade of No. 305 which faces DeKalb Avenue. This facade has a central three-bay projecting pavilion crowned by a steep mansard and a paneled chimney. Two other chimneys accent this facade; the one closest to the front projects from the plane of the facade and is carried on corbeling. The rear corner is chamfered and a one-story brick extension has been added. Unfortunately, No. 305 has been stipped of its stone and terra-cotta detail, its windows altered, the cornice removed, and the mansard covered in asphalt. At No. 303, the stonework has spalled and the pyramidal roof has been covered in asphalt. The cornice at No. 301 has been cut in front of the dormer; the house is

undergoing renovation. Some of the handsome wrought-iron garden railings are still extant. Among the original residents of this group was lawyer Stephen P. Sturges at No. 305.

WEST SIDE

Nos. 230-238 This row of five French Second Empire style brownstone-fronted houses was completed in 1872 by Giddings H. Pinney. Set on high rusticated basements with segmental-arched windows, the houses are approached by tall stoops and entered through round-arched doorways with double doors. The entrances are enframed by paneled pilasters supporting bold foliate brackets that carry pediments. The floor-length parlor windows have table sills on corbels and are crowned by bracketed lintels. The enframements of the second floor windows are similar to the parlor-floor windows but simpler, and, at the third floor, the windows have cap molded lintels. All the roof cornices have been removed except on the Willoughby Avenue side of No. 230, where it is composed of paneled frieze and foliate modillions. The mansards with imbricated slate siding are pierced by two pedimented dormers with ornamental volutes on each house. Only No. 238 retains the original iron areaway railings. Stoop balusters were removed at No. 230 and 234. The table sill have been removed and the parlor-floor windows have been shortened at No. 230, and all the window enframements have been shaved. The dormer windows have been lengthened at Nos. 230 and 234; Nos. 230 and 236 still retain their original entrance doors. The side elevation of No. 230, facing Willoughby Avenue, is of brick, and is dominated by two tall chimneys and a dormer which pierce the mansard.

Samuel Mortimer Parker, a charter member of the New York Cotton Exchange, lived at No. 236 (New York Times, November 12, 1915, p.9). Wire rope merchant Charles H. Blake lived at No. 230, next door to dry goods dealer, Ferdinand Van Siclen.

Nos. 240-242 were probably a pair of similar houses when completed about 1882. Unfortunately, in 1942, No. 240 was converted from a single family residence to a multiple dwelling for ten families and totally stripped of all its detail and smooth stuccoed. No. 242 retains much of its original character. Set well back from the street behind its original iron railings, the house is approached by a handsome balustered stoop leading to a round-arched entrance enframed by paneled pilasters, elongated brackets, and a pediment. All the windows, which decrease in size with each rising story, have similar enframements: projecting sills, full architrave surrounds and cap molded lintels (missing at the third floor windows). The roof cornice has been removed and the pedimented dormers in the slate mansard lengthened. No. 242 was originally the home of Horace J. Morse, a banker with the New York brokerage firm of A.M. Kidder & Co. James T. Scott, the first resident of No. 240, was a jeweler.

Nos. 244 and 246 This pair of houses was totally stripped of its architectural detail in 1932 when both houses were converted from single family residences to multiple dwellings for five families (Burke & Olsen architects). The houses were probably built about 1880. No. 244 was the home of the Rev. Charles R. Baker, a prominent Brooklyn clergyman and pastor of the Church of the Messiah at Greene and Clermont Avenues.

No. 248, like the two adjoining houses, has been stripped of its architectural details and smooth stuccoed. It was built about 1875 and was the residence of Major William P. Halsted, who had raised his own company of 100 men during the Civil War. After the war, he joined the Equitable Life Assurance Society and was with that firm for thirty years (New York Times, October 14, 1925, p.25).

No. 250 This four-story neo-Classical apartment house was designed by the Brooklyn architectural firm of Shampan & Shampan in 1915. It is a typical modest flathouse of the period, like many being erected in other parts of Brooklyn and the Bronx at the time. Above the stone base rise three stories of brick laid up in Flemish bond. Dignity is added to the segmental-arched central entrance by the wide architrave enframement, crowning cartouche and handsome flanking consoles carrying a cornice slab that serves as the base of the fire escapes on the upper stories. All the windows are square-headed and enframed with stone on the first floor and brick above. Two-story high round arches vertically join the end bays of the second and third floors. These bays are enhanced by decorative spandred panels and tympana with cartouches and foliage. The pressed-metal roof cornice is carried on broad modillions. The building still retains its glazed iron entrance doors. A single frame mansion originally stood on this site.

No. 260 is a four-story apartment house erected in 1916 designed by Brooklyn architect Frederick J. Dassau. The building has a rusticated stone first floor and upper floors of brick laid up in Flemish bond. All the windows are square-headed. The entrance and the bay next to it on the left have Tudor arches. This medieval motif is continued in the use of stylized buttresses, simulated crenelation, and lancet panels in the parapet. This apartment house replaced a large masonry mansion that was owned during the 1880s by William Howard of Brooklyn's Howard & Fuller brewery.

No. 266 (No. 266-278) is a large brick apartment house designed by the firm of Ricca & Ungarleider in 1928 for 114 families. Part of the building is set back from the street behind a garden, continuing the facade line of the adjoining nineteenth-century rowhouses to the south. The northern, narrower section projects out to the building line to meet the facade plane of the pre-World War I flathouse at No. 260. The building is six stories high and pierced by six-over-six square-headed windows. The ground floor has simulated rustication in brick and the windows have brick round arches with filled tympana. The next four stories are characterized by tiers of windows with stone sills. The top floor, separated by a stone band from the floors below, has a window treatment similar to that of the first floor. The roof parapet features stone balustrades and some medieval-derived details such as corbeling, arcading and crenelations. The rear elevation facing Waverly Avenue is of simple unadorned brick.

Two mansions and their carriage houses were located on this site prior to the construction of the apartment house. No. 270 was a masonry house owned by Charles Erhardt, one of the founders of the Pfizer Corporation. Erhardt and his brother-in-law, Charles Pfizer, began their chemical firm in Williamsburg in 1849. The original factory building is still used by the Pfizer Corporation which has now grown into a two billion dollar international corporation. Pfizer had his mansion across the street at No. 295. Erhardt is responsible for the construction of the two Queen Anne style rowhouses at Nos. 280-282. The other mansion on the site, No. 274, was the home of Hayden Wheeler (1827-1904) of Hayden W. Wheler & Co., jewelers (New York Times, October 29, 1904, p.9).

Nos. 280 and 282 are a pair of elegant Queen Anne style houses designed in 1887 by Marshall J. Morrill for Charles Erhardt, one of the co-founders of the Pfizer chemical company. Erhardt's mansion stood at No. 270 and these houses were built for investment purposes. The architect, Marshall J. Morrill, was born in Danville, Vermont, in 1831. His father, Amos C. Morrill, was a builder, and Marshall worked with him for ten years before moving, in 1860, to Brooklyn where he began to work with the architect Henry Grimsteed. Morrill formed a brief partnership with Grimsteed in 1864 but the following year established his own practice. Soon Morrill was designing buildings throughout Brooklyn and examples of his work are to be seen in Brooklyn Heights, Park Slope, Fort Greene and Crown Heights.

Built of russet sandstone with ornate trim, each house is a mirror image of the other. Curving stoops sweep around a tall privet hedge up to the round-arched entrances that are enhanced by quoins. Three-sided projecting bays rise two stories from rock-faced rusticated bases to become flush at the third and fourth floors and terminate in pediments with sun-burst tympana. The central windows of the polygonal sections of the bays are flanked by pilasters, half fluted at the second floor; between the second and third floors are foliate spandrels. The two round-arched windows at the third floor are enframed by piers and above a decorative spandrel are three diminutive square-headed windows at the fourth floor. Immediately above the main entrances are recessed round-arched loggias with curving balconies carried on massive foliate corbels. Flanking the openings are columns with the lower portion of the shafts carved; these columns carry lintels with classical swags. Above the loggias are tall square-headed windows with stone transom bars. The frieze of the roof entablature is ornamented with carved plaques (there is heavy spalling at No. 280) and a stone parapet crowns the cornice. Behind the parapet are two pedimented dormers piercing the copper mansard. The houses still retain their decorative irownwork. A major alteration has taken place at the loggia of No. 280, where glazed doors have been brought out flush with the wall surfaces.

(No. 284 has been eliminated from the street numbering).

No. 286-290 St. Angela Hall Academy was designed in the neo-Gothic style by the firm of McKenna & Irwing about 1929. St. Angela Hall was founded by the Sisters of St. Joseph in 1906 when they acquired the property from

St. Catherine's Hall, an Episcopalian school for young women. The school is built of tan brick with stone trim. It rises three stories above a stone base and is divided into two wide bays and two narrow bays by three-story high buttresses that taper to a narrow stone ribbing at the fourth floor. All the windows have nine-over-nine sash, are square-headed, and double-hung. The parapet is crenelated and enchanced by plaques. The projecting stone entrance porch, to the left of the building, has a compound Gothic arch, stylized buttresses, crenelation, and wooden doors with handsome strap hinges.

Nos. 292-298 is a row of four typical Italianate brownstone houses erected in 1876 by Lambert & Mason, builder/architects who worked extensively in the area. The original plans called for mansards on all the houses, but only Nos. 292 and 294 have them. Set well back from the street, the houses rise three stories above rusticated basements pierced by segmental-arched windows with foliate keystones, but only No. 298 retains the original iron window guards. All the windows are square-headed with full architrave moldings, sills, and lintels, and they decrease in height with each rising story. The handsome round-arched entrances, approaced by high stoops, are enframed with central-ribbed pilasters, ornate foliate console brackets, and open-bed pediments enclosing the keystones of the arches. Modillioned roof cornices with paneled friezes and foliate end brackets crown each house.

Sometime prior to 1904, when the adjoining St. Catherine's Hall acquired Nos. 292 and 294, the entrance enframements of No. 292 was removed, an architrave molding identical to the other parlor floor windows substituted, and the stoop at No. 294 was altered. Stained-glass windows at the parlor floor and glazed iron doors have been added at No. 294. Only No. 298 retains the original wooden entrance doors, now with glazed panels, and both Nos. 296 and 298 still boast their iron railings, although all the stoops have had their original balusters removed.

Lambert & Mason sold these houses in 1876; broker Edwin R. Robertson purchased No. 292, sewing machine dealer Thomas Cassin bought No. 294, No. 296 was sold to widow Eliza Westerfield, and No. 298 to engineer Stephen Wilcox.

No. 300 is identical to Nos. 292-298; however, it was built by James N. Tunison in 1876. The major alteration to the facade took place in 1931, when the front stoop was removed and a basement entrance with columnar enframement was provided (Bly & Hamann, architects). This was a common alteration to nineteenth-century rowhouses throughout the city during the 1920s and 1930s. In 1959, the building was converted from a single family residence to a two- family house. The aluminum-and-glass doors filling the original entrance are an unfortunate addition.

No. 302 is a three-and-one half story neo-Grec brownstone-fronted house designed by architect Amzi Hill, who was responsible for some of the finest neo-Gec houses in the area. Built in 1883, it was purchased by Dr. George Ryerson Fowler in 1887. Dr. Fowler was a prominent physician in Brooklyn; one of the founders of the Brooklyn Anatomical and Surgical Society (1878); first surgeon of the Bushwick and East Brookly Dispensary; consulting surgeon to Kings County Hospital (1882); and was Surgeon-in-Chief at St. Mary's General Hospital (1883) (Stiles, p.902).

The house has a single bay at the entrance, a three-sided full-height projecting bay and is crowned by a mansard. The square-headed entrance has rounded corners and a drip molding. All the windows are square-headed and the angles of the polygonal bay are beaded. There are strong bandcourses at sill and lintel level, a foliate panel over the entrance, and paneled spandrels over the parlor floor. The DeKalb Avenue facade is brick with square-headed windows with incised stone lintels and brick relieving arches. A rear extension to the house was added in 1889 (Rudolph L. Daus, architect). In 1955, this extsnsion was removed and the present extension built (Dominick Salvati & Co, architect). At this time the house was converted from a single-family residence to a multiple dwelling for seven families. It is probable that the cornice was removed, mansard covered, and incised ornament on the main facade stuccoed over at that time. The original iron railings still remain.

WASHINGTON AVENUE BETWEEN DEKALB AND LAFAYETTE AVENUE

This section of Washington Avenue contains some of the oldest buildings within the historic district. The Graham Home for Old Ladies, No. 320, was designed by J.G. Glover in 1851 and is an important example of the Early Romanesque Revival style, which is based on German prototypes and which became a popular style for institutional buildings before the Civil War. Across the street from the Graham Home, at Nos. 337-339,are a pair of houses built about 1855 that are among the oldest in the area. These houses are transitional in style displaying elements of both the Gothic Revival and the Italianate modes. Another pair of notable residences are Nos. 323-325. These houses are a very personal and creative rendering of the neo-Grec style by Amzi Hill,who is responsible for a number of buildings along Washington Avenue and in other parts of the district. Other styles represented on the block are the Italianate, Second Empire and the Romanesque Revival, all of which contribute to the nineteenth-century ambience of the street. Underwood Park, at the northwest corner of Lafayette Avenue, is the site of the Underwood mansion. The Underwoods had made their fortune in the manufacture of typewriters and donated the site to the City in the 1950s.

EAST SIDE

No. 309-311 is an apartment house designed in 1891 by T.F. Houghton as two separate buildings for six families each. In 1937, the houses were combined into one. Houghton, more noted for his ecclesiastic buildings, had an active practice in Brooklyn for nearly thirty years working in such areas as Greenpoint, Boerum Hill, and Bushwick. Unfortunately, this transitional Romanesque Revival/neo-Renaissance style building has been altered unsympathetically. Five stories high, it has rock-faced brownstone at the first floor and brown Roman brick above. A polygonal tower marks the DeKalb Avenue corner. Large areas of both the DeKalb Avenue and Washington Avenue facades, which were probably embellished originally with foliate designs, have been smooth stuccoed, and new windows have been punched into the main facade. Still survivng are several handsome galvanized-iron dormers and a polygonal corner tower.

No. 315 (No. 313-315) is a freestanding brick house with a striking Francois I style mansard roof. The house may date from after the Civil War and was probably built for John MacGregor. A stylish new roof was added in 1894 by the notable Brooklyn architectural firm of Parfitt Brothers. The modillioned roof cornice projects out before each of the high dormers forming a sill at each window. The dormers themselves are pedimented and enhanced by finials. A broad frieze with recessed plaques ornamented with cornucopias extends to the middle of the dormers. The high mansard is sheathed with patterned slate.

The facade has been refaced with white brick, the porch columns built up with stucco and scored, and new ironwork provided.

No. 317, a brick and stone neo-Grec style house designed by Marshall J. Morrill in 1881, was erected by real estate broker Chester B. Lawrence as his own residence. The dwelling is three stories high set on a rusticated brownstone base and has a mansard fourth floor that has been altered. A full three-sided bay rises to the second floor, changes to a squared off bay at the third, and continues up to the roof creating a tower-like effect. All the windows are square-headed and the lintels of those at the parlor floor have incised floral designs. Grooved and

paneled pilasters enframing the central second-floor window carry a pediment while the flanking windows have cap-molded lintels. The third floor is pierced by crisply cut windows without enframements. The main entrance is approached by a stoop with low, curving wing walls. This entrance has two smooth Ionic pilasters carrying a pediment. The door is a modern replacement. The upper windows of the entrance bay vary from the others: the second-floor window has a full architrave enframement with lintel; at the third floor are paired windows with a smooth pilaster between. Stone bands at the sill and impost levels further enliven the facade. The mansard was redone unsympathetically in 194[illegible].

No. 319 is an Italianate brownstone house built about 1878 for James Callahan who lived next door at a house previously on the site of No. 321. The house is three-stories high above a basement. The square-headed windows retain their original sills and lintels, and the entrance is still enframed by pilasters, brackets, and a pediment. However, all the brackets have been shaved of their details, and the stoop and garden railings have been replaced. The house still boasts its original paneled, dentilled and modillioned roof cornice.

No. 321, a handsome Romanesque Revival rowhouse erected about 1890, is set on a rock-faced rusticated stone basement pierced by two square-headed windows with original wrought-iron window guards. The parlor floor is also faced with rock-faced rusticated stone and has two squared-headed windows framed with a rope molding. Below these windows is a broad smooth band with foliate panels. The main entrance, approached by a stoop with its original carved wing walls, is treated in a manner similar to the parlor-floor windows. It is square-headed and framed with a rope molding. The original glazed wrought-iron door and transom remain. The facade material changes to brick at the second floor, which has a handsome three-sided oriel. The oriel is carried on a large shell corbel and is enframed by a brownstone architrave molding accented by a bead-and-reel design. At the sill level are carved foliate panels with central sea shells. Paneled pilasters mark the angles of the oriel and carry a diminutive cornice above a foliate frieze. The three windows of the top floor are round-arched with stone voussoirs and keyed brick enframements. The roof cornice features foliate modillions.

Nos. 323-325 are a pair of imposing neo-Grec brownstone houses built in 1885-86 and designed by Amzi Hill for paper dealer Samuel M. Cornell, who lived at 327 Washington Avenue. Upon its completion, Cornell sold No. 323 to machinist John Gray. He retained No. 325 until 1884, when it was sold to contractor James S. Smith. The houses rise three stories above high basements and have full-height three-sided bays adjoining the entrance bays. All the windows are square-headed and recessed within molded enframements. Wide bands marking the division between floors are enlivened by carved panels. The angles of the bays are enhanced by angular lamb's-tounge chamfers with smooth raised bead moldings. The entrances, approached by stoops with low wing walls, are protected by handsome porticos with attenuated columns with composite capitals supporting shouldered arches. Above these arches is a spindle sunscreen with cornice. The second-floor windows of the entrance bay have segmental-arched pediments with foliate tympana, and the third floor windows have cap lintels. Heavily bracketed cornices, following the angles of the bays, crown the facades. A small dormer has been added to No. 323 which has also lost the foliate panels between the parlor and second floor. Both houses retain their striking iron areaway railings.

Amzi Hill also designed two pairs of neo-Grec houses further south on Washington Avenue, Nos. 388-390 and Nos. 423-425. These earlier houses have a number of design elements that can be seen at Nos. 323-325 such as the angled bays and particularly the porticos. Yet Nos. 323-325 Washington Avenue are treated with a greater degree of sophistication and creativity than the other houses which makes them particularly important elements in the streetscape.

No. 327. Unfortunately, this house built about 1875, has been stripped of its stoop and architectural detail and has been resurfaced with stucco. The original bracketed roof cornice and the size of the window openings have been retained. The building was originally the home of paper dealer Samuel Cornell who built the neighboring houses at 323-325 Washington Avenue.

No. 329, like its neighbor to the north, has been stripped of its architectural detail and resurfaced with brownstone stucco. The stoop has been removed and a central ground floor entrance with columned portico has been provided. However, the original neo-Grec roof cornice remians as an indication of the original construction date of the house c. 1880. One of the early owners of this house was dry goods dealer Joseph Wechsler.

Nos. 331-335 are a group of three neo-Grec brownstone rowhouses built for William C. Bowers in 1878. They were designed early in the career of the prominent Brooklyn architectural firm of Parfitt Brothers. A similar group of houses on Clifton Place (Nos. 12-22) was also designed by the firm in 1878 for William C. Bowers. The Parfitt Brothers were particularly active in Park Slope, but also worked in Stuyvesant Heights, Crown Heights, Prospect Heights and Bedford. The brothers are best known for the handsome Queen Anne and Romanesque Revival houses such as No. 410 Clinton Avenue. The three narrow houses on Washington Avenue are three stories high with basements. A single window with shouldered arches pierces each basement and is enchanced by molded stone bands. Each parlor-floor window is enframed by a corbeled sill, partially grooved pilasters and grooved brackets carrying a pediment. The upper-story windows are similar to those at the parlor floor except that they are crowned with cap lintels. The round-arched entrances are enframed in a manner similar to the windows but they have larger brackets and open-bed pediments enclosing heavy keystones. The friezes of the bracketed roof cornices have diamond bosses. Unfortunately, all of the original ironwork has been lost. Bowers sold the houses as soon as they were completed. No. 331 was purchased by shoe salesman Edward Burt, and No. 335 was home to James Oliphant, tailor, and James M. Oliphant, a broker.

Nos. 337-339 are among the oldest houses within the historic district and stylistically are unique within the boundaries. Displaying elements of the Gothic Revival and the Italianate styles, they were probably built before the Civil War, about 1855. Three stories high above brownstone basements, the brick houses are each three bays wide. All the windows are square-headed and the two bays to the left of each entrance have Gothic Revival drip lintels. The main entrance is typically Italianate: round-arched with keystone and paneled spandrels, foliate brackets and deep cornice slab. Over each entrance is a two-story high oriel, probably added sometime after the initial construction. At No. 337, the oriel is squared off and has two windows at each floor with panels below. It is topped by a narrow cornice with dentils. The oriel at No. 339 was "modernized" late in the 1880s or 1890s and given a three-sided Queen Ann style form. The multi-paneled double doors and sunburst typmanum also date from this period. The roofs are gabled

above the two window bays but flat above the entrance bay, an unusual configuration reminiscent of picturesque rural buildings. A bracketed and dentiled roof cornice crowns each house. During the 1890s, a new L-shaped, Romanesque Revival style stoop was added to No. 337. Part of the cornice of No. 339 has been removed, the basement of No. 337 has been altered, and all of the original ironwork has been replaced.

No. 341 is an impressive neo-Grec residence designed by D.A. Fowler in 1880 for Bernard Fowler, an active local developer. It has an unusual three-bay plan, with the single-bayed entrance section set well back while a two-bay wide section is brought forward as a pavilion. The brownstone rises three stories above a basement which is pierced by two square-headed windows with incised detail and lamb's tongue chamfers. A two-sided bay extends through the first and second floors of the pavilion and is crowned by a stylized bracketed cornice with bosses. All the windows are square-headed and enframed by corbeled sills, smooth pilasters with central incising, carved planar brackets and incised lintels. The entrance is segmental-arched with paneled pilasters and incised lintels. The entrance was probably originally sheltered by a stylized pediment that has since been removed. The parlor-floor enframements have been smooth stuccoed as has the basement. The roof cornice is identical to the cornice of the two-sided bay. The house retains some of its original iron railings and its double entrance doors.

No. 343-347 is the side elevation of the former Orthodox Friends Meeting House discussed on Lafayette Avenue.

WEST SIDE

Nos. 304-314 form a row of six French Second Empire brownstone-fronted rowhouses developed by Joseph Townsend between 1875 and 1877. The best preserved of the row is No. 312, which retains nearly all of its original architectural elements and illustrates how the row appeared when first completed. The basement has shouldered window arches and incised stone bands. The round-arched entrance (now with an unsympathetic modern door and filled transom) is enframed by paneled pilasters, foliate brackets, and open-bed pediment. The two parlor-floor windows have sills on corbels, full architrave moldings, and pediments. The windows at the upper floors, which decrease in height with each story, have enframements similar to those at the parlor floors but are crowned with cap-molded lintels. No. 312 is the only house that still boasts its bracketed roof cornice above which is the imbricated slate mansard with two pedimented dormers. Parts of the original cresting remain, as do the original cast-iron garden railings and window guards. The stoops at Nos. 306 and 308 still have their handsome balustered railings. The stoop of No. 310 has been removed, the ornamental detail shaved, and the mansard raised to a full fourth floor. The brick side elevations of Nos. 304 and 314 are visible. The elevation of No. 304 facing Lafayette Avenue features a three-sided projecting bay and mansard roof with two chimneys.

Early residents include merchant Charles Cave at No. 304, paint dealer John Bayley at No. 306, insurance broker James Lott at No. 308, hardware merchant Mahlon J. Woodruff at No. 310, William Everdell, Jr., president of a Manhattan firm at No. 312, and chewing gum manufacturer Thomas Adams at No. 314.

(No. 316 has been removed from the street numbering.)

No. 320 (No. 318-324) is the building of the Brooklyn Society for the Relief of Respectable Aged Indigent Females, popularly known as the Graham Home for Old Ladies.

The non-sectarian institution was founded in 1851 "for the benefit of poor gentlewomen who had been unfitted, by previous culture and refinement, to accept willingly the public asylum provided by the State for the poor indiscriminately...." (Stiles, p. 976). Construction of the building began on July 1, 1851, on land donated by John G. Graham. As planned by the architect, J.G. Glover, the building would house ninety women and provide a chapel, hospital and meeting rooms besides the residential quarters. The brick building is four-and-a-half stories high with a peaked roof; the design reveals the then-current influence of German Romanesque Revival architecture and the Italianate style. The facade is divided into three bays by monumental three-story high piers that rise from one-story high plinths. The bays terminate in segmental arches. A stone band runs above the first floor at the base of the piers and paneled spandrels divide the windows between the second and third floors. The central spandrel features a plaque carved with the name of the institution. Stone lintels crown the second-and third-floor windows except at the third floor of the central bay, which boasts a pediment. The gable, which was originally embellished with acroterion, is enhanced by a full raking cornice with brackets and modillions and by a central lunette. A brick extension, set well back at the rear of the building, has been added to the northern side elevation and terminates at Waverly Avenue. Four-and-a-half stories high, it has square-headed windows with flush stone lintels, and a modillioned cornice.

The building is now the Bull Shippers Plaza Motor Inn, a transient hotel,

No. 326-350 is Underwood Park, which occupies the southern half of the block. The site was occupied by six rowhouses which extended along Lafayette Avenue beginning at Waverly, three at the corner of Washington Avenue, and by the extensive property of a sizable masonry mansion entered from Washington Avenue. The mansion and its grounds were the property of John Thomas Underwood who manufactured the first "visible" typewriters. Underwood, born in London in 1857, was the son of a chemist and inventor who specialized in copyable printing and writing inks. The business moved to New York in 1873 and was eventually taken over by the younger Underwood, who added the manufacture of typewriter ribbons and supplies. At the outbreak of World War I, the company was the world's largest producer of typewriters. The property was donated to the City of New York by the family in 1952, and in 1956 the City acquired all nine rowhouses on Lafayette Avenue and cleared the site for park purposes. The park is surrounded by a high iron fence and is divided into play areas for young children and sitting areas. It contains a single brick building used as a comfort station.

WASHINGTON AVENUE BETWEEN LAFAYETTE AVENUE AND GREENE AVENUE

This section of Washington Avenue is lined with houses that date from 1860 to 1922. The Italianate is the most frequently seen architectural style, and here the style is expressed in several different materials: the unusual frame houses at Nos. 355-357; the brick house with a porch at Nos. 353; brick buildings stuccoed to simulate stone at Nos. 360-364; and the traditional rowhouse material, brownstone, at Nos. 368-372. The street is also graced with excellent examples of the Queen Anne style; the three houses at Nos. 400-404 are of particular note. These houses display many of the characteristics of the style, such as asymmetry, picturesqueness, variety materials, and subtle earth-tone colors. There are three houses in the popular neo-Federal style. No. 351, one of the neo-Federal houses, is noteworthy in that it represents a common technique used before World War II to up-date an old house. The existing nineteenth-century facade was removed and replaced with a new front design in a then current popular style. There is only one modern incrusion on the block, the Clinton Hill branch of the Brooklyn Public Library (1973).

EAST SIDE

No. 351, a neo-Federal style brick house with stone trim, was originally built about 1860-61 as one of a pair with No. 353; the original architect may have been Ebenezer L. Roberts. In 1922, John B. Underwood purchased No. 351 and gave it a new facade. This was a common practice during the period; scores of nineteenth-century rownhouses on Manhattan's Upper East Side were altered in a similar fashion. The three-story house has square-headed windows. The parlor-floor windows are floor length and have flush stone lintels with cap moldings, as does the main entrance. The second-floor windows have flush lintels, while the tops of the third-floor windows are flush with the roof entablature. A brick parapet crowns the cornice. The Lafayette Avenue facade has a similar treatment, with the addition of a three-sided, one-story bay with pedimented basement entrance at the ground floor rear bay. There are two extension at the rear of the building. The three-story extension has brick lintels above the windows and an unsympathetic modern shed projecting from the first floor; a one-story rear addition is also of brick. A one-story, freestanding garage of red brick with stone coping stands at the rear of the property.

The house has the same proportions, scale, size of window openings, floor levels and porch level as No. 353.

No. 353 was built about 1860-61 as one of a pair with No. 351. Possibly designed by Ebenezer L. Roberts, it is a simple brick Italianate house, three stories high, with square-headed windows and eye-brow lintels. The parlor floor is shaded by a handsome porch with four columns carrying segmental arches. The porch roof is finished with a cornice molding and broad dentils. Behind the porch are two floor-length windows with flush segmental-arched lintels. The round-arched entrance is enframed by an architrave molding and still has its original double doors (now glazed). Brackets, modillions, and sawtooth work enhance the roof cornice. The southern elevation of the house displays a two-story polygonal bay at the rear. The original cast-iron porch railings still remain as does an early areaway fence.

Nos. 355-357 are a pair of extremely unusual Italaianate frame houses built about 1860 and possibly designed by Ebenezer L. Roberts. The two-and-one-half story frame houses set on brick basements are sheathed with the original clapboard siding. The square-headed windows are enframed with corbeled sills, paneled pilasters, and bracketed cap molded lintels. The main entrances, approached by wooden stoops, are shaded by porticos with squared columns. Narrow sidelights enframe the original wood and glazed doors. The bracketed cornice is enhanced by a fascia pierced by diminutive windows with shouldered corners. There are remnants of nineteenth-century iron railings at the front gardens. Shutters remain at the parlor-floor windows of No. 355.

(No. 359 has been eliminated from the street numbering.)

No. 361, a large, impressive brick residence with stone and terra-cotta trim, was built about 1888 for Henry Offerman in a transitional Queen Anne/neo-Renaissance style. The massing of the house is "L"-shaped with the entrance bay set well back from the plane of the facade, thus creating a three-bay pavilion to the left. A three-sided bay rises two stories above a rusticated stone base in front of the pavilion. The basement windows are square-headed with smooth stone enframements and keystones. Above the basement the facade material changes to brick. The parlor-floor windows have segmental arches with keystones and stone enframements keyed to the brickwork. The second floor windows are square-headed with keystones

and keyed stone enframements. A full cornice and balustrade crown the bay. Behind the balustrade, the third floor facade is set back and pierced by three windows similar to those of the second floor. The brackets of the roof cornice are linked by classical swags. A steep, asymmetrical mansard with dormers crowns the facade. An imposing stone stoop leads to a platform covered by a wooden portico in front of the arched main entrance. The windows above the entrance are treated in the same manner as those of the pavilion. The facade is further distinguished by stone bands, terra-cotta bands, plaques, and quoins. An impressive railing encloses the areaway.

Henry Offerman was the treasurer of the Havermeyer & Elder Sugar Refinery in Williamsburg. C. Henry Offerman, probably Henry's son, also lived in this house. He was a drygoods merchant who was responsible for the construction of the Romanesque Revival style Offerman Building (later Martin's Department Store) at Fulton and Duffield Streets.

Nos. 363. This elegant neo-Federal style house was erected about 1908 for William McLaren Bristol, one of the founders of the Bristol-Meyers Co., an important pharmaceutical firm that was established in 1887. William Bristol and John Ripley Meyers moved their company to Brooklyn in 1898 and built their factory at the northwest corner of Clifton Place and Classon Avenue. The Bristol residence is brick with stone trim and rises three stories above a high basement. All the windows are square-headed with flat arches, and the main entrance features an elliptical arch. The door is still enframed with leaded glass sidelights and transom. A modillioned and dentilled roof cornice crowns the facade and a small pedimented dormer pierces the roof.

No. 367 (No. 365-367) was designed by Dwight James Baum and erected in 1921-22 for John C. von Glahn. Baum (1886-1939) was a prominent designer of large suburban homes and country estates during the 1920s and was responsible for many of the gracious homes in the Fieldston and Riverdale sections of the Bronx.

The von Glahn house, which was published in The American Architect (August 26, 1925), is a handsome example of the neo-Georgian style, a very popular mode for domestic architecture between the World Wars. A freestanding, two storied structure with mansard attic, it is faced with brown brick with stone trim. The main entrance to the house is from the side yard, not from the street, an unusual orientation for a New York town house but one which recalls the early nineteenth-century Federal townhouses of Charleston, South Carolina. The brick is laid up in Flemish bond and all the windows are square-headed. At the ground floor the windows have flat arches and are set within round arches with filled tympana. The entrance is enframed by columns and boasts an elegant fanlight transom. Above the simple cornice is a brick parapet, open as a balustrade in front of the segmental dormers set in the mansard roof.

The von Glahns had long connections with Washington Avenue. The warehouse for their wholesale grocery business still stands at the northwest corner of Washington and Park Avenues, and a handsome pair of Romanesque Revival houses built in 1892 for John and Henry von Glahn still stand at 229-231 Washington Avenue.

No. 369-387, the Mohawk Hotel, now abandoned and sealed, was once one of Brooklyn's elegant residential hotels. Built in three sections in 1903 (No. 377-387) and 1904 (No. 369 and 373), from designs by the architectural firm of Neville & Bagge, the hotel originally provided suites of one to five rooms and a grand dining room on the ground floor for use by all the residents. The hotel provided "the quiet

atmosphere of a well ordered home with all the comforts and advantages of a modern hotel." (Twenty-five years of Brooklyn 1890-1915, p. 31).

The first section of the hotel to be erected is seven stories high and designed in the Beaux-Arts style. The base of the building is rusticated limestone with square-headed windows and an elegant entrance designed to read as a columnar screen. The upper floors are divided by a deep light court into two brick pavilions with curved corner bays and planar central sections. The square-headed windows, embellished with different stone enframements, incorporate a variety of classical elements at each floor. The bracketed roof cornice was originally crowned by an ornate parapet that followed the curve of the bays. This section still retains its original ironwork.

The two buildings added in 1904 are only four stories high but have some of the design features of the main building. These include rusticated limestone bases and brick upper floors with stone enframed windows and corner projecting bays. The central entrances to each building have elegant ornamentation similar to the 1903 section. Although the complex has been abandoned since 1976, the architectural integrity of the facades has not been compromised. The exposed side elevations are of brick, punctuated by simple window openings.

No. 389-393 is a vacant lot that was once the site of a freestanding two-and-one-half story house.

WEST SIDE

No. 354-359 is described at No. 258 Lafayette Avenue.

Nos. 360-362, a pair of brick Italianate houses stuccoed to imitate brownstone, were built about 1863-64 for Andrew Culver. Rising two-and-one-half stories above high basements, the houses originally had a continuous wooden porch, a portion of which remains at the entrances to No. 360. The houses have square-headed, full-length parlor-floor windows with cap-molded lintels and segmental-arched second floor windows with eyebrow lintels. The roof cornices consist of arched fascia and foliate brackets. No. 362 has lost most of its architectural details but it still retains the roof cornice and original wooden dormers. In 1925, the dormers were removed at No. 360 and an extra floor with three square-headed windows was added (James A. Boyle, architect).

No. 364 (Nos. 364-366) is very similar to Nos. 365 and 362 and was built about the same time (1863-64) in the Italianate style. The freestanding two-and-one-half story house is brick with a stucco veneer. It still retains the original wooden porch with squared columns set on high plinths and a bracketed and dentiled cornice. The parlor-floor windows are full length, and the second-floor windows feature eyebrow lintels with egg-and-dart moldings. Above the round-arched corbeled frieze is the modillioned roof cornice. The dormer is probably a later addition. The southern elevation has a projecting bay at the first floor and an oriel in the gable. One of the first residents of the house was Franklin Bell, a piano dealer.

Nos. 368-372 are three Italianate brownstone-fronted houses built by L.A. Rehts in 1872. Each is three stories above a rusticated basement that is pierced by a segmental-arched window. All the windows of the upper floors have segmental arches with eared segmental lintels set on brackets. The parlor-floor windows have foliate brackets and deep table sills. The round-arched entrances are approached by high stoops with handsome balustered railings, and are enframed by paneled

piers and segmental-arched pediments with foliate brackets. Each house has a wooden cornice with a segmental-arched fascia and foliate brackets. Fine original fences and iron posts mark the areaways. Alterations have been limited to stripped brackets at No. 368 and the replacement of the original plate-glass, double-hung window at the parlor-floor of No. 372, with a multi-paned window.

No. 374 is an extremely fine Queen Anne style house built c.1881 for Edwin M. Barnes. Unfortunately, the architect of this brick house is unknown. The three-story building is massed in two sections. A square tower,with a pyramidal roof and iron finial, is set at the line of the earlier, brownstone-fronted houses located directly to the north. This tower contains the main entrance, reached by a stoop, as well as rectangular windows with stone enframements,and corbelled-brick bands. To the left is the main section of the facade, which has two full stories and a mansard roof. This elevation is in the form of a full-height angled bay and is also ornamented with brick corbels and stone detailing. It is probable that a wooden porch once ran in front of the parlor floor. The house has been painted white, an inappropriate color for a Queen Anne style building.

Edwin M. Barnes was the third son of publishing scion Alfred S. Barnes, who lived in a large frame mansion at the corner of Atlantic and Clinton Avenues. Edwin Barnes succeeded his father as the family member most active in the running of the firm of A.S. Barnes & Co. Barnes moved to Ridge Field, New Jersey and in 1888 the house was purchased by shoe salesman Jerome E. Bates.

No. 380 (No. 376-386) is the Clinton Hill Branch of the Brooklyn Public Library. The one-story brick structure was built in 1974 to the designs of the architectural firm of Bonsignore, Brignati, Goldstein & Mazzotta. Although it serves a vital function in the neighborhood, the design is out of context, creating a jarring note on this otherwise gracious street. The library replaces the mansion built for William Henry Davol, president of the Brooklyn Brass and Copper Company.

Nos. 388-390 (No. 390-394) are a pair of extremely fine neo-Grec style, brownstone-fronted houses designed by Amzi Hill in 1879 for Bernard Fowler. They are not unlike other houses on Washington Avenue also designed by Hill for Fowler. The pair of buildings is symmetrically massed, with central entrances reached by paired stoops and shaded by wooden entrances porches. The entrance porches, with their Corinthian columns and balustrades, are flanked by full-height angled bays. All of the windows have enframements with typical neo-Grec style incised detailing and stylized brackets. A handsome cornice with narrowly-spaced brackets runs along the roofline. Blocks of stone rustication mark the building corners. The brick side facades, with their rectangular and round-arched windows, are also visible. The first residents of these houses were banker Amos M. Kidder at No. 388 and broker William G. Wiley at No. 390.

Nos. 396-398, designed in 1887 by Adam E. Fischer for Ralph Cooke, are two of the finest Queen Anne style buildings in the historic district. The symmetrically-massed pair of houses has a one-story and basement brownstone base, above which is reddish-brown brick ornamented with terra cotta, stone, and molded brick detailing. The houses are set behind low stone garden walls with iron railings and are reached by low stoops. Each residence has a rectangular door at its outer bay. Beside the doors are two-story rounded bays. On the parlor-floor, the windows of the bays have stained-glass transoms. Ornament is provided by carved foliate stone panels set

beneath each of the second-floor windows of the bay and by foliate balconies set carved corbels in front of the windows over the entrances. Paneled brownstone balustrades crown the bays and protect the third floor windows of the entance bays. The third and fourth floor window surrounds project from the plane of the facade, and cornices with foliate friezes enhanced by masks separate the third and the fourth floors. The fourth floors are pierced by double windows enframed by grooved pilasters supporting pediments and, above the entrances, by single windows. The tympana of the pediments are filled with masks and foliate cavring. Behind the pediments are paneled parapets. A number of windows still have stained-glass transoms, and the original garden parapet walls with cast-iron railings remain. However, an inappropriate modern door has been added to No. 396, and the brownstone first floor has been painted.

William H. Mairs, who lived at No. 396, was the largest manufacturer of wallpaper in the United States in the 1880s and maintained a large factory to produce his wares on Sackett Street in Red Hook. His neighbor at No. 398 was Raymond Hoagland, who was involved in the production of baking powder.

Nos. 400-404 form an excpetional group of three Queen Anne style rowhouses with Romanesque Revival features. The houses were designed by Mercein Thomas in 1885 for George Harvey. Although there is a basic symmetry to the group, each house is individually designed with a distinctive picturesqueness. No. 400 is a four-story, gable fronted, brick and brownstone building. The first floor, of smooth brownstone with rock-faced bandcourses, projects from the plane of the facade and is chamfered at the north corner. The chamfer is pierced by a square-headed window like the one next to the entrance. This entrance, approached by a low, broad stoop, is deeply recessed within a large round arch enlivened by an archivolt, rope molding and ornate impost block. Within the arch is another chamfer with a window. An open checkerboard parapet tops the ground floor and serves as a protective balustrade for the two round-arched second floor windows. The facade material changes from brownstone to Roman brick at the second floor. The third floor has three narrow windows with a common stone lintel that extends across the entire facade. Above the lintel is a handsome carved plaque. At this floor, a portion of the facade is cut back and pierced by a narrow window. The fourth floor window is set within the steeply pitched gable and boasts a broad shouldered arch. Above this is a narrow slit window. A slate mansard roof slopes back from the gable.

The ground floor of No. 402 is treated in the same way as No, 400, and the ground floors of both houses were designed to read as a single unit. At the second floor, where again the material changes to brick, the checkerboard parapet ends at a three-sided stone bay pierced by square-headed windows with stone transom bars. Behind the parapet is a square-headed window with a flat arch with rock-faced stone voussoirs. The third floor has two round-arched windows flanking a lunette. Above the corbelled cornice, the slate mansard, now covered with asphalt shingles, is pierced by a broad hooded dormer with deeply recessed windows.

No. 404, on the corner of Greene Avenue, has a fully peaked roof with gabled front. As with its neighbors, the material changes from stone to brick above the first floor, which is enlivened by rock-faced bandcourses. The round arch of the entrance is carried on diminutive columns, and the stoop with a monumental newel and open checkerboard parapet sweeps up from the left. The most imposing feature of this facade is the rounded stone turret which rises two-and-one-half stories at the corner from a massive scalloped corbel at the second floor. It is pierced at each floor by three square-headed windows and embellished with a checkerboard frieze, foliate cornice and conical roof. Two round-arched windows with archivolt accent the second floor of the main facade, and two square-headed windows with stone

flat arches pierce the third. The gable features three narrow, round-arched windows that rest on an intricate foliate plaque with mask. The Greene Avenue facade also has an intricate design with many of the elements of the main facade repeated. The two dominant features are the chimneys, which are incorporated into a round, tower-like bay that rises four stories near Washington Avenue and a wide gabled bay near the rear of the house. The last bay, at the ground floor, is an impressive three-window wide round arch with stone voussoirs. The rear facade is crowned by a jerkinhead gable. Early residents of the group were Paul H. Kretzschmar, a physician, at No. 402, and Harrington Putnam, a lawyer, at No. 404.

WASHINGTON AVENUE BETWEEN GREENE AVENUE AND GATES AVENUE

The houses on this section of Washington Avenue, dating primarily from the years between 1860 and 1890, reflect the architectural styles popular during that time. Most of the houses are in the Italianate style and two related styles, the French Second Empire and the neo-Grec. An interesting feature of the street is the number of early multiple residences or apartment houses built before 1890; there are four, Nos. 401-403, 407-409, 461, and 478, and these were built, not to house the poor, but as respectable residences for the middle class. The house at No. 395, which dates from about 1876, is notable as one of the few substantial freestanding houses remaining on Washington. In the 1920s, a number of rowhouses were erected and they harmonize with the earlier buildings both in material and scale. The one modern incursion on the block, Public School 11, was constructed in 1960.

EAST SIDE

No. 395, a handsome French Second Empire style house built about 1876 by Thomas H. Norris, is one of the few freestanding nineteenth-century residences remaining on Washington Avenue. Constructed of brick, the house is two stories high with a mansard third floor. The central round-arched entrance is protected by a portico with paired columns and modillioned roof cornice, and the entrance bay projects slightly from the plane of the facade. Double windows at either side of the entrance at both the first and second floors have corbeled sills and cap-molded lintels. The lintels at the first floor windows have been shaved. A broad segmental-arched window with a cap molding at the first floor above the entrance is enhanced with lattice-work side blinds. Above the modillioned roof cornice, the slate mansard is pierced by a central triple window dormer with pediment and flanking segmental-arched dormers. The Greene Avenue facade features a central one-story high polygonal bay with modillioned cornice. The central window of the bay has been bricked in. Three segmental-arched dormers pierce the mansard and two chimneys rise above the cornice on the side of the house. The other side elevation, on the south, is treated in a similar manner to the Greene Avenue facade but it does not have a polygonal bay.

(Nos. 397-399 have been eliminated from the street numbering.)

Nos. 401-403 were designed as a pair of multiple residences in 1879 by F. Floyd Thomas for George W. Brown. Faced with brownstone, they were originally in the neo-Grec style. Unfortunately, the cornices have been removed and all the window enframements shaved and smooth-stuccoed to a simple architrave molding. The entrances retain their original details including the double wooden doors, partially grooved pilasters, console brackets and pediments. Portions of the original iron garden railings remain. Early residents included J.H. Worman, a teacher, at No. 401, and C.E. Settle, a jeweler, at No. 403.

No. 405 is a vacant lot.

Nos. 407-409. This pair of Queen Anne style apartment houses, designed to appear as one unit by Mercein Thomas in 1889 for Max Lang, was built to house four families each. The asymmetrically massed facade displays a variety of materials and details. The projecting ground floor of No. 407 is of smooth stone with rock-faced stone trim and is pierced by a broad, deeply recessed segmentally-arched entrance bay and square-headed windows. At No. 409, the ground floor, faced with brick and stone, features a tall narrow entrance and paired windows within a segmental arch. Three, three-sided oriels with square-headed windows and sunburst lintels and square-headed windows with flat arches accent the second floor. The third floor is pierced by paired windows set within segmental arches with rock-faced and smooth voussoirs above each oriel and by square-headed windows with smooth stone lintels. A galvanized-iron cornice with foliate frieze separates the third floor from the fourth which has an arcade of round-arched windows. The galvanized-iron roof cornice is embellished by a rinceau band, dentils and a bracketed projection at the center. The original wrought-iron areaway railings remain.

No. 411 is a vacant lot.

No. 415 is a six-story brick and stone apartment house erected in 1910 from designs by Frank W. Herter. The ground floor is rusticated limestone with square-headed windows and a central entrance enframed by stone piers and a cornice with central segmental arch. The bays flanking the entrance contain shallow, three-sided oriels at each floor. The brick upper stories are laid up in common bond between the second and fourth floors, and Flemish bond at the fifth and sixth. The win-

dows of the second floor are segmental-arched, while the third and fourth floor windows are flat-arched. A stone bandcourse is placed at sill level of the fifth floor, and a bracketed and dentilled cornice sets off the sixth floor which is pierced by windows enframed with eared architrave moldings. The bracketed roof cornice is crowned by a low brick parapet. The original ironwork still encloses the front areaway.

No. 417 is a freestanding, three-story frame French Second Empire style house built about 1860. Sided with clapboards, the walls are pierced by square-headed windows with crosseted architrave moldings. The dormers in the slate mansard have segmental-arched windows with eared lintels. The cornice with a paneled frieze is carried on delicate paired brackets. The half-circle porch, which protects the main entrance and one parlor-floor window,was probably added at the end of the nineteenth century. Its two Doric columns carry a dentilled roof with a handsome spindle sunscreen.

No. 419 is a freestanding, two-and-one-half story Italianate frame house built about 1860. Although the house is now sheathed in inappropriate modern cedar shingles, the square-headed windows still retain their simple architrave moldings and cap-molded lintels. The fascia of the roof cornice is pierced by diminutive windows with jigsaw wooden gards, and the cornice is carried on paired brackets. The window shutters may be original but the double entrance doors and all the ironwork are later additions.

(No. 421 has been eliminated from the street numbering.)

Nos. 423-425 a distinguished pair of neo-Grec brownstone-fronted houses designed by Amzi Hill in 1881 for F.A. Fowler, are quite similar to Nos. 388-390. These two houses were designed as mirror images. Three stories high above high rusticated basements, they feature two-sided bays flanking the central entrance section. A porch carried on three smooth columns screens the two entrances that are enframed by pilasters and incised lintels. (Later wrought-iron doors have been added at No. 423.) All the windows are square-headed with corbeled sills, incised pilasters, brackets, lintels and cap moldings. A variation in the treatment of the parlor-floor window lintels provides small stylized pediments. A bracketed roof cornice crowns each house and quoins mark the corners. The original iron areaway railings remain, but new ironwork has been added to the stoop of No. 425. Among the first residents of No. 423 were Sylvester and Addie Hill, while George and Emilene Smith lived next door at No. 425.

Nos. 427-429. This pair of French Second Empire style brick houses was built about 1870 by Seth R. Robbins. Each is two stories high with a slate mansard roof at the third floor. With the exception of the round-arched dormer windows in the mansards, the windows, and entrances are square-headed with cap-molded lintels (shaved at the first floor on both houses). Each house still boasts its handsome bracketed roof cornice. No. 429, which was converted to a two-family residence in 1958, had its porch removed and the present unsympathetic brick terrace and garden parapet added in 1963. The picture window was probably also added at that time. There are new doors and ironwork at both houses. George S. Scott was one of the first residents of No. 429, and Hannah Goodwin lived at No. 427.

No. 431 (No. 431-433) is a three-story brick neo-Federal town house built about 1915. The main entrance to the house is on the south side of the building, a plan similar to the von Glahn residence at No. 367. The ivy which covers most of the house obscures almost all of the details. Round-arch windows accent the ground floors, while the upper floors have flat arches. A two-story extension at the rear of the house projects for one bay into the side yard,which also

serves as a driveway leading to the two-story brick garage at the rear of the property.

Nos. 435-439 are a group of three brick Italianate houses built about 1864 by Alfred M. Tredwell. Only two bays wide and three stories high, the houses are simply detailed. The square-headed main entrances have wide, flush, stone lintels. Next to each entrance is a three-sided oriel with dentilled cornice. At No. 437, the center house, the oriel windows are round-arched. All the windows of the upper stories are square-headed with cap-molded lintels, and the windows of the second floor are full length. A bracketed and dentilled roof cornice crowns each house. An attractive feature of these houses is the use of iron balconies (original at Nos. 435 and 437) at the second floor windows. The original garden iron railings have been retained,but No. 439 has modern stoop rails. An early resident of No. 439 was Captain Alexander V. Fraser,who was awarded a medal by Congress for bravery in the Civil War. For many years Captain Fraser worked at the Navy Yard (New York Times, November 9, 1916, p. 13.).

Nos. 441-443. This pair of neo-Grec brownstone-fronted houses was designed by George Lowder and built for James L. Brumley in 1877. No. 443 retains all its original detail. A narrow house, only two bays wide, it rises three stories above a high basement. The basement,with one window with rounded corners, is accented by three bandcourses. The square-headed windows of the facade are enframed by corbeled sills, partially grooved pilasters, incised brackets, and lintels. The round-arched entrance is approached by a handsome balustered stoop and has partially grooved pilasters, console brackets, and segmental-arched pediment. The house is crowned by a bracketed roof cornice with diamond-shaped bosses in the fascia. No. 441 has had its details stuccoed over and its stoop balustrade removed. Modern double windows have been added at the parlor floor of both houses. Both retain the original wrought-iron yard railings and wooden entrance doors.

Nos. 445, 445A, 447, 447A compose a row of four brick neo-Federal style houses designed by the Brooklyn architectural firm of Slee & Bryson in 1922. These houses are similar to a number of the firm's other designs rendered about the same time and built in Prospect-Lefferts Gardens and on Albemarle Terrace in Flatbush. The row, with facades laid up in Flemish bond, is designed in an ABBA pattern. The A houses have a triple window on the ground floor with a paneled lintel decorated with a classical swag. The lintels over the doors are similar. The two windows at the second floors have simple stone lintels,while the two windows at the third floor have brick lintels with stone keystones. All the houses have the same third floor treatment. The entrances to the B houses have paneled lintels, and the adjoining triple windows have brick lintels with stone keystones. Triple window bays at the second floors are identical to the ground-floor windows of the A houses. A stone bandcourse extends across all four houses at the base of the roof parapet. The driveway adjoining No. 477A has a wrought-iron gate with brick segmental arch carrying a slate roof.

No. 449 is a Queen Anne style residence built by Howard S. Randall in 1884 and designed by Amzi Hill,who is better-known for the neo-Grec houses he designed in the area. The brick house with stone and terra-cotta trim rises four stories above a rock-faced stone basement. The square-headed entrance is a shallow, two-story projecting bay set on brick corbeling. To the left of the entrance is a full-height squared bay, two windows wide. This bay narrows at the third floor. All the windows are square-headed with stone lintels similar to that above the entrance. The brick roof is enhanced by dentils and recessed panels. A mansard

roof is pierced by a pedimented dormer with two windows. The original ironwork and entrance doors have been replaced,but the multi-paned upper sash of the first- and second-floor windows,which is so typical of the Queen Anne style,are extant. Graham Blandy, a broker with offices in Manhattan, was the first resident.

Nos. 451-453 are a pair of Italianate brownstone-fronted houses with mansards, erected about 1866 by builder Aquila B. England who worked extensively in the area. Designed as mirror images, the houses rise four stories above low rusticated basements. All the windows have segmental arches with molded lintels and sills on corbels, except at the third floor,where the windows were designed without lintels. The round-arched entrances have round-arched moldings, now shaved, with ornate imposts and foliate keystones. An especially interesting feature of each house is the treble arched paneled frieze below the roof cornice. Each slate mansard is pierced by two segmental-arched dormers.

Nos. 455-459, three Italianate brownstone-fronted houses which are nearly identical to Nos. 451-453 were constructed by the same builder, Aquila B. England, a few years later, about 1869. The houses rise three stories above high rusticated basements. Their round-arched entrances have round-arched moldings with ornate imposts and foliate keystones. All the windows have segmental arches and molded lintels except those of the third floor. The handsome bracketed roof cornices have unusual treble-arched friezes. In 1905, a new entrance arch was added to No. 455, the lintels of the first and second floors were replaced, and the stoop walls were added.(A.D. Baird & Co.architect). The second-floor lintels of No. 457 have been shaved and new ironwork provided. In 1939, No. 459 was stripped of its architectural detail, the stoop removed, and a basement entrance provided (Rudolph L. Novak, architect).

No. 461 is a neo-Grec brick flathouse for four families built by H.L. Coe in 1833, and designed by Amzi Hill. The four-story building has a two-window wide squared projecting bay rising the full height of the house. The square-headed entrance is shaded by a bracketed and modillioned portico that still retains its original iron cresting. The use of an entrance portico is a typical feature in Amzi Hill's work. All the windows are square-headed, and those of the bay have recessed lintels and are framed by pilasters with stone capitals that carry piers up to the next floor. Between these piers are stone panels set on brick corbeling. The windows above the entrance have flush stone lintels. The building is crowned by a bracketed and dentiled roof cornice. The facade is further enlivened by stone bands: thin courses at sill level and broad bands at impost level. Along Gates Avenue, the facade has a central three window-wide projection and a three-sided polygonal bay at the east end. Only the narrow sill level bands of the main facade carry around onto this elevation. The building is now abandoned and sealed.

WEST SIDE

No. 406-424 is the site of a public park. The confort station and playground were designed by Henry Bender in 1960 for the Parks Department of the City of New York.

No. 426-458 is the Purvis J. Behan Public School 11, built in 1957 with the main entrance at 419 Waverly Avenue. Constructed of brick, the school has a one-story section along Washington Avenue containing the gymnasium and lunch room, and a three-and four-story section on Waverly Avenue where the classrooms are located. The Waverly Avenue section is characterized by tiers of metal strip windows.

No. 460-464 is now an empty lot.

No. 466-474 is a row of five Italianate brownstone-fronted houses built by William Reder in 1875-76. All the houses originally looked like No. 474, which still retains all its architectural details. It rises three stories above a high basement, which is pierced by two windows with shouldered arches and enhanced by three incised bandcourses. All the windows at the upper floors are square-headed with architrave moldings, corbeled sills and lintels. The windows decrease in height with each rising story. The round-arched entrance is approached by a dignified, balustered stoop. The entrance enframement consists of paneled pilasters carrying large foliate console brackets that support a pediment. The roof cornice has a paneled frieze and foliate brackets. All the original ironwork remains, as do the double wooden entrance doors. No. 466 is missing its ironwork, modern doors have been added, and the pilasters at the entrance have been smooth-stuccoed. In 1917, the stoop of No. 468 was removed, the entrance converted to a window with enframement identical to the existing parlor-floor windows, and a basement entrance with pilasters and lintel provided (John Joseph Carroll, architect). The areaway has been paved over but the basement window guards remain. At No. 470, the entrance enframement has been smooth-stuccoed, an unsympathetic new door added, and its cornice removed. At No. 472, new aluminum doors have been added, the iron garden railing removed, stoop railings removed, and the stoop and entrance enframement painted.

No. 476 is a three-story frame house built prior to 1882. All the architectural details, with the exception of a late ninteenth-century roof cornice, have been removed, and the building has been totally sided with aluminun.

No. 478 is a dignified Romanesque Revival flathouse designed in 1890 for five families by the architectural firm of Henry Olmsted & Son. The building rises five stories above a rock-faced Nova Scotia base. The rusticated first floor is pierced by a crisply-cut square-headed entrance and triple window. Above the first floor cornice, which is enlivened by a pellet molding and human mask end blocks, the facade material changes to brick. The windows at the second and third floors are vertically joined within recessed bays: a three-window wide bay with iron spandrel which is topped by a smooth stone lintel carried on grotesques, and a flat-arched single window bay with iron spandrel decorated with fleur-de-lys. The bays at the fourth floor have plain, flush stone lintels. A dentiled stone band at the sill level of the fifth floor separates it from the lower stories. The round-arched windows at the fifth floor have stone voussoirs. At the corners of the fifth floor, stone pilasters support the massive stylized end brackets of the unusually deep roof cornice. The cornice is embellished with classical swags, pellet molding and modillions. The iron railings have been replaced by a modern wire-mesh fence.

Nos. 480-482 are a pair of houses originally designed as one large house. Built in the Italianate style about 1863, the brick houses have a brownstone stucco veneer. Rising three stories above a rusticated basement, the facade is pierced by square-headed windows with flush stone lintels except at the third floor, where the lintels still retain their cap moldings. The bracketed roof cornice rises to an open-bed pediment at the center of the building. In 1920, the lintels of the lower floor windows were shaved, a cupola removed from the roof, one of two chimneys removed, and new basement entrances provided. The entances, one on Washington Avenue and one on Gates Avenue, are enframed by Doric columns supporting entablatures. It is possible that the house was divided into two separate residences at this time (Joseph M. McCarrol, architect). The Gates Avenue facade, similar to that on Washington Avenue, has square-headed windows except at the central bays on the parlor and third floors, where the windows are round-arched. This elevation is

also crowned by a continuous bracketed cornice that rises to an open-bed pediement at the center.

WASHINGTON AVENUE BETWEEN GATES AVENUE AND FULTON STREET

Only two buildings along this section of Washington Avenue are included within the historic district: the Beaux-Arts styled apartment house at Nos. 465-475 which was built in 1907; and the Brown Memorial Baptist Church, a remarkable early Romanesque Revival structure built in 1860.

EAST SIDE

No. 465-475 is a Beaux-Arts styled, brick and stone apartment house built in 1907 by the Schneider & Herter Building and Construction Co. to house thirty-one families. Among the striking features of the facade are the two, full-height arched bays with recesses for fire escapes. This is a thoughtful design solution to a problem that often mars the fronts of the city's buildings. The first floor is accented by smooth stone bands, and above the second floor is a shallow cornice. At the third floor the windows are enframed with stone keyed to the brickwork, and a broad stone band links the lintels. The fourth and fifth floors are marked by intricate stone lintels and spandrels, while at the sixth are stone bandcourses. A bracketed galvanized-iron cornice crowns the building. The Gates Avenue facade is divided into three pavilions by deep light courts and has a design treatment similar to the Washington Avenue elevation.

WEST SIDE

No. 484-492 was erected in 1860 as the home of the Washington Avenue Baptist Church. Plans to use this site for religious purposes began as early as 1850, when the Washington Avenue Reformed Protestant Dutch Church erected a chapel and laid the foundations for a large church building. The Reformed Dutch Church failed in 1851, and in 1860 the land was conveyed to the Washington Avneue Baptist Church which erected the ornate Early Romanesque Revival style building which is still standing.

An engraved view of the church in the collection of the Long Island Historical Society shows the architect to have been Ebenezer L. Roberts, a local resident, who many years later designed the Charles Pratt residence at 232 Clinton Avenue and the chapel of the Emmanuel Baptist Church. Pratt was a devout Baptist and it may have been Roberts' connection to the Washington Avenue Baptist Church that led Pratt to commission him to design the mansion. Although Roberts is known to have designed the church, it is unclear if he designed it in 1850 for the Reformed Dutch congregation and it was then completed for the Baptists in 1860 or if, as seems more likely, he designed a new building in 1860 to be erected on the foundations of the earlier structure.

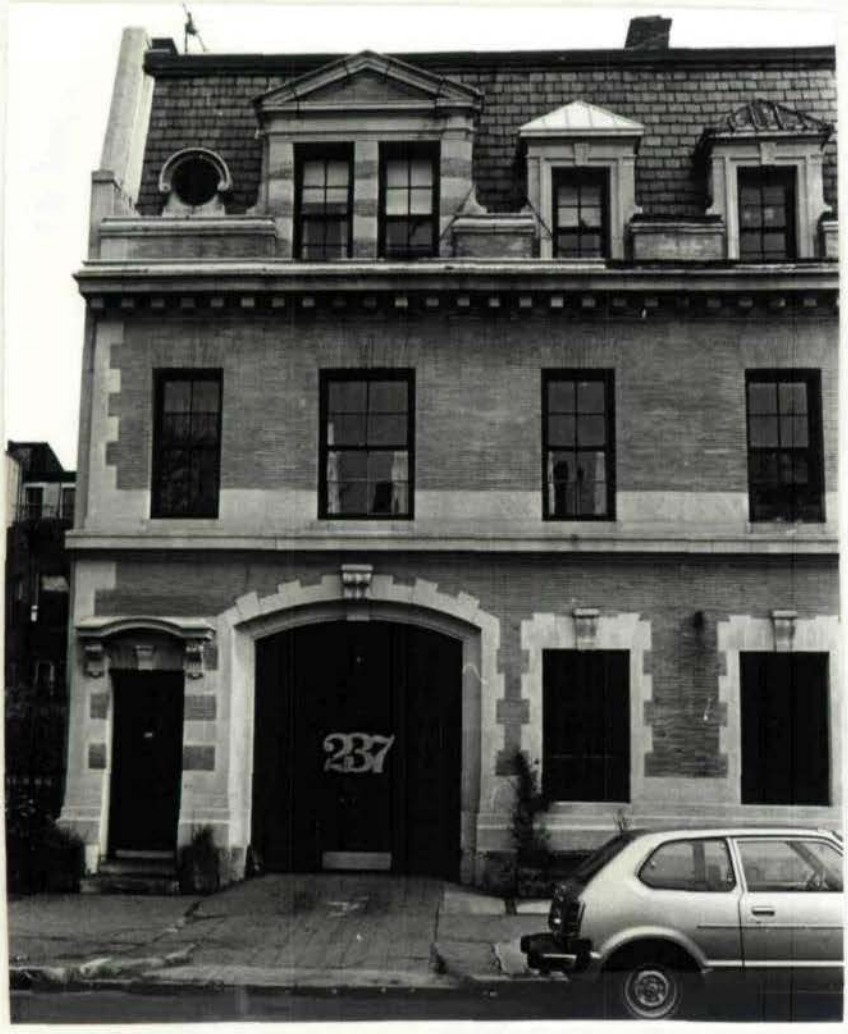
The Washington Avenue Baptist Church, constructed of red brick, is articulated by large round-arched openings, and is ornamented with brick corbel bands as was typical of the Early Romanesque Revival style, but it is more ornate than most of the buildings in that style. The stone ornament and extremely handsome triple-arched entrance porch add an ornate quality to the building that is unusual for this style and date.

The church has a central peaked-roof nave facing onto Washington Avenue. The arched entrance porch projects from this section. Above the porch is a tall round-

arched window with stone moldings, and above this, following the slope of the roof, is a finely detailed round-arched corbel band. To the south of the nave is a short square tower with buttresses and round-arched windows, while to the north is a taller corner tower with a round-arched entrance capped by a steep pediment. This tower also exhibits buttresses, corbel bands, round-arched windows, and pinnacles. Roberts' drawing for the church shows both towers supporting tall spires. It is not known whether or not these were ever built. On Gates Avenue the church has a nave with round-arched windows, a peaked-roof transept with a large window and stone pinnacles, and a chapel that follows the form of the transept.

In 1929 the Washington Avenue Baptist Church was sold to a Seventh Day Adventist congregation, which remained in the building until 1958. Today the church is known as the Brown Memorial Baptist Church.

WAVERLY AVENUE



Lowell M. Palmer Carriage House, 237 Waverly Avenue. Escher & Evans, architects, 1899.

Wallace T. Jones Carriage House, 241 Waverly Avenue. Frank Freeman, architect, 1916.

WAVERLY AVENUE

Waverly Avenue, originally named Hamilton Street, was primarily developed as a service street for the mansions on Clinton and Washington Avenues. Many of the nineteenth-century carriage houses originally built on the street survive, as do some modest Italianate, French Second Empire, and neo-Grec style rowhouses.

WAVERLY AVENUE BETWEEN MYRTLE AVENUE AND WILLOUGHBY AVENUE

EAST SIDE

No. 201-209 is the side elevation of No. 123 Willoughby Avenue.

WAVERLY AVENUE BETWEEN WILLOUGHBY AVENUE AND DEKALB AVENUE

All of the buildings on this street were designed for vehicle use. Some are rather banal, but a few are quite impressive, particularly the magnificent pair of Beaux-Arts style carriage houses at Nos. 237 and 239.

EAST SIDE

No. 211-219 is the side facade of the rowhouse at 124 Willoughby Avenue.

No. 221 is a wooden two-car garage of no architectural interest.

No. 223 is a two-car garage that has been covered with tin. It is of no architectural interest.

No. 225 and 227 are one-story brick garages of no architectural interest.

No. 229 is a vacant lot.

(Nos. 231-235 have been omitted from the street numbering.)

Nos. 237-239 were built in 1899 as a pair of Beaux-Arts style carriage houses with apartments above. The splendid buildings faced with Roman brick with limestone trim were designed by Escher & Evans for Lowell and Henry Palmer, wealthy coopers who lived at 206 and 216 Clinton Avenue. The buildings are mirror images of one another and they remain in excellent condition. Each has a centrally-placed segmental-arched carriage entrance outlined with a limestone enframement that is keyed to the facade and is capped by a scroll keystone. In the center of the pair are rectangular windows with similar enframements; pedestrian doors mark the extremities of the continuous facade. Each of these entrances is surmounted by a splayed brick lintel with a keystone and an eyebrow hood that rests on console brackets. A projecting limestone beltcourse separates the first and second floors. The residential second story has limestone quoins and crisply-cut rectangular window openings with double-hung four-over-four sash and splayed brick lintels. A simple modillioned cornice separates the second floor from the mansarded attic. The mansard roof is covered with slate shingles. Each house has a large pedimented central dormer, smaller hipped-roof dormers, and an ocular window.

No. 241 (No. 241-243) is a three-car garage and residence to house a chauffeur, his

family and one servant. Built in 1916 for Wallace T. Jones, who lived at 434 Washington Avenue, the building is a late work of Frank Freeman, who designed some of the finest Romanesque Revival style structures in New York City. This neo-Georgian style structure is unusual in Freeman's career. The original structure consisted of the three-bay wide main building with segmental-arched vehicular entrances and the small wing to the south containing the pedestrian entrance. The second section to the south was added for Jones in 1920 by William A. Parfitt. It housed two cars and an apartment.

At the two-and-one-half story main building each arched entrance has a masonry transom. The southernmost arch has been filled in to form a pedestrian entrance. The stone detail at the ground floor includes keystones, impost blocks, and round panels; a stone beltcourse separates the first and second stories. The multi-paned second-floor windows are set below a dentiled cornice that supports a slate-sided roof pierced by shed dormers. The small wing with the entrance to the chauffeur's quarters has a rectangular door and windows and a stone panel. The later wing was designed to complement the older building and uses similar design features. One of the automobile bays of this wing has also been enclosed.

(No. 245 has been omitted from the street numbering.)

No. 247-259 is the rear elevation of the large brick apartment house at 270 Washington Avenue.

No. 261 is a vacant site used for parking.

No. 263 (No. 263-265) is a vernacular three-story brick garage and residence. The austere facade is enlivened by the use of recessed brick panels and a dentiled brick cornice. Building Department records seem to indicate that the building was erected in 1909 by the Moyer Engineering and Construction Company for Robert Thompson of 282 Washington Avenue.

No. 267-269 is the rear elevation of St. Angela's Hall Academy at 286-290 Washington Avenue.

No. 271 is a small two-story brick carriage house and coachman's residence built c. 1880. The simple building has some notable original features, particularly the carriage doors and neo-Grec style bracketed cornice.

No. 273 (No. 273-275) is a small brick garage probably erected in the early twentieth century. The building is noteworhty for its corbeled brickwork and raised brick pediment. The door, set within a large segmental arch, is of recent date.

No. 277-283 is the side facade of the rowhouse at 291 DeKalb Avenue.

WEST SIDE

No. 206-212 is the side elevation of the rowhouse at 122 Willoughby Avenue. A low brick and stone wall marks the rear of the Waverly Avenue Frontage of this house.

No. 214-222 is the rear of the Frederick B. Pratt house discussed in detail at 229 Clinton Avenue. The rear lot is marked by a brick wall with square piers. From Waverly Avenue the rear of the kitchen wing is visible.. This section of the house is similar in style to the rest of the mansion and is capped by a tall square chimney.

No. 224-232 is the rear of the Charles Millard Pratt house at 241 Clinton Avenue. A brick wall runs along the Waverly Avenue lot line.

No. 234-240 is the rear of the George Dupont Pratt House at 243 Clinton Avenue. This lot is demarcated by a brick wall and a fence.

No. 242-250 is the Waverly Avenue facade af the St. Joseph's College building discussed at 245 Clinton Avenue. Two carriage houses once stood on this site.

No. 252-258 is the rear garden facade of 265 Clinton Avenue. A high brick wall lines Waverly Avenue at this point. A carriage house once stood on the site.

No. 260-262 is a two-story brick garage of undeterminate date that has been altered. It now houses a restaurant.

Nos. 266-268 (No. 264-268) is a large carriage house and coachman's residence designed by M.J. Morrill in 1879 for watch case manufacturer Joseph Fahys who lived in a mansion that stood at the northeast corner of Clinton and DeKalb Avenues. The building has an impressive projecting central pavilion with a recessed brick round arch and pedimented sheetmetal cornice that runs along the entire roofline. The vehicular entrance has been altered but the round-arched openings of the second floor remain.

No. 270-276 is the side elevation of 289 DeKalv Avenue.

WAVERLY AVENUE BETWEEN DEKALB AVENUE AND LAFAYETTE AVENUE

Only a few buildings actually front onto this block of Waverly Avenue; four carriage houses and two residences. The remainder of the block is lined by the rear elevations of buildings that face onto Clinton and Washington Avenues.

EAST SIDE

No. 285-293 is the side elevation and brick garage of 292 DeKalb Avenue.

(No. 295 has been omitted from the street numbering.)

Nos. 297-299. These two neo-Grec brownstone rowhouses, designed in 1876 by architects Wright & Brook for grain dealer Henry T. McCoun who lived at 275 Washington Avenue, are mirror images of one another. A rusticated basement with segmental-arched windows is surmounted by three full residential stories. The houses have high stoops, double doors, and round-arched entrances with pediments carried on stylized brackets. All of the windows have incised lintels set on incised brackets and corbelled sills. The wooden roof cornices also have incised brackets. Both houses have original doors, most of their stoop railings, basement window guards, and an unusual areaway fence.

No. 301-307 is the rear of the Graham Home for Old Ladies at 320 Washington Avenue.

No. 309-333 is part of Underwood Park, which is listed at 326-352 Washington Avenue.

No. 278-284 is the side facade and garage of 290 DeKalb Avenue.

No. 286-294 is the rear elevation of the apartment building at 295 Clinton Avenue.

No. 296 is a two-story brick carriage house that has been altered. Only the elliptically-arched lintel and keystone remain to mark the location of the vehicular entrance. The doorway has a round-arched lintel and keystone and is framed by a raised brick course. The three windows above have soldier course lintels and this level is decorated with a circle and two diamonds. The building rises to a stepped parapet with a header course at the roofline.

No. 298-302 is an empty lot.

No 304. This two-story brick stable was built in 1882 by architect George L. Morse. for A.G. Jennings,who lived at 313 Clinton Avenue in a house that was also designed by Morse. The simple vernacular building retains wooden doors at the carriage entrance, recessed corbeled brick plaques, and a complex corbeled cornice.

No. 306-308 was the carriage house for John Arbuckle,who lived at 315 Clinton Avenue. The two-story brick building has two vehicular entrances, three pedestrian doors, and two narrow windows-- all have flat stone lintels. The five windows above and wooden door to the feed loft also have stone lintels and sills. The building is topped by a simple iron cornice. The carriage house may have been designed by Montrose Morris in 1888 when he designed the Arbuckle residence.

No. 314 (No. 310-314) is a large brick carriage house of extremely simple design. The building has been altered but retains brownstone lintels and a bracketed cornice. It may have been designed by Ebenezer L. Roberts for James Lounsbery when he designed the Lounsbery house at 321 Clinton Avenue in 1875.

No. 316-324 is part of the high-rise Clinton Hills Towers Project which is discussed at 335-373 Clinton Avenue.

WAVERLY AVENUE BETWEEN LAFAYETTE AVENUE AND GREENE AVENUE

The buildings on this block are varied in size, scale, type, and style. To the west are the towers of the Clinton Hill Housing Project, while the eastern blockfront has a mix of nineteenth- and twentieth-century carriage houses, commercial buildings, and residences.

EAST SIDE

No. 335-329 is the rear elevation and garage of No. 238 Lafayette Avenue.

Nos. 341-345. These three modest Italianate style rowhouses were probably built about 1869 by developer James L. Brumley. The houses are brick and stand two stories high above basements. The entrances are reached by low stoops and have single doors and transoms edged with dentil courses. Nos. 341 and 343 share a wooden porch which has square posts and a dentiled cornice. The porch at No. 345 has been removed. Small three-over-three sash windows pierce the stone basement level. The tall parlor-floor windows (inappropriately altered at No. 341) have shaved stone lintels and sills. The cornice, with modillions and brackets, remains only at No. 343, and a peaked dormer with double window has been added here. At No. 345 a mansard roof with two segmental-arched dormer windows and slate shingles has been added. Areaway fences and gates remain at all three houses.

No. 347-349 is a one-story brick commercial structure of no architectural interest.

No. 351-353. Designed originally as a "public market" in 1949 by architect Joseph Levy, Jr., for Bernard Horowitz of 50 Court Street, this one-story brick structure now houses a laundry. It is of no architectural interest.

No. 357 (No. 355-357) is a vernacular ninteenth-century carriage house and residence. At the ground floor are two vehicular entrances; one segmental arched and the other rectangular. A segmental-arched pedestrian entrance is set at the right of the building. Three segmental-arched windows on the second floor have brick lintels, stone sills, and wooden shutters. A plain projecting cornice with a wide frieze tops the building.

No. 361 is a handsome garage and chauffeur's residence reminiscent of the neo-Tudor style. The two-and-one-half story building is faced with Flemish bond brick enlivened by burned headers. A wide automobile entrance and a rectangular pedestrian entrance with six-paned transom at the ground floor are covered by a projecting canopy supported by large wooden brackets. Over the door, the cornice is pierced by a projecting pediment. At the second story are two pedimented dormers with large Tudor bargeboards and beams. The dormer on the left is larger and covers a double window. Between these is a shed dormer which projects over two windows. All of the windows have brick header sills. The dormers rise to a shingled peak roof. Between the upper windows at the cornice line are brick corbel courses.

No. 365. This heavily altered two-story building was erected as a carriage house and coachman's residence for Amos M. Kidder, a banker who lived at 214 Adelphi Place. The building was designed in 1879 by Amzi Hill. The only original features that are visible today are two pedimented dormers with neo-Grec detail. Kidder later moved to 388 Washington Avenue, also designed by Amzi Hill.
No. 367 (No. 367-369) is a one-story brick commercial building which houses a Key Food supermarket.

No. 371. Designed in 1890 by architects Danmar & Fisher for George W. Phillips, this brick Romanesque Revival style residence is three stories high above a basement. A three-sided round bay extends from the basement to the top of the second story, where it culminates in an open terrace. Rough-cut stone lintels top the doorway and windows. Recessed brick panels decorate the facade on the terrace parapet and below the second-floor windows. A dentiled cornice runs below the gabled roofline and a corbeled chimney rises at either end of the house. The stoop has been altered and the building is now sealed.

No. 373-377 is the side facade of 141 Greene Avenue.

WEST SIDE

Nos. 326-364 are the buildings of the Clinton Hill Housing Project described at 335-373 Clinton Avenue.

WAVERLY AVENUE BETWEEN GREENE AVENUE AND GATES AVENUE

This long block of Waverly Avenue contains a number of noteworthy buildings. Almost all of the surviving nineteenth-century structures on the east side are mid-century rowhouses, some with intricate cast-iron details. To the west are residences and a number of interesting carriage houses associated with the large mansions on Clinton Avenue. Of particular note are Nos. 244 and 250, a pair of Greek Revival style buildings that are among the oldest houses in the historic district.

EAST SIDE

No. 379-393 is the playground connected to P.S. 11.

No. 395-431 is P.S. 11, the Purvis J. Behan School, discussed at 426-458 Washington Avenue.

No. 433 is a three-story, stucco-sided Italianate style carriage house and residence. The vernacular entrance and doorway are topped by a stone lintel. All of the segmental-arched windows have stone sills. The wooden roof cornice has alternating pairs of large and small brackets.

Nos. 435-437 are a pair of three-story brick Anglo-Italianate style rowhouses. As is typical of this style, each has a low stoop and arched openings. Both houses have heavy roof cornices with segmental-arched fascias, egg-and-dart courses, modillions, and large foliate brackets. No. 435 is vacant and partially sealed.

Nos. 439-439A. These two brick Italianate rowhouses were probably designed in 1879 by architect Amzi Hill for owner/builder Joseph Kirby. The houses are three stories high above basements and have round-arched entrances rising above low stoops that have been altered. The segmental-arched windows of these two-bay wide houses have brick eyebrow lentils. The wooden roof cornice has a segmental-arched fascia, small modillions, and foliate brackets. All of the doors and windows are new.

Nos. 441-447. These four three-story brick Italianate rowhouses were probably erected by builder Joseph Kirby c. 1868 and were sold by Kirby between 1869 and 1879. No. 441 is only two bays wide; the other houses are three bays. The double-doored entrances (altered at No. 441) are set above high stoops (all of which have been altered) and have segmental-arched transoms and cast-iron eyebrow lintels. *The lintel at No. 447 retains a magnificent foliate cartouche.* Such cast-iron elements, manufactured at local foundries, were ordered from trade catalogues and delivered to the building sites. The basement segmental-arched windows have brick lintels and, at No. 443, the original iron window guards. The windows at the upper stories have cast-iron lintels (partially removed at No 445) and stone sills. Segmental-arched fascia, modillions, and paired brackets, accent the projecting roof cornices. The original areaway fence remains only at No. 443.

No. 449-455 is the side elevation of No. 63 Gates Avenue.

WEST SIDE

No. 374-380 is the side elevation and one-story extension of No. 132 Greene Avenue.

No. 382. This narrow neo-Grec style stable was designed in 1880 by J.S. McRea for O.S. Baldwin of 397 Clinton Avenue. The three-story brick building has a ground floor with a rectangular carriage entrance, a narrow door, with a transom, and a narrow window, all with flat stone lintels. At both the second and third stories hay-loft doors are flanked by windows. The roof cornice has angled incised brackets and a square-paneled frieze. A hoist for lifting hay projects from the building just below the cornice.

Nos. 384-392. These five Anglo-Italianate brick rowhouses, built about 1863 for

Alexander McCue, are three stories high. Each house is quite simple, with a doorway topped by a pediment and windows without lintels. The roof cornices have incised brackets, modillions, and segmental-arched fascias. The original ironwork survives at Nos. 388-392. A projecting one-story brick commerical extension has been added to the front of No. 384. No. 390 was vacant and sealed, at the time of designation. All of the houses have lost their original doors.

Allston Wilson, a commerical merchant lived at No. 386. Widow Mary E. Foote lived at No. 390 and John Lapsley, a member of the New York Stock Exchange and of the firm of Maxwell&Co. at 15 Wall Street, owned No. 292.

No. 394. This two-story brick carriage house has a stepped parapet trimmed with stone and simple openings.

No. 396 (No. 396-398) is a French Second Empire style brick carriage house that was owned by Charles Schieren who lived at 405 Clinton Avenue. The one-and-one-half story building is articulated by vehicular and pedestrian entrances and is crowned by a modillioned roof cornice and a mansard with slate shingles and three segmental-arched dormers.

No. 406 (No. 400-406) is a carriage house that is virtually identical to No. 396. At this building the mansard roof is surmounted by an iron cresting.

Nos. 410-412. This pair of neo-Grec style brick carriage houses, designed by architect C. Cameron, was built in 1879 for Francis Moran of 405 Clinton Avenue. Each building has a vehicular entrance (enclosed at No. 410) flanked by a wooden door with dentiled course and transom on the right and a window on the left. All have flat stone lintels. Ornamental brick pilasters with recessed panels and terra-cotta foliate plaques flank the bays. Recessed panels with corbelled courses separate the stories. Above the second-floor windows are patterned corbel bands and a course of angled pointed brick. The wooden roof cornices have highly stylized brackets, modillions, and paneled friezes.

No. 414 is an empty lot currently used for parking.

No. 416. George L. Morse designed this two-story brick stable in 1894 for R. Hoagland of 398 Washington Avenue. The building has been converted for commercial use and the vehicular entrance altered. The most notable surviving feature is the corbeled brick cornice that rests on elongated corbeled brackets.

No. 418-422 is a garden enclosed by a brick wall.

No. 424-426, built as a carriage house and coachman's residence in 1876 for J.A. Nicholas, this three-story structure has been completely altered by the application of synthetic stone siding, canopies, and filigree ironwork.

No. 428 is a brick carriage house that was built for the owner of 439 Clinton Avenue. The vehicular entrance is flanked by a segmental-arched door with a transom and a window, each topped by a brick lintel. Segmental-arched lintels top the two sets of double windows at the second floor. A dentiled brick course lies just below the roofline.

No. 430-438 is a garden with a brick wall.

No. 440, built as a carriage house for No. 447 Clinton Avenue, is a two-story brick structure with a segmental-arched vehicular entrance, and a segmental-arched pedestrian entrance and window. The cornice consists of two dentiled brick courses.

No. 442-446 is a brick one-story, five-car garage that is of no architectural interest.

Nos. 448-450, probably built in the 1840s, are two of the oldest houses in the historic district. The three-story frame buildings faced with clapboard siding, are raised on high brick basements. Each house has a stoop that runs parallel to the street and each stoop is pierced by a street-level entrance. No. 450 retains simple window enframements and a severe cornice and No. 448 retains the original entrance with a paneled door flanked by Doric pilasters and sidelights and surmounted by a transom. The pilasters at either side of the entry are of recent date. Both houses have had additions over the years. No. 448 has a neo-Grec cornice and window lintels, probably added in the 1880s. No. 450 has elongated parlor-floor windows and a scalloped entrance hood.

No. 452-456 is the side elevation of 61 Gates Avenue.

WAVERLY AVENUE BETWEEN GATES AVENUE AND FULTON STREET

This block contains three rows of handsome nineteenth-century houses. These buildings were designed in the three styles that were most popular during the period of Clinton Hill's development as a prosperous residential neighborhood -- the Italianate, French Second Empire, and neo-Grec.

EAST SIDE

No. 457-465 is a vacant lot to the rear of the Brown Memorial Baptist Church.

Nos. 467-481 are eight survivors of a row of nine two-bay wide Italianate brownstone buildings erected in 1873 for developer Henry Strybing. The original appearence of the buildings in this row is best preserved at No. 481, which retains all of its original details, including a round-arched entrance with a segmental-arched pediment set on foliate brackets, double doors, slab lintels above the windows, parlor-floor window sills resting on blocks, a rusticated basement with a segmental-arched window and iron guards, a bracketed roof cornice, and heavy iron stoop railings. The original doors have been replaced by single-leaf doors at Nos. 467, 469, 473 and 479; that at No. 467 is a beautiful example of a late nineteeth-century door. Lintels have been shaved at Nos. 469-477 and partially altered at No. 467, windows altered at No. 479, and the entrance enframement brackets stripped at Nos. 473 and 477.

Among the early residents of the row were realtor Jarvis Carman at No. 469; George P. Nash, an importer of high grade steel at No. 271 (New York Times, November 30, 1915, p. 13); and Lewis W. Slocum, a clerk who later became a banker, at No. 481. Developer Henry Strybing lived at 483 Waverly Avenue, which is now demolished.

WEST SIDE

No. 458-466 is the side elevation of 50 Gates Avenue.

Nos. 468-470 are a pair of lovely French Second Empire style brick houses with fine

cast-iron detail. The buildings have high basements, segmental-arched windows, wooden roof cornices, iron railings, and slate mansard roofs, each with three dormers. The windows and doors all have cast-iron eyebrow lintels that rest on brackets. The brackets at the entrances have the stylized quality of neo-Grec design. The buildings were probably erected in 1866-67 by builder Joseph Kirby.

Nos. 472-478 are a row of four brownstone neo-Grec style houses designed in 1882 by Robert Dixon and built for John Gordon. Each three-story house with basement has a full-height angled bay, a high stoop leading to an entrance with double doors (altered at Nos. 474 and 476) and a stylized entrance pediment resting on brackets, incised decorative ornament, a band of stylized foliage above the parlor-floor windows (removed at No. 474), carved panels below the parlor-floor windows, full window enframements with pedimented lintels (altered at Nos. 472 and 478), and a wooden roof cornice. At the time of designation No. 474 was vacant and partially sealed.

WILLOUGHBY AVENUE

118-120 Willoughby Avenue. Robertson & Manning, architects, 1891.

WILLOUGHBY AVENUE

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

WILLOUGHBY AVENUE BETWEEN CLINTON AVENUE AND WAVERLY AVENUE

Only the south side of this block is in the historic district. The north side, which once contained the Herbert Pratt house, is now part of the Clinton Hill Apartments site. To the south are the six transitional Romanesque Revival/neo-Renaissance style rowhouses designed in 1891 by R.H. Robertson and A.J. Manning. These are important works in the career of R.H. Robertson, one of New York's leading architects, because they reflect the gradual change in his style in the 1890s, moving from the heavy Romantic buildings of the Romanesque Revival to the lighter and more classical structures of the late 1890s.

No. 104-110 is the side facade of the Robertson & Manning house described at 215 Clinton Avenue.

Nos. 112-122 are Robertson & Manning's six transitional Romanesque Revival/neo-Renaissance style rowhouses designed in 1891 for Mary Osborn Polack and Charles, William, and Robert Osborn at the same time as the row at 215-221 Clinton Avenue. The buildings are rhythmically arranged in an ABABAB pattern with the "A" houses having entrances to the right and oriels to the left and the "B" houses arranged in the opposite manner.

Although more subdued than such Romanesque Revival designs as Nos. 251-255 DeKalb Avenue, these buildings use a Romanesque vocabulary in such features as the contrasting textures of rock-faced stone, smooth stone, and brick, and such forms as dog-legged stoops, stone transom bars, and round-arched windows. These, however, are tempered by two-story galvanized-iron oriels embossed with garlands and rosettes, and cornices, which also have garlands.

The buildings remain in excellent condition. All retain their paired stoops, roof parapets, and ironwork, and four of the original double doors are extant (Nos. 112-118).

WILLOUGHBY AVENUE BETWEEN WAVERLY AVENUE AND WASHINGTON AVENUE

The eleven houses of this stretch of Willoughby Avenue create a unified group of brownstone-fronted rowhouses, all built after the Civil War. To the north are a row of five Italianate houses, each of which fills the traditional twenty-foot wide Brooklyn lot. To the south are five narrow French Second Empire style houses, only seventeen feet (two bays) wide. These five houses were squeezed onto a plot that should have been built with only four buildings, thus allowing the builder to make a higher profit from their sale.

NORTH SIDE

Nos. 123-131 comprise a row of five Italianate brownstone houses built about 1868, probably by a group of speculators including masons Nathaniel Bonnell, Joseph W. Campbell, and Nicholas B. Rhodes who purchased the lots from crockery dealer Abraham Burtis. Typical of the Italianate style, these three-story houses have rusticated basements; high stoops; double doors; entrance enframements with round-arched reveals, segmental-arched pediments, and brackets; raised eyebrow lintels on modest brackets; segmental-arched windows; table sills and incised corbels on the parlor-floor windows; plain molded lintels and corbels above; and segmental-arched wooden cornices supported by foliate brackets with modillions. The most unusual feature of the houses is the use of incised brackets with small rectangular bosses. These brackets, similar to those at 11-19 Cambridge Place and 195-203 Greene Avenue, are indicative of the stylized neo-Grec ornament that was soon to dominate rowhouse design. On its brick side facade, No. 123 has a three-sided angular oriel which has segmental-arched windows, decorative panels, and a bracketed cornice. This house has lost its stoop as well as the parlor-floor window lintels and sills. The entrance brackets and pediments are gone at No. 125,where an iron entrance gate and parlor window guards have been added. The parlor-floor windows have been shortened and the table sills modified at No. 131. Nos. 127-131 retain the original doors, and Nos. 125,127, and 131 retain the original basement window guards. All of the areaway and stoop ironwork is later. Among the early residents of this row were manufacturer Silas Tuttle, Jr., at No. 123, and surveyor and shipmaster Albert Spencer at No. 127..

No. 133-143 is the side facade and garage of No. 228 Washington Avenue.

SOUTH SIDE

Nos. 124-132 comprise a row of five narrow French Second Empire style brownstone houses, probably built by Daniel Willets c. 1871. The buildings are three stories above rusticated basements, and have mansarded attic floors. The entrances, approached by high stoops, have double doors with transoms, segmental-arched reveals, pediments, and foliate brackets. The windows have raised slab lintels, molded surrounds, and table sills on the first story and plain sills and corbels on the upper stories. Modillioned cornices support the slate-sided mansards with pedimented dormer windows. Of the five houses, only Nos. 124 and 126 retain most of their original detailing, although both have lost their ironwork (stoop railings are extant only at No. 132). The brick side elevation of No. 124 has a rectangular galvanized-iron oriel on Waverly Avenue. The parlor-floor windows have been shortened at Nos. 124 and 130; the stoops removed at Nos. 128 and 130; new windows placed at the parlor floors of No. 128 and 130 and at the upper stories of No. 128. The cornices are gone at Nos. 128-132. Early residents of the row included Edward Jewell, flour merchant (No. 126);

Colonel Antipas P. Marshall (No. 128); hat dealer Thomas F. Attix (No. 130); and Daniel S. Hammond, a satchel and travel bag manufacturer. (No. 132).

No. 134. This single, three-story house was probably built about 1871 by either Giddings H. Pinney or Josiah N. Christmas and was sold to Manhattan fruit dealer John E. Stow. The house has been stripped of all of its ornament and the brownstone facade stuccoed.

No. 136-142 is the side facade of the building described at 230 Washington Avenue.

WILLOUGHBY AVENUE BETWEEN WASHINGTON AVENUE AND HALL STREET

In contrast to the block of Willoughby Avenue between Waverly and Washington Avenues that exhibits the Italianate and French Second Empire style houses popular in Brooklyn during the 1860s and early 1870s, this blockfront exemplifies the design of the late 1870s and early 1880s when the neo-Grec style was dominant. The two rows of single-family dwellings and one apartment house were built in the 1880s and are late examples of the neo-Grec style. All were built for Henry L. Coe, a brass founder who lived at 535 Washington Avenue. Coe, who invested in land, often had architect Amzi Hill design buildings for the sites. Coe then retained ownership, renting the houses. His executors sold the buildings in the early 1920s. Amzi Hill was perhaps the finest Brooklyn architect to specialize in the neo-Grec. The ornamental detailing on his buildings is particularly sophisticated. (see also Nos. 388-390 Washington Avenue, Nos. 57-67 Cambridge Place, and No. 90 Greene Avenue, corner of Vanderbilt Avenue, in the Fort Greene Historic District). The rows on this street exemplify two types of neo-Grec design. The brownstone houses to the south, with their stylized paired window enframements and incised ornament, are similar to many others found in the historic district.

The rowhouses and multiple dwelling to the north, which are constructed of brick enlivened by recessed panels and corbeled courses, are more unusual. Since they were built of brick and are quite narrow, these houses were probably less expensive to build and rent than those across the street.

NORTH SIDE

Nos. 143-149 is the side of No. 231 Washington Avenue.

Nos. 151-157 comprise a row of four extremely narrow neo-Grec style brick residences designed in 1885 by Amzi Hill for Henry Coe. Each house is enlivened by a series of projecting and receding brick planes that include rectangular bays at Nos. 151-155, an angled bay at No. 157, pilaster strips, and corbeled panels. This lively use of brick is typical of neo-Grec design in that material. Each house has a high stoop with

iron railings, double doors (altered at No. 157), and a cornice with incised brackets. The only non-brick decorative features of the facades (except the cornices) are the stone window lintels with incised carving. Unfortunately, No. 157 has been painted white.

No. 159 is an eight-family multiple dwelling designed by Amzi Hill for Henry L. Coe in 1885. It closely resembles Hill's apartment house at 90 Greene Avenue and was clearly designed as a companion to the neighboring rowhouses. The four-story building is constructed of brick laid in the same ornamental and frequently eccentric patterns seen on the private houses at Nos. 151-157. The building also has the incised brownstone window lintels seen on the rowhouses. The building is symmetrically massed on Willoughby Avenue with a central entrance flanked by projecting rectangular bays with compound windows and stained-glass transoms. On Hall Street, the house has a wide rectangular bay and an angled bay. A bracketed cornice runs around the two street facades. Although the details are intact, this building is poorly maintained.

SOUTH SIDE

No. 144-150 is the side facade of 235 Washington Avenue.

Nos. 152-160. This row of five neo-Grec brownstone houses was built c. 1880 for Henry L. Coe and was probably designed by Amzi Hill. The entrances have double doors (replaced at No. 156) set within stone enframements with ornate, stylized, eared pediments supported by stylized brackets. Incised pedimented lintels top the flat surrounds in the windows which are supported by pointed, neo-Grec corbels at sill level. Decorative panels and incised corbels adorn the bases of the double parlor windows (altered at Nos. 156 and 160). The roof cornices have alternating panels and stylized brackets. Double windows with raised surrounds pierce the basement facades. Nos. 152, 154, and 158 retain the original stoop ironwork. No. 160 has a brick side facade with an angled bay and a brick two-car garage built c. 1920.

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GLOSSARY

acroterion (pl., acroteria) - A classical ornament located at the edge of a roof.

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

arcade - A row of arches resting on columns or piers.

arch - A curved construction resting on supports at both sides, used to sustain weight or span an opening.

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

aedicula - 1. A canopied niche, flanked by columns, usually designed to house a statue; 2. a door or window surround consisting of columns and a pediment.

areaway - The open space between a house and the sidewalk.

ashlar - Masonry cut in rectangular blocks.

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.

banded column - A column with a shaft that is interrupted by projecting, often richly ornamented, bands.

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

bartizan - A small, usually rounded, structure projecting from the corner of a building, originally used as an element in fortifications.

base - 1. The lowest portion of a building above the foundation; 2. the lower portion of a column that rests on a plinth and supports a shaft.

basilica - A church with a high central nave lit by a clerestory, flanked by lower side aisles, and ending in a semicircular apse.

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

bas-relief - A sculptural panel in which the forms project slightly.

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

battlement - A parapet with regularly spaced indentations, originally used as a means of fortification.

GLOSSARY

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.

bead and reel - An ornamental band formed of bead shapes alternating with shallow disks (reels).

bell flower - An ornament composed of a vertical line of small flowers.

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.

billet - A molding formed by alternating rows of small, evenly spaced, rounded or square blocks.

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.

burnt brick - Dark-colored brick used for ornamentation.

buttress - An exterior masonry unit used to support or strengthen a wall.

Byzantine carving - A variety of three-dimensional, stylized carving, usually foliate and deeply undercut; used on Romanesque Revival style buildings, but derived from Byzantine decorative forms.

canopy - 1. A projection extending from the wall of a building, usually over a door or window; 2. a hood located above a niche.

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

cantilever - A structural member that projects beyond a wall and appears to be self-supporting.

GLOSSARY

capital - The crowning element of a column or pilaster.

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.

cast iron - A type of iron, popular in the 19th century, in which a form was mass-produced by pouring molten iron into a cast. Used for ornament, garden furniture, and building fronts.

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.

clerestory - The upper section of a wall which is pierced by windows in order to light a large interior space.

cluster column - A group of interlocking columns that act as a single element.

colonnade - A row of regularly spaced columns supporting an entablature.

colonnette - A diminutive column which is usually extremely slender.

column - A vertical cylindrical support. In Classical design it is composed of 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.

compound arch - An arch formed by a series of arches set within each other.

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.

GLOSSARY

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.

cresting - A decorative element, frequently of iron, usually located at the peak or edge of a roof.

crocket - An ornamental foliate form placed at regularly spaced intervals on the slopes and edges of the spires, pinnacles, gables, etc., of Gothic buildings.

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

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

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

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

cruciform - In the shape of a cross.

cupids bow - An ornamental motif in the form of a bow.

cupola - A small dome crowning a roof or turret.

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.

diaper - A pattern of elements placed in a repeated design frequently in a diamond pattern.

discharging arch - A brick arch built into the wall above a lintel to channel weight to either side of it; also, relieving arch.

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.

double-hung - A window with two sash, each sliding on a vertical track.

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.

dripstone - A projecting stone molding found around a door or window.

duplex - An apartment with rooms on two connected floors.

dwarf column - A short, often stubby, column, found frequently on Romanesque Revival style buildings.

ear - See crossette.

eave - The overhanging edge of a roof.

egg and dart - An ornamental band molding of egg-forms alternating with dart-forms.

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

enframement - A general term referring to any elements surrounding a window or door.

engaged column - A column that is attached to a wall surface.

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.

fasces - A decorative form composed of a band of reeds and a projecting ax; the symbol of Roman authority.

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

GLOSSARY

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.

flat arch - An arch with a horizontal inner edge.

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.

fluting - Decorative semicircular grooves running vertically along the shaft of a column.

flying buttress - An exterior, sloping, arched form that is used to transmit the thrust of a vaulted ceiling or roof in Gothic construction.

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

frieze - 1. The central member of an entablature, located above the architrave and below the cornice; 2. an ornamental band, often in relief, placed in the upper portion of a wall.

frontispiece - The distinctly modeled central bay of a building, used particularly in reference to French-inspired structures.

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

galvanized iron - Iron that has been coated with zinc in order to inhibit rusting.

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

gargoyle - A grotesquely carved form projecting from a roof or parapet, originally used as a water spout, but later also as a decorative device.

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).

gnomon - The pointer on a sundial.

glazing bar - See mullion.

GLOSSARY

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

Greek cross - A cross with four equal arms.

grid - The layout of streets meeting at right angles.

griffin - A winged mythological beast with a lion's body and eagle's head.

grille - A decorative, openwork grating, usually of iron, used to protect a window, door, or other opening.

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

guttae - Cylindrical ornaments on the underside of a Doric entablature.

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.

impost block - The masonry unit which receives the thrust of an arch.

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 adjustable 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.

GLOSSARY

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.

lamb's tongue-chamfer - Oblique surface produced by beveling an edge or corner and finishing at the ends to resemble a tongue.

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

lantern - A small structure, usually lit by windows, placed atop a roof or dome.

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.

linenfold - A form of symetrically-designed paneling carved in a manner resembling folded linen.

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.

lucarne - A small dormer window found on a roof or spire.

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

mall - An ornamental landscaped strip between two roadways.

mansard - A roof with an extremely steep lower slope and flatter upper slope.

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.

GLOSSARY

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.

nave - The major and usually centrally-placed aisle of a church.

niche - A recess in a wall, generally semicircular in form, designed to contain a statue.

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..

open plan - A floor designed with no structural partitions.

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

palazzo (pl., palazzi) - In Italian Renissance architecture, a large town house or palace.

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

parapet - A low wall that serves as a vertical barrier at the edge of a roof, terrace, or other raised area.

patera - A projecting ornamental medallion.

pavilion - A major projecting or recessed bay, or other component of a facade that is distinguished by height or roof treatment.

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, usually triangular, set above a door or window.

pendant - A hanging ornamental form.

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

GLOSSARY

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

piano nobile - In Italian Renaissance buildings, the story containing principal ceremonial rooms; usually the first floor above street level.

piazza - A porch, [illegible] natural.

pier - A vertical, rectangular, load-bearing support or massive structural column.

pilaster - A flat vertical element with a capital; a flat engaged column.

pinnacle - An ornamental turret, spire, or similar tapered finial that crowns a vertical element in Gothic architecture.

pitched - Sloping, especially a roof.

plaque - A panel, either plain, inscribed, or decorated, which is placed on or in a wall.

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.

pulvinated - Descriptive of a convexly bulging element, usually in a frieze.

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

quadrant - A quarter circle, especially a quadrant window.

quatrefoil - A Gothic ornament consisting of four symmetrical lobes that join at cusps.

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

relief - Carved or molded ornament that projects from a flat surface.

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

return - Molding or cornice that reverses direction.

rinceau - A classical ornamental motif in the form of an undulating floral band.

rock faced - In reference to masonry: treated with a rough surface that retains or simulates the irregular texture of natural stone.

GLOSSARY

Roman brick - Long, narrow brick.

rosette - A round floral ornament, usually carved or painted.

rose window - In Gothic architecture, a round window with radiating tracery.

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.

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

saddleback roof - A single-ridge, steeply pitched roof with two gables.

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 semicircle.

semi-detached - Descriptive of a building attached to a similar one on one side but unattached on the other.

seraph - An angel, often depicted in relief as an ornamental winged head.

shaft - The vertical segment of a column or pilaster between the base and the capital.

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.

sill - The horizontal member at the bottom of a window or door (doorsill).

GLOSSARY

skirt roof - An extended pent roof.

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

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

spalling - The chipping or erosion of masonry caused by abuse or weathering.

spandrel - 1. A panel between the top of one window and the sill of another window on the story directly above it; 2. an irregular triangular and curved wall segment adjacent to an arched opening.

Spanish tile - A curved ceramic roofing unit.

spiral column - A column with a molded shaft in the form of a spiral or with twisted flutes.

spire - A tapered polygonal or conical structure rising from a roof or tower.

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.

surround - The ornamental frame of a door or window.

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.

taenia - A narrow raised band on a Doric frieze, located above the guttea.

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.

terminal pilaster - A pilaster with a shaft that tapers inward from capital to base.

terrace - A raised exterior platform adjacent to a building.

terra-cotta - Hard fired clay, either glazed or unglazed, molded into ornamental elements, wall cladding, and roof tiles.

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.

transept - The projecting part of a church that crosses the nave at a right angle, thereby composing a cruciform plan.

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

transom bar - A horizontal element that subdivides an opening, usually applied to the member between a door and an overhead window.

trapezoid - A quadrilateral 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.

GLOSSARY

Venetian window - A pair of round-arched openings enframed by a single round-arched surround, with an oculus in the spandrel between the two smaller arches.

vermiculation, vermiculated - Incised ornament, often applied to rustication, that simulates the irregular curved channels dug by worms.

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

Vitruvian scroll - A classical motif composed of connected wave forms; also called a Vitruvian wave.

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.

wing hall - The wall of a stoop.

wrought iron - Iron that is worked by being forged or hammered.

FINDINGS AND DESIGNATION

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 Clinton Hill 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 Clinton Hill Historic District is a highly distinctive and unusual area in New York City; that the area is among the best preserved nineteenth- and early-twentieth century sections of New York City; that Clinton Hill retains what is one of the largest concentration of intact rowhouses from the post-Civil War period in New York, with numerous examples of the Italianate, French Second Empire, neo-Grec, and Romanesque Revival styles; that it is one of the few neighborhoods where the surviving architecture reflects a continuum of development spanning many decades; that Clinton Avenue,which was developed as a street for the very wealthy,still retains much of its ambience and is one of the few grand boulevards in the United States to survive relatively intact; that the great turn-of-the-century mansions in the district were designed by some of the leading architects of the period; that, in addition to rowhouses and mansions, the district contains carriage houses, apartment buildings, churches, and other institutions that complement the residences and contribute to the area's architectural and historical importance; that the area reflects the architectural aspirations of nineteenth- and early twentieth-century middle- and upper-class urban residents and was the home of some of Brooklyn's most prominent citizens; and that because of the outstanding quality of its architecture and the variety of building types and styles, the Clinton Hill area has a special character and is an outstanding historic district within the City of New York.

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 Preservation Commission designates as an Historic District the Clinton Hill Historic District, Borough of Brooklyn, containing the property bounded by the western curb line of Hall Street which becomes St. James Place south of DeKalb Avenue, the western curb line of St. James Place, easterly along the southern curb line of Lafayette Avenue, southerly along the western curb line of Grand Avenue, easterly across Grand Avenue, easterly along the northern property line of 295 Grand Avenue, the northern property lines of 235-245 Greene Avenue, southerly along the eastern property line of 245 Greene Avenue, westerly along the northern curb line of Greene Avenue, westerly across Grand Avenue, southerly across Greene Avenue, southerly along the western curb line of Grand Avenue, westerly along the southern property lines of 210-218 Greene Avenue, southerly along part of the eastern property line of 9 Cambridge Place, southerly along the eastern property lines of 11-67 Cambridge Place, easterly along part of the northern property line of

137 Gates Avenue, easterly along the northern property lines of 139-145 Gates Avenue, easterly across Grand Avenue, easterly along the northern and southerly along the eastern property lines of 147-149 Gates Avenue, southerly across Gates Avenue, easterly along the southern curb line of Gates Avenue, southerly along the western curb line of Downing Street, easterly across Downing Street, easterly along the northern and southerly along the eastern property lines of 69 Downing Street, southerly along the eastern property lines of 71-83 Downing Street, southerly along the eastern and westerly along the southern property lines of 85 Downing Street, northerly along the eastern curb line of Downing Street, westerly across Downing Street, westerly along the southern property line of 84 Downing Street, westerly along the southern property line of 421 Grand Avenue, westerly across Grand Avenue, southerly along the western curb line of Grand Avenue, westerly along the southern property line of 446 Grand Avenue, northerly along the western property lines of 442-446 Grand Avenue, westerly along the southern property line of 135 Cambridge Place, northerly along the eastern curb line of Cambridge Place, westerly across Cambridge Place, westerly along the southern property line of 128 Cambridge Place, southerly along the eastern property lines of 211-215 St. James Place, southerly along part of the eastern, westerly along part of the southern and southerly along part of the eastern property lines of 217 St. James Place, southerly along the eastern and westerly along the southern property lines of 219 St. James Place, northerly along the eastern curb line of St. James Place, westerly across St. James Place, westerly along the southern and northerly along the western property lines of 234 St. James Place, northerly along the western property lines of 230-220 St. James Place, northerly along the western and easterly along part of the northern property lines of 218 St. James Place, northerly along the western property lines of 212-216 St. James Place, westerly along part of the southern and northerly along the western property lines of 210 St. James Place, northerly along the western property line of 208 St. James Place, northerly along the western and easterly along part of the northern property lines of 206 St. James Place, northerly along the western property line of 204 St. James Place, northerly along part of the western property line of 202 St. James Place, westerly along the southern property line of 475 Washington Avenue, westerly across Washington Avenue, northerly along the western curb line of Washington Avenue, westerly along part of the southern property line of 492 Washington Avenue, southerly along the eastern property lines of 467-477 Waverly Avenue, easterly along part of the northern and southerly along the eastern property lines of 479 Waverly Avenue, southerly along the eastern and westerly along the southern property lines of 481 Waverly Avenue, northerly along the eastern curb line of Waverly Avenue, westerly across Waverly Avenue, westerly along the southern and northerly along part of the western property lines of 478 Waverly Avenue, westerly along the southern property line of 487 Clinton Avenue, northerly along the eastern curb line of Clinton Avenue, northerly across Gates Avenue, northerly along the eastern curb line of Clinton Avenue, westerly across Clinton Avenue, westerly along the southern property line of 416 Clinton Avenue, northerly along the eastern curb line of Vanderbilt Avenue, easterly along the southern curb line of DeKalb Avenue, northerly across DeKalb Avenue, northerly along the western property lines of 286-290 Clinton Avenue, northerly along the western and easterly along part of the northern property lines of 282-284 Clinton

Avenue, northerly along the western and easterly along part of the northern property lines of 276-280 Clinton Avenue, northerly along the western property lines of 274 and 272 Clinton Avenue, then continuing the western property line of 272 Clinton Avenue northerly to the northern property line of 270 Clinton Avenue, easterly along part of the northern property line of 270 Clinton Avenue, northerly along the western property line of 266 Clinton Avenue, northerly along the western and easterly along part of the northern property lines of 264 Clinton Avenue, northerly along the western property lines of 262-258 Clinton Avenue, northerly along the western property lines of 254-252 Clinton Avenue, continuing the line to a point 120 feet north of the intersection of the western and northern property lines of 252 Clinton Avenue, westerly 40 feet, northerly 80 feet, then easterly to the western curb line of Clinton Avenue, easterly across Clinton Avenue, northerly along the eastern curb line of Clinton Avenue, easterly along the southern curb line of Willoughby Avenue, easterly across Waverly Avenue, northerly across Willoughby Avenue, northerly along the eastern curb line of Waverly Avenue, easterly along the northern property line of 123 Willoughby Avenue (201 Waverly Avenue), easterly along the northern property lines of 125-131 Willoughby Avenue, easterly along the northern property line of 222 Washington Avenue, southerly along the western curb line of Washington Avenue, easterly across Washington Avenue, easterly along the northern property line of 227 Washington Avenue, northerly along part of the western property line of 151 Willoughby Avenue, northerly along part of the western and easterly along the northern property lines of 159 Willoughby Avenue, to the point of beginning.