

STUYVESANT HEIGHTS HISTORIC DISTRICT

DESIGNATION REPORT



September 14, 1971

**CITY OF NEW YORK
JOHN V. LINDSAY, MAYOR**

**PARKS, RECREATION AND CULTURAL AFFAIRS ADMINISTRATION
AUGUST HECKSCHER, ADMINISTRATOR**

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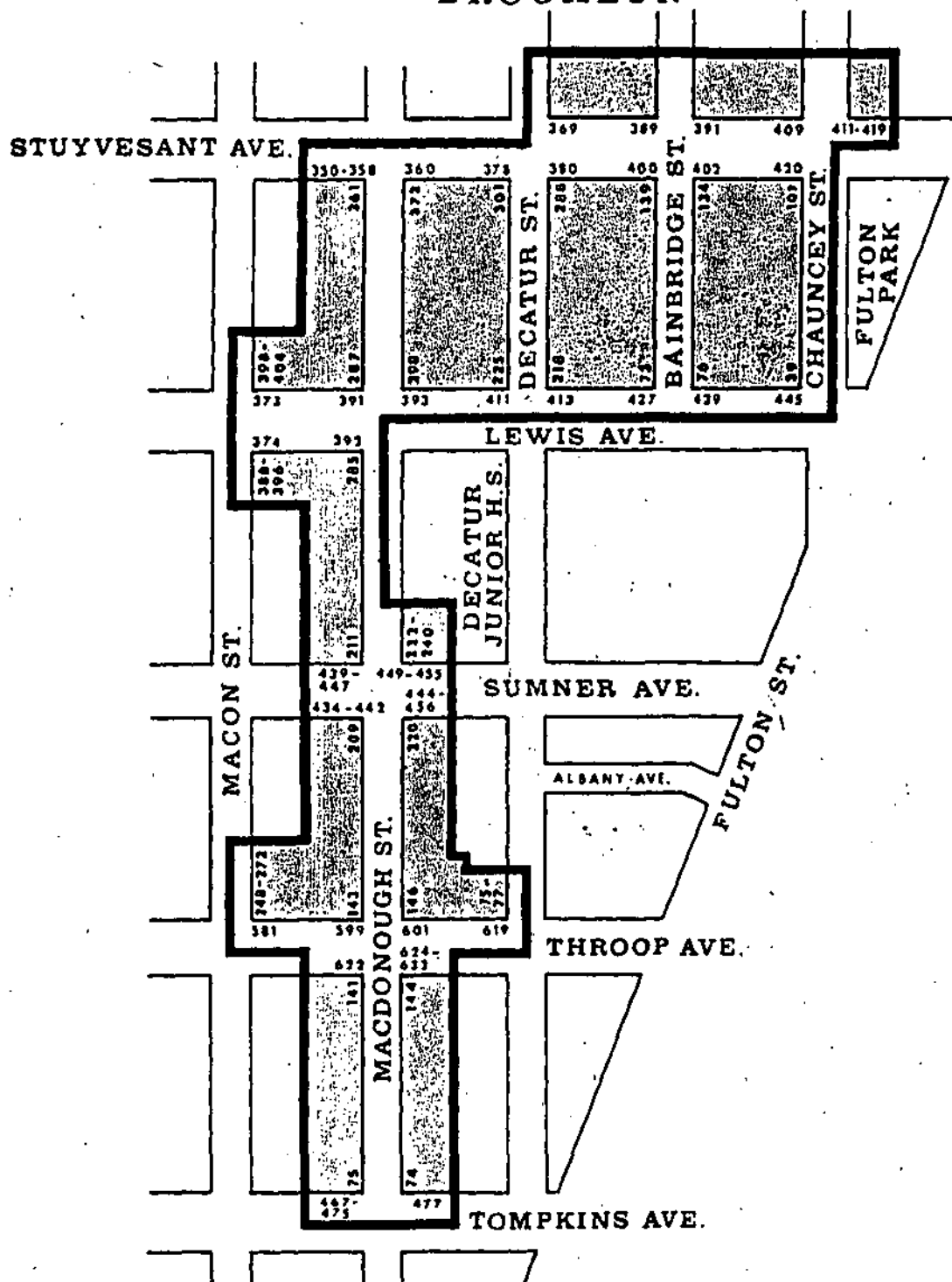
Though many individuals have been associated with different phases of this report, final responsibility for the facts and opinions expressed rests with the Commission as a whole.

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STUYVESANT HEIGHTS HISTORIC DISTRICT

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DESIGNATED SEPTEMBER 14, 1971

Numbers show buildings inside boundary of district

STUYVESANT HEIGHTS
HISTORIC DISTRICT
DESIGNATION REPORT

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STUYVESANT HEIGHTS HISTORIC DISTRICT, Borough of BrooklynINTRODUCTION

The Stuyvesant Heights Historic District, an L-shaped area north of Fulton Street, comprises over 430 buildings located on thirteen city blocks, or parts thereof. It lies approximately between Stuyvesant and Tompkins Avenues to the east and west and Macon and Chauncey Streets to the north and south.

BOUNDARIES

The property bounded by Chauncey Street beginning at its intersection with Lewis Avenue, Stuyvesant Avenue, the southern property line of 419 Stuyvesant Avenue, the eastern property lines of 419 through 411 Stuyvesant Avenue, Chauncey Street, the eastern property lines of 409 through 391 Stuyvesant Avenue, Bainbridge Street, the eastern property lines of 389 through 369 Stuyvesant Avenue, Decatur Street, Stuyvesant Avenue, the northern property lines of 350 Stuyvesant Avenue and 347 through 295 MacDonough Street, the eastern property lines of 381 through 373 Lewis Avenue, Macon Street, the western property lines of 374 through 382 Lewis Avenue, the northern property lines of 275 through 211 MacDonough Street, Sumner Avenue, the northern property lines of 209 through 167 MacDonough Street, part of the eastern property line of 272 Macon Street, Macon Street, Throop Avenue, the northern property lines of 141 through 95-97 MacDonough Street to the eastern property line of 87 MacDonough Street, a straight line continuing across the property of 87 MacDonough Street to the western property line of 87 MacDonough Street where it intersects with the northern property line of 467 Tompkins Avenue, the northern property line of 467 Tompkins Avenue, Tompkins Avenue, the southern property lines of 74 through 80 MacDonough Street, part of the western property line of 82 MacDonough Street, the southern property lines of 82 through 144 MacDonough Street, Throop Avenue, the southern property lines and part of the eastern property lines of 601-619 Throop Avenue, part of the southern property line of 154 MacDonough Street, the southern property lines of 156 through 220 MacDonough Street, Sumner Avenue, the southern property lines of 222 through 240 MacDonough Street, the eastern property line of 240 MacDonough Street, MacDonough Street and Lewis Avenue to Chauncey Street.

TESTIMONY AT THE PUBLIC HEARINGS

On May 21, 1970 the Landmarks Preservation Commission held a public hearing on the proposed designation of this Historic District (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Eleven persons spoke in favor of the proposed designation, and one individual opposed it. The witnesses favoring designation clearly indicate that there is very great support for this Historic District from the property owners and the residents of Stuyvesant Heights. At the public hearing the community representatives suggested that the appropriate name for this proposed District would be the Stuyvesant Heights Historic District.

On December 13, 1966 (Item No. 1), the Landmarks Preservation Commission had held a public hearing on a proposed Historic District in this neighborhood. Ten persons spoke in favor of the proposed Historic District at that hearing, and one individual opposed it. The testimony at that time indicated the great support for the designation of a Historic District in this neighborhood. The Commission was not able to act upon all the proposed Historic Districts heard during its first series of public hearings in 1965 and 1966, and so several Historic Districts were heard in 1970, including the proposed Stuyvesant Heights Historic District, involving neighborhoods where there continues to be great interest in preserving the communities' fine buildings.

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Stuyvesant Heights is a residential district that was largely developed between 1870 and 1920. It lies in the north-central part of Brooklyn. The name "Stuyvesant Heights" came into local usage during the first decade of the 20th century and distinguishes it from the larger Bedford-Stuyvesant area in which it lies, and under which name it was originally heard by the Commission. The name Stuyvesant Heights derives from the fact that Stuyvesant Avenue is the district's principal thoroughfare.

For most of its early history, Stuyvesant Heights was part of the outlying farm area of the small hamlet of Bedford, settled by the Dutch during the 17th century within the incorporated town of Breuckelen. The hamlet had its beginnings when a group of Breuckelen residents decided to improve their farm properties behind the Wallabout section, which gradually developed into an important produce center and market. The petition to form a new hamlet was approved by Governor Stuyvesant in 1663. Its leading signer was Thomas Lambertsen, a carpenter from Holland. A year later the British capture of New Netherland signaled the end of Dutch rule. In Governor Nicolls' Charter of 1667 and in the Charter of 1686, Bedford is mentioned as a locality within the Town of Breuckelen. Bedford hamlet had an inn as early as 1668, and in 1670 the people of Breuckelen purchased from the Canarsie Indians an additional area for common lands in the surrounding region.

Bedford Corners, located approximately where the present Bedford Avenue meets Fulton Street, and only three blocks west of the present Historic District, was the intersection of several well-traveled roads. The Brooklyn and Jamaica Turnpike, one of the oldest roads in Kings County, ran parallel to the present Fulton Street, from the East River ferry to the village of Brooklyn, thence to the hamlet of Bedford and on through the present Stuyvesant Heights towards Jamaica. Farmers from New Lots and Flatbush used this road on their way to Manhattan. Within the Stuyvesant Heights Historic District, the Turnpike ran along the approximate line of Decatur Street. Cripplebush Road to Newtown and the Clove Road to Flatbush also met at Bedford Corners. Hunterfly Road, which joined the Turnpike about a mile to the east of Clove Road, also served as a route for the farmers and fishermen of the Canarsie and New Lots areas.

In the second half of the 17th century, the lands which comprise the present Historic District belonged to three Dutch settlers, Dirck Janse Hooghland, who operated a ferryboat on the East River, Jan Hansen and Leffert Pietersen van Haughwout, both farmers.

Hooghland and Hansen were each granted a patent for forty acres by Peter Stuyvesant in 1664. Hooghland's tract extended from Bedford Corners eastward along the north side of the Turnpike, almost as far as Stuyvesant Avenue, while Hansen's tract adjoining it on the east straddled both sides of Stuyvesant Avenue and continued eastward outside the Historic District. In 1697, Hendrick Reycke, who emigrated from Holland in 1663, purchased the Hooghland tract. His great-grandson, Lambert Suydam added to his holdings by acquiring the original Hansen tract in 1810. Suydam resided in a farmhouse two blocks west of the present Historic District at what is now Nostrand Avenue and Madison Street.

The land south of the Turnpike was acquired in the late 17th century by members of the Lefferts family. Leffert Pietersen van Haughwout, who came to America from Holland in 1660, settled in the Canarsie area. He and his sons, Jakop and Pieter Lefferts, gradually acquired much of their Stuyvesant Heights land by 1700.

At the time of the Revolution, Leffert Lefferts (1727-1804), son of Jakop, was a leading citizen of Bedford and town clerk of Brooklyn. His neighbor Lambert Suydam was captain of the Kings County troop of horse cavalry in 1776. An important part of the Battle of Long Island took place within the Historic District and in its vicinity. When the British learned that the Jamaica road was unguarded where it passed

through the hills at Jamaica Pass, they marched through the pass and followed the road toward Bedford. A small band of Americans had been stationed at Bedford Pass for the purpose of guarding the rear of Washington's army. They did not discover the flanking movement executed by the 20,000 British troops until it was too late, and hence could make only a brief and unsuccessful stand against insurmountable odds. Later Washington dramatically rescued the larger portions of the American army by evacuating them under the cover of darkness across the East River. The region remained under British occupation for the rest of the war.

In 1784, the people of the Town of Brooklyn held their first town meeting since 1776. In 1800 Bedford was designated one of the seven districts of the Town of Brooklyn, and in 1834 it became part of the seventh and ninth wards of the newly incorporated City of Brooklyn.

Just a few blocks away from the present Historic District was the site of the first free Black settlement in the Bedford-Stuyvesant section of Brooklyn. It appeared there early in the 19th century and was called Weeksville after the Weeks family, who were Black property owners in the area. Bedford, however, must have had a Black population for a long time previous. The first U. S. Census (1790) shows that seventy-two residents of the village were slaves, and a map of 1766 shows a Negro burial ground just outside the village.

In 1827, Leffert Lefferts' grandson, also known as Leffert Lefferts, inherited the lands within the district south of what is now Decatur Street. In 1835, Lambert Suydam's daughter, Mrs. Maria Lott, inherited a large tract of land which included the lands within the district north of Decatur Street.

The present gridiron street system was laid out in 1835, as shown by the Street Commissioners' map of 1839, and the blocks were lotted. The new grid system led to the abandonment of the Brooklyn and Jamaica Turnpike in favor of a continuation of Brooklyn's Fulton Street, which was opened up just south of the Historic District in 1842. The lands for the street system within the Historic District, however, were not sold to the City of Brooklyn until 1852. Earlier in the same year, Charles W. Betts had purchased Maria Lott's tract of land. This marked the end of two centuries of Dutch patrimonial holdings. Betts, as Secretary of the Brooklyn Railroad Company, acquired the land for the trolley lines on Fulton Street and for investment purposes. Most of the streets were not actually opened, however, until the 1860s.

The streets in the district were named after prominent figures in American history. Stuyvesant was the famous last Director General of the Dutch Province of New Netherland, while Francis Lewis was a signer of the Declaration of Independence. Bainbridge, Chauncey, Decatur and MacDonough were all naval heroes of the Tripolitan Wars and the War of 1812. The remainder of the streets were named after prominent political figures: Nathaniel Macon, Revolutionary soldier and a U.S. Senator from North Carolina; Charles Sumner, U. S. Senator from Massachusetts and a leading Abolitionist; Enos Throop, Lieutenant-Governor of New York (1830-32); and Daniel Tompkins, Governor of New York (1807-17) and Vice-President of the United States (1817-25).

The Dripps Map of 1869 shows that the area was still largely rural. There were, however, a few freestanding houses on both sides of the western end of MacDonough Street. Of these early country residences only two remain today. No. 97 MacDonough Street was built in 1861 for Charles W. Betts and two years later No. 87 was erected. Another imposing early house, decorated in old English style and replaced by townhouses in the early 20th century, stood at the corner of Stuyvesant and Chauncey. It had been the residence since 1857 of Thomas Prosser (c.1829-1896). Born in England, Prosser was the American agent for the Krupp Steel Works of Germany for over forty years. The Prossers became important landowners in the district by gradually acquiring the Lefferts' holdings south of Decatur Street.

In 1869, there were as yet no masonry row houses of the style which creates the character of the Historic District as we know it today.

in that year, however, the real development of the district began slowly at first, accelerating between 1885 and 1900, and gradually tapering off during the first two decades of the 20th century. Betts began in 1869 to break up his large tract by selling off his properties on MacDonough Street. Construction of masonry row houses in the 1870s began to transform the rural district into an urban area. The first rows of masonry houses in the Historic District, at Nos. 111-127 and 221-247 MacDonough Street, were erected in 1872 for Curtis L. North (1820-1903). North associated for many years with the New York Life Insurance Company, made his home at 107 MacDonough Street. In the course of the seventies, speculative builders erected eight additional rows of dignified masonry houses, mostly along the north side of MacDonough Street. In the 1880s, sixteen more rows were added on the south side of this street and also on the north side of Decatur Street. Thus, by 1890, most of the district north of Decatur Street looked much as it does today. Stuyvesant Heights was emerging as a neighborhood entity with its own distinctive characteristics. The houses had large rooms, high ceilings, and large windows, and looked much the way they do today. There were kitchens in the basement, parlors on the first floor and bedrooms on the upper floors.

While all this was taking place on MacDonough Street and on the north side of Decatur Street, the lands to the south of Decatur Street, held by the Prosser family, remained relatively intact. There were some frame houses and Prosser's own house at 387 Stuyvesant Avenue, but there were no masonry rows. Then, in the 1890s, the Prossers began selling off their land to developers. The south side of Decatur Street was sold to the Embury Methodist Church, now Mount Lebanon Baptist Church, and to builder Eli Bishop, with the stipulations that the church "must have plenty of room for both air and light to breath and worship in," and that the rest of the street be "for townhouses only."

The people who bought these houses were generally middle class families--mostly shopkeepers and merchants--of German and Irish descent with a sprinkling of English. There were also a few professionals. A contemporary description calls it a very well-kept residential neighborhood, typical of the general description of Brooklyn as "a town of homes and churches."

The Historic District contains a number of impressive churches of various denominations, parochial schools and several charitable institutions. In 1882 a pamphlet announced the opening of the Bedford Institutions for Young Ladies and Children at 221 MacDonough Street where the "strictest attention was paid to the thoroughness of instruction and the moral tone of the school." The handsome house at 139 Bainbridge Street was occupied from 1916-37 by the Brooklyn Welcome Home for Girls and later by the Presbyterian Home for Elderly People.

Apartment houses had begun to appear in the district in the 1890s and the development of the area continued into the first two decades of the 20th century. The Williamsburg Bridge, opened in 1903, provided a new mode of transportation into New York and made the outlying community of Stuyvesant Heights more attractive to commuters. As a result, the area became an increasingly elegant one, as evidenced by the last and most distinguished masonry row houses in the district. They were erected at the southern end of Stuyvesant Avenue in 1910.

Another major change took place during the Depression years of the 1930s. Many of the original property owners had become either too old or too poor to maintain their spacious quarters. More and more dwellings were sold to Blacks, who were attracted from Harlem and the South by the solid tradition of private home ownership, good schools and the relatively smoke-free air. During the decades between 1930 and 1950 real estate speculators instituted a particularly vicious blockbusting campaign in the area. They purchased many houses at depressed prices from white owners and sold them at exorbitant profits to home-hungry, Black in-migrants. The inflated values forced most of the new owners to subdivide their houses into apartments. As a result, a large renting population moved into the area in the years following the Depression, and especially at the time of the great housing shortage during and following the Second World War.

Today, Stuyvesant Heights is a stable part of a predominantly Black community. Property owners are proud of their homes, the majority of which are still individually owned. The neighborhood preserves the neat, pleasing appearance it had when it was built. The handsome blocks of houses, many with attractive front yards, are enhanced by tree-lined streets and wide avenues. Passing along busy and commercial Fulton Street, one would hardly suspect the existence, only a block away, of this charming district.

ARCHITECTURAL INTRODUCTION

An Historic District should be possessed of such a distinctive quality that, on entering it from any side, one should at once become aware of a neighborhood set apart from its surroundings. Stuyvesant Heights is just such an area. It is almost exclusively a residential neighborhood. Its pleasant tree-shaded streets and broad avenues are lined with a variety of dwellings. While there are an unusual number of free-standing suburban-type residences and over a dozen four-story apartment houses, it is the row upon row of two and three-story houses, many set behind attractively planted front yards, that gives the district its unusually harmonious character and special quality. There are only two commercial buildings within the district, although several small stores serve community needs. There are also four churches of various denominations and two parochial schools. Decatur Junior High School, built in 1965, is located just outside the Historic District.

The development of the area, concentrated in the five decades between 1870 and 1920, reflects the successive stylistic phases of American architecture as interpreted by local builders and architects. The Italianate mode, popular in the 1860s, is characteristic of the earliest houses and is continued on into the seventies, often modified by French Second Empire and neo-Grec details. The neo-Grec style continued well into the 1880s when it was supplanted by the more sophisticated styles of the later 19th century--the Romanesque Revival, the Queen Anne mode and the new classicism inspired by the Chicago World's Fair of 1893. Of the three groups of ecclesiastical structures in the district, two are Victorian Gothic in character, while the third is a fine example of the Romanesque Revival style. The turn of the century saw the influence of the neo-Federal, neo-Georgian and neo-Renaissance styles. Late in the second decade of this century, house designs derived from the Spanish Renaissance appeared.

The majority of streets offer an interesting mixture of architectural styles, while within each style there is a delightful variety of design. Visual harmony is assured, however, through the predominantly low building heights, the long rows of townhouses and the use of a variety of materials in harmony with one another. Brick and brownstone predominate in the older portion of the district; at the turn of the century, limestone makes its appearance, first on Bainbridge Street and later along Stuyvesant Avenue. Decorative terra cotta appears occasionally. The ironwork at the stoops and yard railings includes standard designs and castings found elsewhere in the city, but here they are for the most part unusually well-preserved.

It is interesting to note that there is a certain time lag in the introduction of new architectural styles compared to their appearance in Manhattan. This indicates the innate conservatism of most of the local builders. Stuyvesant Heights contains, however, a number of elegant, architect-designed apartment and row houses, notably those by Magnus Dahlander, a Brooklyn architect, and William Debus, whose office and home were in Manhattan. These buildings were as fashionably up-to-date as anything built in Manhattan. This is also true of the two commercial buildings of the district, which were designed by well-known New York architects and are located on the east side of Throop Avenue between Decatur and MacDonough Streets.

RESIDENTIAL ARCHITECTURE

Free-standing Residences

Eight free-standing residences, set on spacious grounds, present an interesting picture of stylistic development from the Civil War to World War I.

The earliest house in the neighborhood is at No. 97 MacDonough Street. Erected in 1861 for Charles W. Betts, who inaugurated the development of Stuyvesant Heights, it is a free-standing Italianate residence of frame construction, reminiscent of the bracketed country houses along the

Hudson River. The impressive neighboring villa at No. 37 MacDonough Street, built two years later, is a more sophisticated brick house displaying an interesting combination of Italianate and French Second Empire features. Three other free-standing houses of the early 1870s still stand at the eastern end of MacDonough Street: a two-family, 1872 frame house at No. 336-338 with a French Second Empire mansard roof and, directly opposite it, two frame houses of 1871 at Nos. 339 and 347. No. 339 retains its front porch and mansard roof, while No. 347, with its square cupola, is a handsome example of a Victorian suburban villa in spite of its modern brick veneer and its enclosed porch.

Three much later residences on the east side of Stuyvesant Avenue, in the block between Bainbridge and Decatur Streets, span the years from 1888 to 1914, and indicate that the district could still accommodate large free-standing residences as late as World War I.

The brick residence at No. 387-389 Stuyvesant Avenue, at the corner of Bainbridge Street, was erected for Thomas Prosser, Jr., by Brooklyn builder George P. Chappell. It is a splendid example of its period, combining Romanesque Revival and Queen Anne features. No. 381, a well-proportioned formal house of 1910, was designed by Helmle & Huberty, Brooklyn architects, in the neo-Federal style popular at that time. The handsome residence (No. 375) at the corner of Decatur Street, erected in 1914-15 for Otto Seidenberger, a well-known brewer, seems to reflect the influence of Frank Lloyd Wright's "Prairie Style" houses. The architects were the New York firm of Kirby & Petit. Henry P. Kirby (1853-1915), trained at the Ecole des Beaux Arts in Paris and in the architectural office of George B. Post, had a widely diversified architectural practice.

Row Houses

By far the most dominant type of dwelling in the district is the row house, erected for investment purposes in groups varying in length from three houses to an entire city block. The earliest surviving example is a row of four small frame houses at Nos. 41-47 Chauncey Street, opposite Fulton Park, built before 1870. By 1876, a two-story row of modest frame houses appeared at Nos. 232-238 MacDonough Street.

The construction of masonry row houses began in 1872, when Curtis L. North, an agent for twenty years with the New York Life Insurance Company, built two long rows of late Italianate style houses, three stories high above stoops, on the north side of MacDonough Street, nine of them at Nos. 111-127 and fourteen at Nos. 221-247. The segmental-arched windows surmounted by "eyebrow" lintels supported on console brackets, and the round-arched doorways crowned by segmental-arched or triangular pediments are typically Italianate features. These two rows of brownstones, separated from the street by pleasant gardens enclosed by sturdy iron railings and gates, established the pattern for the entire district.

North's example was quickly followed by other investors and by neighborhood speculative builders who continued the development of the district, proceeding first along MacDonough Street. A long row of fifteen late Italianate brownstones was erected in 1872-73 for Patrick Farrell at Nos. 181-209 MacDonough Street. The next important row appeared in 1876 at Nos. 295-303 MacDonough Street. These two-story buildings with rusticated basements are basically late Italianate in style. Here, however, architect Charles Ringle introduced, for the first time, French neo-Grec details at the doorway console brackets, window lintels and roof cornice. In 1877, a row of eight modest, two-story Italianate houses with neo-Grec details appeared at Nos. 375-389 Lewis Avenue.

The decade of the eighties saw the virtual completion of the development of MacDonough Street. Two speculative builders, Arthur Taylor and John Fraser, were particularly active. Nos. 118-128 MacDonough, a superbly decorated row of six French neo-Grec houses, were erected in 1886 by Arthur Taylor, a builder who then lived at 409 Herkimer Street just outside the Historic District. Distinguished by the delicate, incised floral detail that is typical of the neo-Grec style, this row constitutes

Taylor's best work. Two years later he built another fine row of nine brownstones at Nos. 178-194 MacDonough Street. Taylor evidently found his own houses so attractive that he moved into No. 180.

John Fraser's early work in the district began in the mid-1880s and continued into the early nineties, when he lived at 238 Bainbridge Street nearby. His earliest row, eight houses built in 1885 at Nos. 90-104 MacDonough Street, reveals the lingering influence of the French neo-Grec style. In other brownstones on the same block, notably in the six residences at Nos. 78-88, built three years later, he continued the use of delicate neo-Grec detailing, copying Taylor's earlier row at Nos. 118-128. The well-preserved, massive newel posts are outstanding. The L-shaped stoops at Fraser's 1890 row houses at Nos. 106-116 were a new feature in the district and were characteristic of the period of the 1890s, but the mansard roof at No. 112 harks back to the French Second Empire style. By 1891, however, when Fraser built a group of three brownstones across the street at Nos. 99-103 MacDonough, the more contemporary Romanesque Revival style had replaced his earlier preference for the neo-Grec. Even more interesting architecturally are the larger houses of the same year at Nos. 105-109, where Romanesque Revival elements are combined with the picturesque Queen Anne style. Finally, a long and unusually handsome row of thirteen brownstones, at Nos. 150-174 MacDonough Street, built in 1891-93 in association with the architects Amzi Hill & Son and F. B. Langston, contains interesting variations on Romanesque Revival and Queen Anne themes. The bandcourses of rough stone in checkerboard patterns are a characteristic feature which appears in Hill's work elsewhere along MacDonough Street.

Other builders and architects of the 1880s who also worked in the retardataire neo-Grec style were John F. Saddington and Patrick Sheridan. Saddington, who lived at 265 Jefferson Street just north of the district, first erected a three-house row in 1884 at Nos. 215-219 MacDonough Street. These houses, designed by Frederick D. Vrooman, a Brooklyn architect, in the neo-Grec style, have unusual attic windows. Sheridan, who lived at 775 Myrtle Avenue about a mile from the district, built a handsome row of eight residences at Nos. 249-263 MacDonough Street in 1885-86 and an identical row at Nos. 267-271. Another row characteristic of the same period, designed by the neighborhood architect Isaac Reynolds, is located at Nos. 196-202 MacDonough Street. A dignified row at Nos. 235-243 Decatur Street, crowned by French Second Empire mansard roofs, was built in 1884 by C. Bushfield, owner and architect-builder. All these rows illustrate, once again, the essentially conservative nature of the builders of the area.

The late 1890s saw the continuation of the row house tradition, with a significant change of style. As an example of the trend, Saddington's houses of 1895 at Nos. 279-283 MacDonough Street, designed by Frederick D. Vrooman, continue the Romanesque Revival mode of the 1880s, but display the incoming classical influence at the third story level. The same transitional phase is apparent in Walter F. Clayton's 1896 four-house row at Nos. 208-214 MacDonough Street. Clayton, who was a very active builder in the district, lived at 163 Decatur Street, a site now occupied by the Decatur Junior High School.

The most significant of the later row houses in the district appeared on Bainbridge and Decatur Streets and on Stuyvesant Avenue. This southern section was developed later than the rest of the Historic District, since most of the land was not sold for development by the Prosser family until the 1890s.

From the 1890s on, the influence of architects trained in a more sophisticated interpretation of style began to assert itself over the conservative traditions of the local builders. This trend first appears in Magnus Dahlander's Bainbridge Street houses of 1892 at Nos. 73-137. This row of thirty-three houses, the longest in the district, was erected by Walter F. Clayton and occupied an entire city block. Magnus Dahlander, who maintained his office at 1082 Bedford Street and who lived north of the district on Halsey Street, was here faced with the challenge of

producing a varied but harmonious design. He succeeded in creating an extremely interesting blockfront by combining Romanesque Revival, Queen Anne and neo-Renaissance elements. An outstanding feature of Dahlander's work is the clever use of projecting terminal bays marking the ends of each row.

Between 1894 and 1897 Dahlander designed another exceptionally fine row of twenty-five residences on the south side of Decatur Street (Nos. 232-280), combining Romanesque Revival features with decorative elements inspired by the Renaissance tradition. This row was erected by another neighborhood builder, Eli H. Bishop, who lived at 647 Putnam Street. An interesting row of nine houses at Nos. 384-400 Stuyvesant Avenue, built in 1892 by Bishop in collaboration with Clayton, was inspired by the Dahlander row on Decatur Street. The Stuyvesant Avenue houses, with alternately rounded and polygonal bays, are predominantly classical in their vocabulary, although traces of the Romanesque Revival still survive. Bishop was also responsible for a number of other fine row houses in the late 1890s, such as those on the north side of Decatur Street at Nos. 227-233, this time in collaboration with Axel S. Hedman, another Brooklyn architect with headquarters at 367 Fulton Street. The architect John L. Young, whose office was at 1221 Fulton Street and who resided at 179 Jefferson Street nearby, was responsible for an ornate limestone row of 1899 at Nos. 106-116 Bainbridge Street.

The work of William Debus, in the early years of the 20th century, witnessed the final development and apogee within the district of the row house tradition. The residences erected in 1910 along Stuyvesant Avenue, designed by Debus, a New York architect whose office was at 808 Broadway are architecturally the most distinguished in the district. Limestone appeared as a building material in his dignified row of two-story neo-classical residences at Nos. 411-419 Stuyvesant Avenue, opposite Fulton Park, which were erected by the builder Charles Tritschler. A second row of five gracious limestone residences designed by Debus for Tritschler, at Nos. 391-399 Stuyvesant Avenue, was built at the same time. These dwellings afford a startling contrast to the neighboring Romanesque Revival row of 1892 built by the architect-owner, R. Sweet. The Debus houses, which have an elegant formality emphasized by their wide terraces enclosed by stone balustrades, give the impression of a single architectural unit. Across the street, on the west side of the avenue, a similar blockfront of equal sophistication was designed by Debus at the same time: Nos. 402-410 were erected by and for Charles Tritschler, who moved into No. 404, and Nos. 412-420 for George L. Beer, a neighborhood real estate broker.

The last row to be built in the district, at Nos. 76-104 Bainbridge Street, was erected in 1919 for Samuel Willen, treasurer of the Prosser Construction Company, and consists of a group of fifteen brick houses set behind raised brick terraces. Here neo-Georgian and Spanish Renaissance styles alternate.

Apartment Houses

Although row houses predominate in the district, there are also a number of well-designed early apartment houses. Only four stories high, all but one are located at the ends of streets and thus do not disturb the continuous cornice lines of the low-lying row houses between them. In fact, in many cases the apartment buildings were intentionally planned as terminal units of the neighboring row houses.

The earliest apartment house in the district, No. 393-395 Lewis Avenue, displays an interesting use of brickwork. It was erected in 1888 by John F. Ryan, who at this time lived on Hewes Street in Williamsburgh almost two miles north of the district. He built a number of early apartment houses in the Historic District, most frequently in collaboration with the architect Amzi Hill, whose home at 738 Herkimer Street and office at 1161 Fulton Street were just south of the Historic District. John Fraser built a rugged Romanesque Revival apartment house a year later at No. 632 Throop Avenue. Designed by Amzi Hill & Son, the building harmonizes extremely well with Fraser & Hill's neighboring row of three-story brownstones around the corner at Nos. 130-142 MacDonough Street,

No. 391 Lewis Avenue, built by John F. Ryan in 1891, provides an effective contrast of two materials--brownstone and brick--on the Lewis Avenue and MacDonough Street sides. Henry B. Hill, Amzi's son, and Ryan worked together in 1892 on a yellow brick house at No. 364 Stuyvesant Avenue. Another handsome yellow Roman brick apartment house had been built in 1890 at No. 372 Stuyvesant Avenue. This material reappears later in the decade at No. 285 MacDonough Street, built in 1898 by Saddington and designed by the Brooklyn architect, Frederick D. Vrooman, as the terminal building of a row at Nos. 279-283 MacDonough. This apartment house, not surprisingly, is influenced by later, classically-oriented style trends and displays features borrowed from the Italian Renaissance. Another style popular at the turn of the century, the neo-Georgian, appears in conjunction with the earlier Romanesque Revival, in the 1899 apartment house at No. 441 Lewis Avenue, designed by John L. Young. Decorative terra cotta is used, for example, in the apartment building at No. 225 Decatur Street, designed by Axel S. Hedman and built in 1898 by Eli H. Bishop as the terminal structure of their row at Nos. 227-233.

By far the finest apartment houses in the district are the massive pair of 1892 four-story structures at Nos. 376 and 380 Lewis Avenue, designed by Magnus Dahlander for W. E. Valentine. Dahlander also designed the fine row houses on Bainbridge and Decatur Streets, mentioned previously. The two Lewis Avenue apartment houses give the impression of a single monumental unit, terminated by picturesque towers at each end, a device often employed by Dahlander. The materials, orange-colored brick and darker brownstone, are effectively contrasted. Basically Romanesque Revival in style, the buildings also display an interesting use of early French Renaissance detail.

Architect William Debus designed five handsome apartment houses on MacDonough Street in the early years of the 20th century. These buildings were the first this architect designed in the area. No. 75 MacDonough Street, erected in 1902, is faced with limestone and Roman brick and its design is clearly modeled on an Italian Renaissance palazzo. This was followed by four apartment houses at Nos. 129-141 MacDonough Street, at the corner of Throop Avenue. Designed in the French Beaux Arts manner, they were built in 1903 by Chauncey G. Cozine, a neighborhood builder who lived at 364 Macon Street. The bold continuous cornice and a curved bay marking the transition to the Throop Avenue side give these houses the aspect of a single structure.

The appearance of over a dozen apartment houses in the Historic District between 1888 and 1903 signaled the transition from a suburban to an urban community, which was marked historically by the incorporation of the City of Brooklyn within the City of New York in 1898.

ECCLESIASTICAL ARCHITECTURE

There are three fine groups of ecclesiastical buildings within the Historic District.

The earliest surviving structure is a small stone chapel on MacDonough Street, built before 1879. Victorian Gothic in style, it was later joined to Our Lady of Victory (R.C.) Church, at the corner of MacDonough Street and Throop Avenue--a picturesque, gray random ashlar structure, designed by the Brooklyn architect Thomas F. Houghton and erected in 1891-95. Late Victorian Gothic in style, Our Lady of Victory serves as the focal point of a notable group, which includes a rectory (1908) at the corner of Throop Avenue and Macon Street and a convent and parochial school at Nos. 262 and 272 Macon Street. The latter two were designed by Helmle & Corbett, a Brooklyn architectural firm, and built between 1922 and 1924. Frank J. Helmle (1869-1939) designed a number of important Brooklyn buildings such as the Williamsburgh Savings Bank. He and his partner Harvey W. Corbett (1873-1954) also designed the Bush Terminal Building, and established their office there. Corbett was one of the original group of architects who planned Rockefeller Center.

Historically and sociologically, this architectural complex of Our Lady of Victory Church provides a capsule history of the Stuyvesant Heights Historic District. The church was organized to serve immigrants

from Ireland; today it serves the Black community and sponsors a wide variety of community action groups working for religious, educational, material and social improvement within the community.

Standing near the western end of Decatur Street, near the Lewis Avenue corner, is the exceptionally handsome Romanesque Revival church and its adjoining parsonage, owned since 1948 by the Mount Lebanon Baptist Church. These buildings were designed by the Parfitt Brothers, of 26 Court Street, Brooklyn, and were originally erected in 1894 as the Embury Methodist Episcopal Church. The boldly asymmetrical composition, the arched entrance and the use of materials of varied textures and colors--orange Roman brick, brownstone, copper and red tile--are typical of the Romanesque Revival style.

St. Philip's Episcopal Church, at Nos. 334-340 MacDonough Street, was originally erected in 1898-99 as the Church of the Good Shepherd. Since the organization of the St. Philip's congregation in 1899, it has played an important role in the development of the Black community. Architect Arne Dehli based his picturesque design on English Gothic precedents. Gargoyles and crocketed finials punctuate the skyline of this handsome church. Arne Dehli (1858-1942), senior partner of the firm of Dehli & Howard, was born in Norway and received his architectural training in Europe. He came to the United States in the late 19th century and opened an office in Brooklyn. A member of the American Institute of Architects, he designed a significant number of churches and public and commercial buildings in the metropolitan area. He served also as head of the Department of Architecture and Fine Arts at the Brooklyn Academy of Arts and Sciences.

The red brick building with polychrome trim at No. 265 Decatur Street, serving both as the parish house and Sunday school of St. Philip's Church, was erected in 1905.

The two-story, gray random ashlar Bethany Church School, at No. 456 Sumner Avenue, was built in 1965 in a Tudor-influenced style to harmonize with the adjoining, earlier Bethany Baptist Church located just outside the Historic District.

A fourth church in the district, Miracle Temple, occupies the former residence of Thomas Prosser, Jr., at No. 387-389 Stuyvesant Avenue.

COMMERCIAL ARCHITECTURE

There are only two buildings designed for commercial use within the boundaries of the Historic District, and they are neighbors along Throop Avenue. Both were designed by well-known architects and illustrate the current in which American taste was moving at the turn of the century.

The two-story building at Nos. 613-619 Throop Avenue, corner of Decatur Street, was built in 1890 as a store and office building for the New York and New Jersey Telephone Company. Its architect, Rudolph L. Daus (1854-1916), was trained at the Ecole des Beaux Arts in Paris and enjoyed a thriving New York practice. He served as president of the Brooklyn Chapter of the American Institute of Architects. In this building he was inspired by the gathering enthusiasm for the Italian Renaissance. Elements used here are the wide tall arches which define the bays on both exposed facades of the building, the strong horizontal bandcourses, the window enframements and the pediment crowning the Throop Avenue bay which abuts the adjacent building.

The warehouse at the corner of Throop Avenue, known as Nos. 146-148 MacDonough Street, is a dignified structure and the only five-story building in the district. It was erected in 1905 as a Telephone Exchange, and was designed by Alexander MacKenzie, a member of the famous New York firm of Eidlitz & MacKenzie. This building is a full statement of the "American Renaissance," a term used to describe the popular trend toward the classical which had been given momentum by the Chicago World's Fair of 1893. The structure is rectangular in plan and classical in

vocabulary. Particularly notable are the loggia-like window treatment at the first floor and the bracketed lintels over the second floor windows.

While there are no other commercial buildings in the Historic District, small stores, serving community needs, are occasionally included at ground level in some of the apartment houses.

RECENT DEVELOPMENTS

Stuyvesant Heights has thus far been largely protected from the rapid pace of rebuilding and alteration so typical of much of the City. Most of the fine old houses have been preserved with little change. The fact that tall apartment houses and commercial buildings have not invaded the district is responsible for the charming, low-lying quality of this neighborhood where the only punctuation of the skyline is an occasional church spire.

The real cause for alarm today is the "modernization" of houses by the application of spurious veneers. The occasional addition of an upper story or a roof parapet has almost invariably resulted in the loss of a fine cornice. Stoops have sometimes been removed to provide basement entrances. All these changes and "improvements" create jarring notes in otherwise harmonious rows of houses. These renovations, intended to increase property values, have an exactly opposite effect in Historic Districts. The thing that attracts buyers to these neighborhoods is the homogeneous integrity of their original architecture. Ill-conceived "improvements" almost always result in an erosion of this quality.

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

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DOCUMENTATION AND ARRANGEMENT

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

Historical Documentation. The documentation of the buildings has been based on primary sources, mainly official records of the City of New York and of Kings County. These have been supplemented by special collections of original manuscripts, maps, directories, genealogical sources, newspapers, pamphlets and published histories of Kings County and of certain buildings or institutions. For these we have drawn on the collections of such institutions as The Long Island Historical Society, The Brooklyn Public Library, The New York Public Library, The New-York Historical Society, and the Avery Architectural Library of Columbia University. Of primary assistance in establishing the historical documentation of buildings were:

- A. Tax assessment records for this ward, recorded under No. 21 covering the years 1868-73, No. 23 for 1873-92, and No. 25 for 1892-97 (Real Property Assessment Department, Brooklyn Municipal Building, sub-basement).
- B. New Building and Alteration Plans, starting in 1879 (Department of Buildings, Borough of Brooklyn, Brooklyn Municipal Building, 7th floor).
- C. Conveyances and Mortgages (City Register, Kings County Clerk's office, 3rd floor); Block Abstracts and old maps (Abstract vaults, basement); Court records, such as wills (Surrogate's Court, ground floor)--all at the Brooklyn Supreme Court Building.
- D. Commercial maps: Perris Fire Insurance Maps of 1855 (The Long Island Historical Society); Richard Butt's Map of Brooklyn and Williamsburgh of 1846 and the Map of the City of Brooklyn of 1849 (both in the Map Room, New York Public Library); the Dripps Map of 1869, two 1880 maps of Brooklyn, 1893 Bromley Atlas of City of Brooklyn, the 1904 Atlas of the Borough of Brooklyn by E. Belcher Hyde and the 1930 maps of the Sanborn Map Company (all at Landmarks Preservation Commission).
- E. Directories of Brooklyn and New York City (available at The Long Island Historical Society).

Intensive staff work on the Stuyvesant Heights Historic District was done in 1970 and completed in 1971. The documentation is now recorded in five volumes with photographs and a file drawer containing research notes.

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

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STUYVESANT HEIGHTS

HISTORIC DISTRICT

BLOCK BY BLOCK DESCRIPTION

BAINBRIDGE STREET

Bainbridge Street was named for Commodore William Bainbridge (1774-1833), naval hero, who was instrumental in halting the activities of the Tripoli pirates, and captain of the frigate "Constitution" in the naval battle against the British at Bahia, Brazil.

BAINBRIDGE STREET (Nos. 76-134 & 73-139) Between Lewis & Stuyvesant Avenues

Greeting each other across the eastern end of this street are two residences with impressive stoops which complement each other and establish a feeling intimacy along this residential street. A row of thirty-three houses extending along the north side--the longest in the district--comprises an outstanding blockfront displaying a wide variety of forms and styles. Turrets and gables add a picturesque appearance. On the south side, two, three and four-story buildings intermingle in interesting variety, while a long row of red brick houses at the western end contribute a color contrast to the predominant brownstone and limestone of the rest of the block.

SOUTH SIDE (Nos. 76-134)

Nos. 76-104 is a long group of houses planned to form seven free-standing architectural units, consisting of fourteen paired houses plus a single house at the eastern end. These unusual two-story houses, designed by W. F. McCarthy, are of red brick laid in Flemish bond, and were built in 1919 for Samuel Willen, treasurer of the Prosser Construction Company. Two fine basic designs alternate along the street. Nos. 92-94 exemplify one design, a modified Spanish Renaissance style with a triple-arched loggia surmounted by a group of five double-hung windows. The roof parapet rises at the center in an arch supported on concave shoulders. An example of the other design is Nos. 88-90. Though predominantly neo-Georgian in feeling, over-tones of the Spanish Renaissance may be seen in the ornate quality of the second floor Palladian windows. All of these houses are set back behind raised brick terraces with brick balustrades and are approached by L-shaped stoops set back to back at a common wall.

Nos. 106-116, the earliest limestone houses in the district, were built in 1899 for George Shannon from the plans of John L. Young. Rising three stories above high basements, these townhouses display some interesting Renaissance details. The doorways at the head of the stoops are enframed by a pair of modified Corinthian pilasters supporting carved entablatures surmounted by small heavily framed windows. A three-sided bay window rising from the basement level balances the doorway at each house. At No. 108 and No. 114 the bays extend through three stories; at Nos. 106, 110, 112 and 116 they are two stories high. The L-shaped stoops are flanked by low, solid, stone sidewalls which have been smooth-stuccoed.

Nos. 118-126, including No. 120A, constitute a row of six four-story houses designed for and built by the D. Topping Atwood Company in 1899. The unusual feature of these houses is the triangular sheetmetal bay window on the second floor. A large stone console bracket and shelf support each bay. Stone decorations enframe the figureheads below the brackets. The windows in the bays are flanked by decorated pilasters; a single central pilaster is at the apex of each bay. Above these bay windows a low parapet suggests a balcony at the third floor windows. The bay window at No. 124 has been altered to the detriment of the row: its simulated stone veneer is most inappropriate.

Nos. 128 and 130, separated from the corner house by a garden, form a well-proportioned pair of two-story dwellings above high basements. They were built in 1911 for J. L. Sparks by Alexander McLean, employing

BAINBRIDGE STREET (Nos. 76-134 & 73-139) Between Lewis & Stuyvesant Avenues

detail inspired by classical sources. They have painted brownstone fronts. A richly carved stone entablature over each entrance door rests on a pair of Ionic columns supported by the solid stone handrailings of the stoops. These doorways provide a good balance for the high polygonal bays along-side of them.

No. 134, the corner house on the south side, has its main entrance at No. 402 Stuyvesant Avenue. Built in 1910 by the builder Charles Tritschler from designs by William Debus, it is the end house of one of the outstanding rows in the Historic District. The limestone first floor and right-angle stoop contrast well with the upper floors of brick. The doorway, flanked by pairs of delicately carved pilasters and surmounted by an entablature of similar quality, is the focal point of this fine residence. A well-matched, one-story extension was later added to the rear.

NORTH SIDE (Nos. 73-139)

The most amazing thing about the long row of diverse and varied houses on the north side of this street is that it was all designed by one man, Magnus Dahlander--a neighborhood architect whose work is outstanding in the district. In 1892, builder Walter F. Clayton commissioned Dahlander to design a row of thirty-three houses, the longest row in the Historic District. Dahlander succeeded in creating a well-balanced and harmonious blockfront enlivened by the juxtaposition of Romanesque Revival, neo-Renaissance and Queen Anne elements. This creatively designed blockfront can be considered one of the most interesting in the Stuyvesant Heights Historic District.

The wave-like flow of the three-story stone facades of Nos. 73-105 may well have been the inspiration for Dahlander's later work of 1896, on the south side of Decatur Street (Nos. 232-280). The skillful inter-mixing of polygonal and rounded bays achieves an exciting yet unified appearance at the skyline. Rough-cut stonework at stoops, bandcourses and basements gives the lower portions of these houses a massive Romanesque Revival quality, well balanced by delicate carving at the upper floors, around the doorways and in the friezes which are decorated with swags.

The group of houses extending from No. 107 through No. 137 exhibits an even greater diversification of detail. At No. 111 a two-story polygonal bay window is supported on brackets, while at No. 107 the bay starts at basement level. The first flush facade occurs at No. 115. Here the three windows of the second floor are crowned by a mansard roof with two dormer windows topped by ornate arched pediments. The uniform cornice line then is broken by the gabled Romanesque Revival facades of Nos. 117, 119, 127 and 131 and by the roofed turrets of Nos. 121, 125 and 133. A dormer window balances and accentuates the asymmetrically placed gable of No. 119. Roofed turrets at Nos. 121 and 133 and the rounded three-story bay at No. 137 lend further interest to the skyline.

No. 127 is architecturally outstanding in this part of the row for the beautiful simplicity of its Romanesque Revival design, where a single gable extends the width of the flush front. Nos. 135 and 137 include elements of the Queen Anne style, whereas Nos. 129-133 show the influence of the French Renaissance. Other unusual features include two metal gargoyles which sprout from an ornately pedimented dormer window at No. 129, and the angled transition achieved at No. 133 where the building line is advanced. At the third floor of this house an unusual turret with a dome rises above the angled wall.

This highly imaginative row, characterized generally by round arches, expressive ornament and rough-hewn stone terminates, exactly as it started, with a rounded three-story bay at No. 137.

BAINBRIDGE STREET (Nos. 76-134 & 73-139) Between Lewis & Stuyvesant Avenues

No. 139, the corner house at Stuyvesant Avenue, was built in 1899 for the Prosser family by Walter F. Clayton, who lived nearby at 405 Stuyvesant Avenue. It was designed by the Brooklyn architect Axel Hedman. This elegant three-story limestone building housed the Brooklyn Welcome Home for Girls from 1916 to 1937 and later served as the Presbyterian Home for Elderly People. It is now an apartment house. The beautiful stoop is surmounted by an elaborate Italian Renaissance style doorway. Twin semi-engaged, fluted columns flank the doorway and support an intricately carved entablature and spandrel panel for the window above. (This house is also mentioned as No. 400 Stuyvesant Avenue.)

BAINBRIDGE STREET East of Stuyvesant AvenueSOUTH SIDE

The house at the corner of Bainbridge Street and Stuyvesant Avenue, at the edge of the Historic District, is the end unit of a fine row of limestone residences erected in 1910. (It is described under No. 391 Stuyvesant.)

NORTH SIDE

The three-story brick building stands at the corner of Bainbridge Street and Stuyvesant Avenue, at the edge of the Historic District. (It is described under No. 387-389 Stuyvesant Avenue.)

CHAUNCEY STREET

Chauncey Street was named for Isaac Chauncey (1772-1840), a naval officer distinguished for his engagements with the Tripoli pirates. In 1812 he was appointed commander of the naval forces on Lakes Ontario and Erie, the most important command in the Navy.

CHAUNCEY STREET (Nos. 39-107) Between Lewis & Stuyvesant Avenues

This serene tree-lined street is protected from the noise of Fulton Street by Fulton Park to the south. This attractive park, just outside the district, has a fine statue of Robert Fulton located near its center.

NORTH SIDE ONLY (Nos. 39-107)

The western end of Chauncey Street is sheltered from the noise of traffic on Lewis Avenue by the four-story corner building which extends out to the sidewalk, well in front of the set back facades of the low row houses that adjoin it to the east.

No. 39 Chauncey Street, the corner apartment house, was built in 1899. (It is fully described under No. 441 Lewis Avenue.)

The group of four two-story houses, Nos. 41-47, is the earliest row in the Historic District. Built before 1870, they are snugly nestled between the higher adjoining buildings. The row was developed by Charles E. Larned, a lawyer at 202 Broadway in New York, who had purchased

CHAUNCEY STREET (Nos. 39-107) Between Lewis & Stuyvesant Avenues

the lots in 1867. In 1870, he sold the houses to James Campbell, a broker at 25 Wall Street and a Brooklyn resident, who in turn sold them to Thomas Prosser at a profit the following year. Porches supported by posts remain at Nos. 41, 45, and 47. Although a variety of surface veneers covers the fronts of these houses, No. 43 retains its original bracketed roof cornice, No. 45, its bracketed porch roof and No. 47, its original doors. Low iron railings with gates enclose the front yards and unify this row of cozy vernacular houses.

Nos. 49-91. This long row of twenty-two stone houses was built in 1900-1901 for three owners: William A. Sager, John J. Kever, and Isabelle M. Butcher. The designer was Brooklyn architect Charles Infanger, whose office was at 2590 Atlantic Avenue, east of the district. A low wall along the street, broken by entrance steps, provides terraced yards in front of each house. These dignified residences give the appearance of being much larger than their actual two-stories above basements would suggest, since the basements and stoops are unusually high. The row is made interesting by the alternation of house designs along the street. No. 49, for example, has a two-story polygonal bay rising from a rough-cut stone basement which is balanced by a high stoop with a doorway and window above. Panels beneath the windows of the bay are incised in the smooth brownstone facade, and console brackets support the roof cornice. The pedimented flush facade of No. 51, on the other hand, has its doorway balanced by a paired window at the first floor. At the second story, three windows are flanked by pilasters set on corbels. A projecting pediment has both its flat and raking cornices carried on bold brackets. All the houses are set above rough-cut stone basements which are entered at grade by doors under the stoops. The original curvilinear wrought iron handrailings remain at the stoops. The row is unified by wide stone bandcourses at floor levels. The bandcourses beneath the second story windowsills have panels and checkerboard designs at alternate houses.

Nos. 93-103, a row of six handsome, two-story stone houses, was built for George Beer in 1910 according to plans by New York architect William Debus. Debus gave these houses an appearance generally similar to his fine row at Nos. 411-419 Stuyvesant Avenue. The rusticated first stories are set above low basements. The handsome segmental-arched doorways, with elegant glass doors and ornamental ironwork, are adjoined by triple windows with stained glass transoms and ornamental stone panels beneath them. A decorative balcony above each doorway is supported on three carved console brackets of which the central one serves as key-stone for the doorway arch. The three second floor windows are enframed by "eared" moldings and are crowned by an elaborately ornamented and continuous roof cornice which unifies the entire row.

No. 107 (No. 105-107) is the corner apartment house, which also was erected in 1910 for George Beer and designed by William Debus in neo-Georgian style. Separated from the row to the west by its rear yard, this building is three stories high with its long side of rusticated brickwork facing Chauncey Street. The stoop, approached from the right side, has ornate wrought iron handrailing. The doorway and stoop are balanced by a triple window at the left-hand side. The first and second floor windows have splayed flat arches of stone with double keystones and end blocks, while those of the third floor are simple rectangles of stone with cap moldings. A dentiled cornice effectively crowns the building (also mentioned under No. 420 Stuyvesant Avenue).

CHAUNCEY STREET (Nos. 72-74 & No. 109) East of Stuyvesant Avenue

SOUTH SIDE (Nos. 72-74)

The house at the corner of Chauncey Street and Stuyvesant Avenue

CHAUNCEY STREET (Nos. 72-74 & No. 109) East of Stuyvesant Avenue

(No. 72-74), at the edge of the Historic District, is entered at No. 411 Stuyvesant Avenue and forms the end unit of the handsome row of residences on Stuyvesant Avenue. (Described under Nos. 411-419 Stuyvesant Avenue.)

NORTH SIDE (No. 109)

No. 109, on the northeast corner of Chauncey Street, is faced in brick on this street. (Described under No. 409 Stuyvesant Avenue.)

DECATUR STREET

Stephen Decatur (1779-1820), after whom this street was named, was a naval officer who distinguished himself in the Tripolitan War and the War of 1812. He is best remembered for his toast, which is usually quoted only in part: "Our country! In her intercourse with foreign nations may she ever be in the right; but our country right or wrong."

DECATUR STREET (No. 75-77) East of Throop Avenue

The two-story warehouse at the northeast corner of Decatur Street and Throop Avenue is described under Nos. 613-619 Throop Avenue.

DECATUR STREET (Nos. 218-288 & 225-301) Between Lewis & Stuyvesant Avenues.

Upon entering Decatur Street one is struck by the way in which, despite a variety of architectural styles, there is a closely knit feeling of unity. The long row of houses of generally uniform height that fills most of the south side of this street is enlivened by a variety of repetitive designs. At the western end of the north side there is a short row of similar houses.

More varied than the south side, the north side of the street has a number of short rows of houses in styles ranging from a late version of French Second Empire to the Romanesque Revival. The latter are echoed, both in their style and in the warm orange-red of their brickwork, by the handsome Mount Lebanon Baptist Church across the street. An open lot beyond the Church extends to the corner; it opens up the street to added sunshine which brightens the predominately subdued colors of the block.

SOUTH SIDE (Nos. 218-288)

At the western end of the street there is a large vacant lot, beginning with No. 218 at the intersection of Decatur Street and Lewis Avenue, which is the property of the adjacent Mount Lebanon Baptist Church.

No. 230 is the number used for the personage and the exceptionally handsome church adjoining the empty lot. Both buildings were designed by the Parfitt Brothers in a late version of the Romanesque Revival style, and erected in 1894 as the Embury Methodist Episcopal Chapel and

parsonage. In 1948 they were bought by the present congregation, organized in 1905, and renamed the Mount Lebanon Baptist Church and rectory. The asymmetrical composition of the church and the use of materials of varied texture and colors--orange Roman Brick, brownstone, copper and red tile--is very typical of the late Romanesque Revival style. A bold, arched entry tower at the right is balanced by a large gabled wall at the left. This wall displays a handsome round-arched window at the center, flanked by a lower square-headed one and by a charming polygonal turret at the right with a roofline blending into the upsweep of the gable. The parsonage at the left of the church, with its own tower crowned by a high conical roof, is constructed of materials similar to those of the church with which it creates an architectural ensemble.

Nos. 232-280 comprise an exceptionally handsome long row occupying the major portion of the south side of the street. It consists of twenty-five houses built between 1894 and 1897 by Eli H. Bishop according to the plans of Magnus Dahlander & Associates. These houses, consisting of three stories above high basements, were designed basically in the Romanesque Revival tradition, but incorporate decorative elements from the incoming Renaissance Revival style. Two- and three-story polygonal or curved bays are occasionally interspersed with the typically flush facades, producing an interesting profile against the sky. The roof cornices are typically carried on modillions, consoles or more widely spaced brackets. Varying designs, inspired by Renaissance and Romanesque traditions are displayed in the ornate friezes beneath the cornices extending the entire length of the row. This row, with some stoops paired back-to-back, also displays a variety of stone treatments, skillfully contrasting smooth with rough-cut stone surfaces and delicate stonecarving. Offset stone stoops with closed wingwalls give access to all entrances except at No. 248.

A fine example of Italian Renaissance design may be seen at the paired houses, Nos. 234 and 236, with curved bays extending the full height of the houses. The intricate detail over the doorway and first floor bay windows and in the roof fascia lends drama to these otherwise plain ashlar masonry facades.

Continuing down this splendid row, the wave-like flow of polygonal and rounded bays achieves the effect of motion, while the centrally located two-story bay windows of sheetmetal, at Nos. 250, 260, 270 and 278, provide breaks in the otherwise flush facades. Elegant stone carving is abundantly and imaginatively utilized throughout.

No. 280, with its corner tower raised above cornice level, is the terminus of the row. It acts as a point of abutment for the uniform cornice level which runs the entire length of the row. The rough-cut stone of the basement, stoop and first floor and the horizontal bandcourses give it the Romanesque Revival character which is so typical of this style.

No. 288, at the corner of Decatur Street and Stuyvesant Avenue, was built in 1899 also by Eli H. Bishop, but designed by another Brooklyn architect, Axel S. Hedman, as part of a ten-house row on Stuyvesant Avenue. The house, three stories high above a tall basement and built of Roman brick and stone trim, is approached by a handsome stoop. Interest is focused upon the ornate Italian Renaissance doorway and on the pair of narrow second story windows coupled by decorative stonework. The doorway, in the shape of a Palladian window, is separated from the skylights by semi-engaged Corinthian columns, and the entire composition is bounded by Corinthian pilasters. A sculptured limestone entablature separates the first and second stories and continues in simplified form above the one-story extension at the south end of the building. A round-arched feature breaks the entablature, calling attention to the banded pilasters at each side of the building which rise from the first story to the roof, terminating in a chimney rising above the roofline.

NORTH SIDE (Nos. 225-301)

No. 225, the corner house, was erected in 1898 by Eli H. Bishop, and designed by Axel S. Hedman. Unusually short Ionic columns set on corbels support a massive entablature and pediment over the doorway. Pilasters flank the two windows at the left. Terra cotta quoins, keystones and bandcourses contribute to the dignified character of this four-story corner building, which is crowned by an imposing cornice set higher than that of its neighbors to the east.

Nos. 227-233 constitute a row of four houses for which Eli H. Bishop and Axel S. Hedman also combined their talents in 1897. Built to a height of three stories above high basements, these houses with their straight stoops reflect the architectural style of their residences on the south side of the street. Their intricate carvings, cornices and rough bandcourses are typical of the style generally employed by Hedman in this area. There is a barely noticeable transition from the prominent corner house to the adjoining row of mansard-roofed houses.

Nos. 235-243 were designed and built by C. Bushfield, architect-builder, in 1884. This handsome and dignified row, also consisting of houses of three stories above high basements, is crowned by a series of French Second Empire mansard roofs topped by iron crestings. The unity of the row has been maintained, except for the removal of the roof cornices at Nos. 241 and 243. The two end houses retain their original double doors. Handrailings at the stoops and brackets at the roof cornices are the only indications of the late date of these structures. These residences still radiate a feeling of quiet intimacy, emphasized by well-designed iron railings and gates which separate the front yards from the sidewalk.

Nos. 245-251. This row of four three-story houses with high basements was built in 1886. They were designed in the French neo-Grec style by Booth & Cameron, Brooklyn architects and builders whose office was at 70 Myrtle Avenue. Nos. 247 and 249 most nearly retain their original appearance. Their delicately incised stone window enframements and their handsome bracketed and paneled roof cornices are noteworthy. The original ornate iron stoop and yard railings have remained intact at three houses.

Nos. 253-257, a group of three houses, were completed by 1875 and were built three stories high above basements for G. Todd. They have unfortunately been altered by the removal of most of the lintels and moldings above their segmental-arched windows and doorways. No. 255, the middle house of the row, is the best preserved and still retains its segmental-arched pediment over the doorway.

No. 259, an elaborate three-story dwelling with a stoop above a high basement, was built in 1895 by Eli H. Bishop and designed by Dahlander and Hedman. It has a full-height curved bay, and is similar to several of the houses on the south side of the street.

No. 265 (Nos. 261-269). This two-story, polychrome red brick building with dark blue brick and limestone trim, has a low basement. It was built in 1905 as the Parish House and Sunday School of the Church of the Good Shepherd, located behind it and fronting on MacDonough Street. St. Philips' Episcopal Church now owns and operates this building. The doorway is behind a pointed arch containing a quatrefoil window, flanked by small windows with blind pointed arches. Delicate brick corbeling at roof level supports a parapet pierced by quatrefoil openings.

Nos. 271-279, built in 1889, constitute a row of five boldly designed three-story and basement dwellings. The original owner was Rawling Webster. His architect Southron B. DuVal, who lived just south of the district at 732 Herkimer Street. DuVal managed to create an

DECATUR STREET (Nos. 218-288 & 225-301) Between Lewis & Stuyvesant Avenues

attractive group of considerable interest despite the rather heavy Romanesque style. This was accomplished through the variety in the location of openings and through the deliberate contrast of textures between vari-colored brick and rough and smooth stone. Stippled stonework appears at the flattened arches over the doorways and at the three-centered arches of the adjoining windows. The round arches of the second floor windows, which rest on carved impost blocks, and the stone blocks between the third story windows, just below the cornice level, are vermiculated. Continuous ornately carved friezes serve as sills for the second and third floor windows and a third frieze appears again below the roof cornice.

Nos. 281-299. This strikingly handsome row of ten houses in the Romanesque Revival style was designed by Francis Stryker, of 389 Fulton Street, and built in 1890 by J. A. Lawrence. Three stories in height above basements, these residences display a wealth of stone carving providing a pleasant contrast to their rough-hewn brownstone and Roman orange brick facades. The doorways of Nos. 281-283, 287-289 and 297-299 are interestingly paired under broad, low, three-centered arches which are flanked by similar arches over the adjoining triple windows. The stone tympani above the doorways have checkerboard patterns allowing light to pass through the small square openings. Handsomely carved panels beneath the second story windows feature grotesque masks set against a leafy background. Nos. 291, 293 and 295 have narrow stoops with stepped wing-walls leading up to single doors. They are completely compatible with the rest of the row in their use of materials, even though they have square-headed windows at the first floor and arched windows at the second, reversing the design of their neighbors.

No. 301, a four-story corner apartment house was also erected in 1890 by J. A. Lawrence, the builder, who resided here. It was designed by Francis Stryker in the same Romanesque Revival style as the neighboring row, for which it serves as the terminal unit. The short Decatur Street front has a polygonal bay which rises the full height of the building. The first floor is of stone and the upper floors are of orange Roman brick with stone trim. The compatibility achieved between this high corner house and the adjoining row indicates the kind of planning and forethought which gives this street unusual coherence and unity. (This building is more fully described under No. 372 Stuyvesant Avenue.)

DECATUR STREET (No. 298) East of Stuyvesant Avenue

SOUTH SIDE ONLY (No. 298)

The corner house, No. 298 Decatur Street, is entered at No. 375 Stuyvesant Avenue where it is fully described. It is the only house on this section of Decatur Street which is within the Historic District.

LEWIS AVENUE

This avenue was named after Francis Lewis (1713-1802), a wealthy New York merchant closely identified with the Revolutionary cause. He served as a delegate to the Continental Congress from 1775-79 and was a signer of the Declaration of Independence. His house at Whitestone,

LEWIS AVENUE

Long Island, was destroyed by the British in 1776, and his wife, who was taken prisoner, died a few years later as a result of the rigorous conditions of her captivity.

In the three blocks between MacDonough and Chauncey Streets, only the East side of Lewis Avenue is within the Historic District.

LEWIS AVENUE (Nos. 373-391 & 374-- 392) Between Macon & MacDonough Streets

This residential street has a feeling of human warmth and individuality. On the east side it is dominated by a long row of brownstone houses set back from the street and terminated by a higher building at each end. The houses are all two stories above high basements. The houses have high stoops, of which all but one retain their original cast iron balusters. The small front yards are enclosed by cast iron railings with gates.

The west side, with its large four-story buildings, displays a diversity of design which produces a picturesque skyline, in contrast to the low and continuous rooflines of the east side of the street.

EAST SIDE (Nos. 373-391)

No. 373, at the corner of Macon Street, is a three-story stone-faced house above a street level store. Its extra height is a typical feature of corner buildings. The house was built in 1883 for D. A. S. Leonard. In style, the windows of the two upper stories are identical with those of the neighboring row houses, as is the slightly higher roof cornice, indicating an awareness on the part of the architect, O. E. Hoffser, of the desirability of maintaining a sense of unity within a block.

Nos. 375-389, a row of eight small houses, show how attractive moderately priced dwellings can be. Late Italianate in style, they were built in 1877 for Howard M. Smith, a weigher and gauger. These two-story houses over high basements have modest front yards and high stoops. Tall parlor-floor windows add to their dignity. Decorative features include round-arched doorways with bracketed pediments and roof cornices carried on brackets over segmental-arched windows. The brackets terminate in triangular pendants, a motif popular in the 1870s. All but one of the houses retain handsome cast iron balustered handrailings, and most of the newel posts are characteristic of the French neo-Grec style. The iron yard railings vary in design.

No. 391, at the corner of MacDonough Street, is a four-story apartment house with a low stoop. It was built in 1891 by John F. Ryan, and the architect was probably Amzi Hill & Son with whom Mr. Ryan did a great deal of construction in this district. The facade of this house is entirely of rough-cut stone, providing an effective contrast to the brick used on the MacDonough Street side. Horizontal bandcourses serve as sills at the windows and, on the MacDonough Street side, relate to the bottoms of the lintels. Sheetmetal above and below the roof cornice is enriched by a grid of small square panels.

WEST SIDE (Nos. 374- 392)

No. 374, at the corner of Macon Street, is a vernacular red brick house, three stories high, built in 1884 for A. A. Hastings. The architect was Charles Werner, whose office was at 82 Schermerhorn Street. The chief feature of this house is its roof cornice, supported on consoles and modillions. The front door is at No. 396 Macon Street. At street level there is a store serving community needs.

LEWIS AVENUE (Nos. 373-391 & 374-392)

Dominating this street are two picturesque towers with conical roofs rising from a massive pair of four-story apartment buildings at Nos. 376 (376-378) and 380 (380-382). These structures, of orange brick and brownstone, were built in 1892 for W. E. Valentine and combine features of the Romanesque Revival and French Renaissance styles. Magnus Dahlander, a neighborhood architect who designed some of the best buildings in the Historic District, gave these two buildings the appearance of a single architectural unit. He raised the first floor of each house above a low basement, and closed off the space between the two with a wall pierced by an arched entranceway at sidewalk level. This leads to a service alley shared by both buildings. The orange-colored brick is interrupted by textured dark brown brick bandcourses. The trim at the doors and base is brownstone and the roof is slate. At the center of each apartment house there is an arched stone entrance, with an ogival drip molding rising to a peak, surmounted by a carved bear holding a shield. Paired at the center of the complex are tiers of three-sided bay windows of sheetmetal terminating at roof level in early French Renaissance style gabled dormer windows. Rounded towers define the two outer corners of the buildings, and each tower is crowned by a high conical slate roof which rises well above the main roof level. An outstanding decorative feature is the fleur-de-lis, used in the horizontal bandcourse below the roof and at the bay windows.

The yellow brick corner apartment house of 1898 is described under No. 285 MacDonough Street.

LEWIS AVENUE (Nos. 393-411) Between MacDonough & Decatur Streets

EAST SIDE ONLY (Nos. 393-411)

No. 393-395 is a four-story apartment house displaying interesting patterns of brickwork. It was erected in 1888 by John F. Ryan, a Brooklyn builder who was very active in the area. His architect, Amzi Hill, designed it in a modified version of the Romanesque Revival style. The modest recessed entrance is at the south end of the Lewis Avenue side. Adjoining this, a three-sided masonry bay rises the full height of the building. The brickwork of a chimney near the north end of the building is composed of a series of vertical ribs intended to express the different flues it contains. The windows are framed by brick pilasters with terra cotta capitals. The vertical accent provided by these pilasters is continued and emphasized by brick spandrel panels beneath the windows. The roof cornice, consisting of a deep entablature with a series of decorative dentils, friezes and moldings effectively crowns the building.

The five stores at Nos. 405(403)-411 at street level on Lewis Avenue serve community needs. A low balustrade above the stores protects the roof deck outside the second story of the strikingly banded, four-story brick apartment house (Nos. 407-411) at the corner of Decatur Street. (The apartment house is described under No. 225 Decatur Street.)

LEWIS AVENUE (Nos. 413 & 427) Between Decatur & Bainbridge Streets

EAST SIDE ONLY (Nos. 413 & 427)

The empty lot on the north half of this street gives a feeling of openness to the west of Mt. Lebanon Baptist Church, described under No. 230 Decatur Street.

LEWIS AVENUE (Nos. 413 & 427) Between Decatur & Bainbridge Streets

No. 421 is the garage of No. 73 Bainbridge Street.

No. 427 is the side of No. 73 Bainbridge Street, a stone-fronted brick house, three stories tall above its high basement. It has a curved front bay, emphasized by a conical turret at the intersection of the two streets, and is the terminal building of a thirty-three house row on Bainbridge Street, the longest in the district. Designed by Magnus Dahlander and erected in 1892, it is noted here for several reasons: the red brick side, on Lewis Avenue, is laid to resemble rusticated stonework; the full height of the chimneys, carried on corbels, is clearly expressed on the exterior of the building from the first story to the roof. The roof cornice rests on an unusual frieze decorated with double and triple shield motifs. The one-story extension at the rear, No. 425, has its own entrance door and an oriel window.

LEWIS AVENUE (Nos. 429-445) Between Bainbridge & Chauncey StreetsEAST SIDE ONLY (Nos. 429-445)

Nos. 429-435. This is one side of an interesting two-story red brick corner house of 1919. It is entered at No. 76 Bainbridge Street, where it is described. A picturesque accent is provided on the Lewis Avenue side by the first story bay window and rounded pediment at the roofline above it.

No. 441 (Nos. 437-445), at the corner of Chauncey Street (No. 39) is a handsome four-story brick apartment house erected in 1899 by Clinton F. Swinn, a builder who lived at 596 Jefferson Street, three blocks away. Architect John L. Young combined the neo-Georgian style of the turn of the century with the earlier Romanesque Revival. The upper stories, of rusticated Roman brick, lend interest to the facade, as do the two three-sided bays, rising from the second story to the roofline. The Romanesque Revival entrance has a round-arched doorway with elongated keystone and carved spandrels. Paired Corinthian pilasters support the arch. The plain wall sections between the bays have single windows with splayed lintels and keystones. Stone bandcourses above the first and third stories unify the building horizontally. Distinctive ornamental features above street level stores include a garlanded frieze alternating with consoles beneath the second story bay windows; a similar frieze appears beneath the evenly spaced consoles supporting the roof cornice. The stores offer services important to community needs.

MacDONOUGH STREET

MacDonough Street was named for Captain Thomas MacDonough (1783-1825), a naval officer whose victory at Plattsburg was one of the decisive engagements of the War of 1812.

MacDONOUGH STREET (Nos. 74-144 & 75-141) Between Tompkins & Throop Avenues

This pleasant residential street has a quality and charm of its own.

MacDONOUGH STREET (Nos. 74-144 & 75-141) Between Tompkins & Throop Avenue

There is an unusual degree of harmony despite the varying styles of the individual structures. The two large free-standing residences of the 1860s on the north side of the street are noteworthy as the oldest surviving houses in the Historic District. There are also seven rows of brownstones, five apartment houses (four in one row) and several individual residences. Since the apartment houses are at the ends of the block, they give a feeling of protection to the rows of residences which are set back between them. A generally uniform cornice line prevails since the brownstones along this street are three stories high above tall basements. Most retain their original stoops and are well preserved. It is, however, the incised ornament and decorative details which make the houses on this street so special.

SOUTH SIDE (Nos. 74-144)

No. 74, the house at the corner of MacDonough Street and Tompkins Avenue is three stories above a high basement, and was built in 1886-87 for John D. Sullivan in a simplified version of the Queen Anne style. Flush stone bandcourses serving as window lintels contrast with the brickwork of the walls. A three-sided masonry bay with windows only on the splayed sides, is located to the right of the front door. The classical entablature of the arched doorway is supported on pilasters. The wrought ironwork around the yard and at the stoop displays an unusual wheel design.

No. 76 is also an individually designed three-story brownstone house above a high basement; it was built in 1886-87 for George Ball. Designed in the Queen Anne style, it is essentially an asymmetrical composition, in spite of the central pediment crowning the roof cornice. The front door and stoop at the left-hand side are balanced by a triple window with a richly decorated projecting bay window above it, both adorned by modified Corinthian pilasters. Rough-cut stone lintels above the second and third floor windows echo the Romanesque Revival treatment of the basement. A decorative floral panel appears above the second floor window on the left side. The stoop and yard railings are repeated in the design of Nos. 78-88.

Nos. 78-88 form a handsomely decorated row of six French neo-Grec houses erected by John Fraser, a neighborhood builder, in 1888 for Augusta M. C. Young. This three-story row over high basements is similar to Arthur Taylor's earlier row at Nos. 118-128 in the vertical tiering of the windows and in the ornament of the panels between windows. The detail of the roof cornices, however, is simpler. The newel post designs, repeated in miniature at the yard railings, are elaborate examples of the French neo-Grec. The massively balustered yard railings are all intact except at No. 78. The stoop has been removed at No. 88 to provide an entrance at basement level. The original, interestingly paneled double doors have been retained at Nos. 78 and 84.

Nos. 90-116. These two rows of seven French neo-Grec houses were built by John Fraser in 1885 (Nos. 90-104) and in 1890 (Nos. 106-116). They consist of three-story houses above high basements and all have stoops. Nos. 90-96 have flush facades, straight balustered stoops and incised ornament at doorway and window enframements. Nos. 98-104 have straight balustered stoops and two-sided bays, while Nos. 106-116 have L-shaped stoops with low flanking sidewalls of stone and three-sided, full-height bays, resulting in a picturesque cornice line. These houses are also embellished with incised floral ornament. The houses at Nos. 98-116 are so similar to Fraser's houses at Nos. 130-142, farther down the street, that it is likely that the architect Amzi Hill was responsible for their design.

MacDONOUGH STREET (Nos 74-144 & 75-141) Between Tompkins & Throop Avenues

Nos. 118-128. This is a superbly decorated row of six French neo-Grec brownstone residences, built in 1886 by Arthur Taylor, a neighborhood builder. The houses are three stories in height above tall basements, and all retain their stoops. Nos. 118 and 120 also have their original handsome balustered railings and posts at both stoop and front yard. The row is unified by identical, richly ornamented roof cornices with typical neo-Grec incised brackets and by the continuous horizontal bandcourse with billet molding which crowns the first floor and incorporates the door lintels. Small carved panels under the second and third floor windows unify them vertically. Delicately incised designs, which give the row a very special character, appear in the large brownstone panels between the basement windows and the parlor windows.

Nos. 130-142. This row of seven houses was built in 1888-89 by John Fraser. The architect of these three-story brownstones, with high basements and tall stoops, was Amzi Hill. Nos. 130-136 have two-sided masonry bays which extend the full height of the building. The apex of each bay has a pilaster which runs full height and is expressed at the top by a dramatic break in the roof cornice. Handsome neo-Grec lintels enhance the windows, which are enframed by triple-fluted pilasters and lintel brackets. Nos. 138-142 have the more customary three-sided bays. All the doorways have similar enframements. The front stoops have balustered handrailings and square, grooved newel posts which are crowned by miniature gables surmounted by balls. The original doorway enframing at No. 140 was retained to frame a first floor window when the original stoop was removed and the entrance transferred to basement level.

No. 144, the corner four-story apartment house, has been designed to harmonize with the neighboring row at Nos. 130-142. (It is described under No. 632 Throop Avenue.)

NORTH SIDE (Nos. 75-141)

No. 75, the handsome, four-story apartment house, The "Raleigh", on the corner of Tompkins Avenue (No. 467-475), was built in 1902 for Julius Strauss and Samuel Charig. The architect was William Debus, one of the best designers in this Historic District, who modelled his design on Italian palaces of the Renaissance. The first story is of rusticated limestone, crowned by a vertically grooved frieze at impost level. This frieze is carried over the arch of the doorway and extends up into the second floor, where a cartouche serves as keystone. The second and third floors are Roman brick and the windows have double keystones. The fourth floor is set apart by a horizontal bandcourse of stone which serves as a continuous windowsill. Small balustraded balconies are set beneath some of these windows. The roof cornice is supported on greatly elongated stone brackets flanking each window.

No. 87, an imposing, free-standing brick mansion, was built in 1863 for William A. Parker, a New York merchant who dealt in hops, produce, and malt. This fine Victorian villa stands in spacious shaded grounds with a one-hundred foot frontage on the street. Its two and one-half stories display an interesting combination of Italianate and French Second Empire features. The entrance doorway is sheltered by a portico which has Doric columns supporting a heavy entablature. At the first and second stories of the street front, segmental-arched windows are crowned by shouldered cornices resting on long brackets. The main section of the house has a low gable at the roof, while the massive square tower at the right of the portico is a typical feature of an Italian villa. The tower acquires added height and dignity from its convex French mansard roof with small bulls-eye dormer windows. A variety of details enrich the windows and the two-story bay window facing the lawn at the east. The boldly projecting roof cornice follows the line of

MacDONOUGH STREET (Nos. 74-144 & 75-141) Between Tompkins & Throop Avenues

the gable and extends around the top of the tower. It is supported on widely spaced modillions above a dentiled molding.

No. 97 is the oldest surviving house in the Historic District. It was built in 1861 as the residence of Charles W. Betts, Secretary of the Brooklyn Railroad Company, and the owner of considerable property in the district. In 1865 it became the home of Chancellor H. Brooks, a hops merchant and business associate of William A. Parker, the owner of the adjoining villa at No. 87. Like its neighbor, No. 97 is free-standing. It is a square Italianate country type villa, reminiscent of the "Hudson River Bracketed" style. The most unusual feature of No. 97 is the delicacy of the centrally-located octagonal cupola with arched windows. The house is two stories high, plus a cellar and attic story. Fluted Ionic columns support the front porch extending the width of the house across the street facade. The center second floor window is emphasized by its segmental-arched lintel. Low gables on brackets crown the roof of the house on all sides, and underneath each gable there is a round-arched attic window. It is a wood frame house and, in spite of the fact that it has had its outer siding replaced by shingles and a veneer of simulated stone, it still retains its good proportions and typical period detail.

Nos. 99-103. These three dignified brownstones, basically Romanesque Revival in style, are three stories tall above high basements. They were erected in 1891 by John Fraser and are quite similar to his houses across the street. Each house has a three-sided masonry bay extending its full height, with carved panels both above and below the first story windows. A similar panel crowns the doorway at No. 101. No. 99 has a doorway flanked by pilasters, while the more ornate doorway of No. 103 is crowned by a round arch with intricately carved spandrel panels and a keystone, supported on either side by twin colonettes. The double doors are all the originals.

Nos. 105-109 were also built by John Fraser and designed by Amzi Hill & Son. Although they were built in the same year (1891) as their neighbors to the west, these three imposing houses are larger and more elaborate. Traces of the Romanesque Revival remain, especially at No. 109, in the round-arched porch and window openings, but the picturesque quality, so typical of the Queen Anne style, blossoms at the fourth story of the row, with its tiled roofs, gabled windows and intricate detail. The center house has a pointed-arch, Victorian Gothic doorway. No. 109 has a handsome arched porch supported at the free corner by a low cluster of colonettes. All three houses have three-sided bay windows crowned at the second story by delicate iron crestings.

Nos. 111-127. These nine uniformly designed houses, three stories high with stoops, constitute one of the two earliest masonry rows in the Historic District. They were built in 1872 for Curtis L. North, a New York Life Insurance agent, in a late version of the Italianate style. All the doorways and the first floor windows have segmental-arched lintels supported by long curved consoles. The tall parlor-floor windows have exterior platforms carried on horizontal consoles. The rusticated basement has round-arched windows with handsome keystones. The bracketed roof cornice with dentils and modillions is intact along the entire roofline. Generously proportioned handrailings with the original balusters still grace most of the stoops in this row. This early row established the pattern for the entire Historic District: the houses are separated from the street by pleasant gardens with sturdy iron railings and gates, which are identical to those at Nos. 99-109.

Nos. 129-141. These four dignified stone apartment houses, with bold uniform cornice, give the appearance of a single large building. They were designed by architect William Debus in the French Beaux Arts style.

MacDONOUGH STREET (Nos. 74-144 & 75-141) Between Tompkins & Throop Avenues

and erected in 1903 by a local builder, Chauncey G. Cozine. Their uniform appearance is further enhanced by continuous horizontal bandcourses at each story and by rustication at the ground floor. The first and fourth floor windows have decorative keystones, while those of the third floor have shouldered arches. The Baroque-style arched doorways are enframed by tapered pilasters supporting cartouches which raise the continuous cornice line above the rustication. A curved bay at the corner makes a transition to the Throop Avenue side of the building.

MacDONOUGH STREET (Nos. 146-220 & Nos. 143-209) Between Throop Summer Avenues

This delightful street, dominated by the picturesque spire of Our Lady of Victory Church at its western end, is largely residential in character. It includes six handsome brownstone rows, an apartment building and a warehouse. The houses have a generally uniform roof line: most of them are three stories high above tall basements and are set back from the sidewalk. Most have small front yards with yard railings and gates. On the north side of the street, many of these yards with southern exposures contain attractive gardens.

The south side of the street has a handsome row of French neo-Grec houses and an exceptionally fine row executed in the Romanesque Revival style. On the north side, a remarkably long row of late Italianate residences is complemented by French neo-Grec houses to the west of them. Most of the houses on this street retain their original stoops and roof cornices.

SOUTH SIDE (Nos. 146-220)

Nos. 146-148, a warehouse, was built in 1905 for the Telephone Exchange. The architect was Alexander MacKenzie, of the well-known firm of Eidlitz & Mackenzie, who based his handsome design on the Italian Renaissance. This five-story brick building, located conspicuously on a corner site, is a well-designed structure, dignified by its treatment at street level. Here it displays brick laid to resemble stone rustication and handsome, round-arched windows with keystones located at both ends of the structure. The windows at the upper floors are variously framed. A modillioned roof cornice crowned by a low parapet completes the composition, which is direct and bold in its visual impact. The structure was converted into a warehouse in 1938.

Nos. 150-174 is a row comprised of thirteen brownstone houses. It was built in 1891-93 by John Fraser, in collaboration with two architectural firms: Amzi Hill & Son for Nos. 154-174 and F. B. Langston for Nos. 150 and 152. Most of these fine Romanesque Revival houses display different combinations of architectural and decorative designs, featuring round and segmental-arched windows and doorways, rough-cut stone lintels, and bandcourses. Rough-cut stone squares, set in checkerboard design, are used on many of the houses as bandcourses or as spandrels between windows. Clustered colonnettes, typical of the Romanesque Revival style, support round arches above the parlor-floor windows at Nos. 152, 158 and 162. Nos. 168-172 are interesting examples of the Romanesque Revival style combined with the Queen Anne. Their asymmetrical facades, terminating in dormer windows and surmounted by steep gabled roofs with decorative slates and sunbursts, are designed in the Queen Anne mode.

No. 176 is a much later brownstone house built in 1916 for Eleanor Carey. The architect was John José Carroll, who modeled his design on the neighboring houses. A three-sided masonry bay extends the full height of this conservatively-styled house. A billet molding underlines the lintel

MacDONOUGH STREET (Nos. 146-220 & Nos. 143-209) Between Throop & Sumner Avenues

at the doorway and handsomely carved horizontal panels are located below the windowsills of the first floor bay windows.

Nos. 178-194. This dignified row, erected in 1888 by the builder - Arthur Taylor, consists of nine brownstone dwellings. All but No. 184 are French neo-Grec in style, with incised decorative detail at doorways and window lintels. Incised floral designs are also an attractive and outstanding feature of the basement story. No. 184, although set near the middle of the row, is completely different from its neighbors. The facade is entirely of rough-faced stone in the Romanesque Revival tradition, but the asymmetrical design is closer in spirit to the Queen Anne style. It has a hood-type roof over the entrance door, a triple window next to it and a sheetmetal oriel window at the second floor. Wrought iron handrailings at the stoop have a light curvilinear design and look more contemporary than the sturdy balusters of the neighboring houses. The roof cornice of No. 184, with brackets and paneled fascia, is the only feature that is similar to its neighbors.

Nos. 196-202. This is a row of four French neo-Grec brownstones erected in 1886 for Henry Search and designed by architect Isaac Reynolds, who lived in the neighborhood on nearby Tompkins Street. The two-sided masonry bays, which are echoed by the angular line of the roof cornices, set up an interesting staccato rhythm along the street. Delicate iron crestings surmount the projecting incised lintels which crown each doorway. Closely spaced, elongated brackets support the roof cornices.

Nos. 204-206, a handsome, four-story brick apartment house with swell fronts, was built in 1905 for Henry B. Hill, Amzi Hill's son, and designed by Frank Love, a Brooklyn architect and resident. The new classicism which is seen emerging in 1896 at Nos. 208-214 comes to fruition in the design of this later apartment building. The entrance doorway, graced by Ionic pilasters, is flanked on either side by swell-front bays rising the height of the building. The first floor is of rusticated stonework with a console keystone over each window. The roof cornice displays classical swags and is supported on evenly spaced consoles.

Nos. 208-214. This row of four houses, two stories above high basements, was built in 1896 by Walter F. Clayton, in an interesting combination of late Romanesque Revival and the incoming classical styles. The round-arched doorways and windows of the first floors of Nos. 208 and 212 and the rough-cut stone bandcourses and lintels crowning the windows of all four residences are typical features of the Romanesque Revival mode. The decorative detail, particularly the introduction of swags and wreaths at the lintels and cornices, heralds the advent of the new classicism inspired by the Chicago Columbian Exposition of 1893. The projecting masonry bay, or offset, at No. 214 serves as a transition to the advanced building line of the church school at the corner of Sumner Avenue.

No. 218-220 is the Bethany Church School. (It is described under No. 456 Sumner Avenue).

NORTH SIDE (Nos. 143-209)

Nos. 143-165 are the numbers applicable to the corner site occupied by the outstanding buildings on this block, Our Lady of Victory (R.C.) Church and Parochial School. This gray stone, random-ashlar structure, with its extremely rich profile, provides a dramatic focus for the entire Historic District. The church was dedicated in 1895 and is described under No. 599 Throop Avenue.

MacDONOUGH STREET (Nos. 146-220 & Nos. 143-209) Between Throop & Sumner
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Between the church and the parochial school is the small symmetrical stone chapel which was erected during the 1870s. It appears on a map of 1880 and is a vernacular example of Victorian Gothic ecclesiastic architecture. The south end, which faces MacDonough Street, has a gable and a small stone porch serving as a vestibule. The entrance door and flanking windows are pointed and the windows are filled with wood tracery. Above the porch there is a short pointed-arched window. Stone buttresses appear at the corners and on the east side and emerge above the porch, flanking the pointed window. The church and the school have both been connected to this earlier chapel.

The architects of the parochial school next to the church, harmonized this structure of 1924-27 with the older chapel and church through a skillful use of building materials. The school is entered at No. 272 Macon Street and is described there.

Nos. 167-179. This row of seven French neo-Grec brownstone houses was built in 1886 for J. J. Almirall, a tobacconist. Thomas F. Houghton, the designer of Our Lady of Victory, was the architect. These delicately ornamented residences, two and one-half stories high above basements, have unusual low attics rising above the cornices. Most of the houses retain their original features, but Nos. 167 and 175 have been raised to the three full stories, introducing high roof parapets which are out of character with the rest of the row. The original bracketed roof cornices, decorated with dentils and modillions, remain at the other five houses. All these residences have delicately incised ornament on the lintels above the basement windows.

Nos. 181-209. This exceptionally long row of fifteen late Italianate brownstones extends to the corner of Sumner Avenue. It was built in 1872-73 for Patrick Farrell. This row is among the earliest in the Historic District and helped establish the pattern for rows of houses set back from the street with small gardens in front. Most of these houses are Italianate in character and have segmental arches supported on consoles over the doors and windows at the first floors. At No. 195 all of the original features have been retained. No. 209, the corner house on Sumner Avenue, had its basement remodeled in 1929 into a street level store.

MacDONOUGH STREET (Nos. 222-240 & Nos. 211-285) Between Sumner & Lewis
Avenues

The fine quality of this residential street is derived from its well-maintained, long rows of three story houses which are integrated by a basic uniformity of size and height despite their varied styles. Decatur Junior High School, built in 1947, occupies most of the south side. Although it is outside the limits of the Historic District, its large open schoolyard provides a sense of spaciousness on this street and serves as an oasis for the neighborhood children. Within the Historic District there are seven rows of houses, all but one of which are of brownstone, and four individually designed brownstone houses. Most of these houses are three stories above high basements and stoops. Many of the houses on the north side have small front gardens set off by handsome yard railings with corner posts. At each end of the north side of the street, four-story brick apartment houses extend to the sidewalk line and provide a symbolic protection to the intervening lower rows. With only a few exceptions, the houses on both sides of the street have level roof cornices supported either on consoles or brackets, giving a remarkable feeling of unity to

MacDONOUGH STREET (Nos. 222-240 & Nos. 211-285) Between Sumner and Lewis
Avenues

the rows despite their various architectural styles.

SOUTH SIDE (Nos. 222-240)

No. 222 is a three-story corner house of 1877. (It is described under No. 455 Sumner Avenue.)

Nos. 224-230 comprise an attractive row of four brownstone houses, two stories high above tall basements. The 1877 row was erected for George White in a simplified version of the late Italianate style. This is evidenced by the round-arched doorways sheltering paneled double doors, by the rusticated basements and by the bracketed roof cornices. On the other hand, the cast iron balustraded handrailings at No. 226, the chamfering of the door enframements and the long brackets of the roof cornice belong to the French neo-Grec style so popular in the 1870s in New York.

Nos. 232-238 form a row of modest frame houses, two stories high above basements, built for William M. Little and completed by 1876. Nos. 234 and 236 still retain the original lintels over both their doorways and windows. The identical roof cornices are richly detailed, with elongated console brackets, dentils and modillions above the paneled fascia. The roof cornices echo the style of the original doorways, which are still intact at Nos. 232, 234, and 236. Unfortunately the exteriors of Nos. 232-236 have been covered by veneers of simulated brick and that of No. 238 by simulated stone.

No. 240, adjoins the playground of the school. Three stories high, it was designed in a simplified version of the Romanesque Revival style by neighborhood architect John L. Young. It was built in 1891 by Peter Y. Kyle, a mason. Rough-cut stonework at the basement and second floor window lintels and above the bandcourses lends a rugged quality to this house.

NORTH SIDE (Nos. 211-285)

No. 211, the high four-story red brick corner apartment house, set forward at the end of the blockfront, was erected in 1886 for M. Miller. Designed by J. G. Glover, an architect whose office was at 219 Montague Street, the building is dignified by rough-cut stone quoins and by window lintels with delicately incised floral designs. The brick chimney flues are interestingly expressed on the exterior. Local shops, important to community needs, are housed at sidewalk level.

No. 213, a two and one-half story house, was also built in 1886 for Mr. Miller and also designed by Glover. The offset at its facade acts as a transition from the advanced corner building to the recessed row of adjoining houses. Lintels over the doorway and windows are carved with stylized incised designs, and grooves decorate the side enframements. Although this house is basically French neo-Grec in style, the low top floor with turned colonnettes suggests the incoming influence of the Queen Anne tradition.

Nos. 215-219. These three French neo-Grec houses have attic windows at the third story set in the fascia below the roof cornice and between the brackets. The smaller, original attic windows are still retained at No. 215. These houses were erected in 1884 by the local builder John F. Saddington and designed by the Brooklyn architect Frederick D. Vrooman. The lintels over the doorways and windows are all typically neo-Grec; they have the incised decoration and the acroteria characteristic of this style. The facade at No. 219 has another offset, similar to that at No. 213, which leads to a further recessing of the neighboring row of houses to the east.

MacDONOUGH STREET (Nos. 222-240 & Nos. 211-285) Between Sumner & Lewis
Avenues

Nos. 221-247. This is a long row of fourteen houses three stories high above basements. It is notable as one of the two earliest rows in the Historic District and was built in 1872 for Curtis L. North. Segmental arches over the doorways and windows are supported on consoles, with various types of triangular pediments over some of the doorways. The handsome roof cornices are continuously aligned except at Nos. 221 and 225, where the cornices have been removed. Four brackets, skillfully related to the windows below them, support the original cornices. These houses, with their balustered stoops and attractive front gardens, firmly establish the quality of this block.

Nos. 249-263. Built in 1885-86 by Patrick Sheridan, a Brooklyn builder, this is a row of eight residences. The end houses, Nos. 249 and 263, have handsome two-sided masonry bays extending the full height of the house and small balustraded pseudo-balconies over their doorways. The houses between them have regular flush facades and unusual iron crestings over their boldly projecting doorway lintels. All the houses have French neo-Grec lintels with incised ornamentation over the doorways and windows. Particularly notable here are bracketed roof cornices, corbeled basement window lintels ornamented with sunbursts as well as the dignified balustered stoop and yard railings. The newel posts, best preserved at the stoop of No. 255, represent the epitome of the French neo-Grec style of ornamental ironwork.

No. 265 is an individual house which was completed by 1876 for Julian Ross, a Brooklyn lumber dealer. His late Italianate house has decorated lintels over all the second story windows. Above the doorway is a pediment supported on unusually ornate carved console brackets. The uniform roof cornice is supported on evenly spaced brackets with pendants. The basement wall is particularly notable and is practically the only indication of the true date of the building. It has closely spaced, crisply detailed horizontal bandcourses and corbeled square-headed windows.

Nos. 267-271. These three handsome French neo-Grec houses were built in 1885 by Patrick Sheridan, who also erected Nos. 249-263. Since they are identical to these houses, they create a coherent relationship between the two rows, separated only by No. 265.

Nos. 273 and 275 are a pair of fine French neo-Grec houses, built in 1885 and 1888 respectively, for W. A. Walsh. The architect was Isaac D. Reynolds. Each house has a two-sided masonry bay extending the full height of the house with recessed panels under the windows and incised ornament on the enframements. The doorways, located side by side, have projecting lintels with incised ornament; they are supported on elongated console brackets. The roof cornices are also carried on elongated brackets, carefully related to the windows below them.

No. 277, an individually built French neo-Grec house, was erected in 1888 for the Rev. George F. Pentecost and designed by J. C. Markham. Like its neighbors at the west, Nos. 273 and 275, it has a two-sided masonry bay window extending the full height of the house. The handsome billet moldings at the bottom of the door and window lintels are distinctive decorative features.

Nos. 279-283. These three houses, which combine late Romanesque Revival style with the classical trends of the 1890s, were designed by the Brooklyn architect Frederick D. Vrooman and built in 1895 by John F. Saddington. All three houses have rounded offset facades which make the transition from the recessed rows of houses at the west to the corner house (No. 285) which is brought forward to the sidewalk line. Rough-cut stonework at the basement and second floor lends a rugged quality to these houses, in strong contrast to the smooth intervening wall. The third floors, faced with sheetmetal stamped with shallow Corinthian pilasters, have richly

MacDONOUGH STREET (Nos. 222-240 & Nos. 211-285) Between Sumner & Lewis
Avenues

ornamented convex roof cornices above them. The wrought iron handrailings at the stoops and the cast iron newel posts show Romanesque influence.

No. 285. The yellow brick Italian Renaissance style house at the corner of Lewis Avenue was built in 1898, by John F. Saddington, again in collaboration with Vrooman. It is four stories high above a low basement. The brickwork on the exterior of this house is laid to resemble rusticated stonework. At the right of the front door, a three-sided bay extends the entire height of the house. A very handsome limestone entablature, with decorative panels in the frieze, serves as a bandcourse around the house above the doorway and below the first floor windows. The doorway is supported by fluted pilasters with Ionic capitals. The second floor window over the doorway is richly enframed and is crowned by a cartouche flanked by scrolls. The other windows of the house have simple splayed lintels. A heavy roof cornice, supported on brackets, has an unusually deep paneled fascia below it.

MacDONOUGH STREET (Nos. 298-372 & Nos. 287-361) Between Lewis & Stuyvesant
Avenues

This pleasant residential street, dominated by the tower of St. Philip's Episcopal Church, includes seven rows of houses and three free-standing residences of the early 1870s surrounded by spacious grounds. All the houses, except for the apartment house at the north corner at Lewis Avenue, are set back from the sidewalk. On the south side of the street there are small front yards, while many of the houses on the north side are enhanced by small gardens.

SOUTH SIDE (Nos. 298-372)

No. 298, the apartment house at the intersection of MacDonough Street and Lewis Avenue is described under Nos. 393-395 Lewis Avenue.

Nos. 300-332. This long and varied row of sixteen townhouses was built in 1888-90 by John F. Ryan, Brooklyn builder. The architects were Amzi Hill & Son, who did other work for Ryan in the neighborhood. The row incorporates an interesting variety of styles, alternating neo-Grec, Romanesque Revival and Queen Anne treatments. The houses display fine stonework and varied architectural design features: garlanded and paneled friezes, bandcourses, smooth and rough-cut stone lintels and many other interesting details. Nos. 302-304 and 314-316 are outstandingly distinctive in this blockfront. These two pairs are identical in their asymmetrical composition, their use of masonry bays, triple windows and ornate gabled windows, all features inspired by the Queen Anne style. Also directly inspired by the Queen Anne style are Nos. 300-304 and Nos. 312-316. Rock-faced fronts, characteristic of the Romanesque Revival period, appear at Nos. 306-310 and Nos. 324-326, although the detail is derived from a number of other sources. Nos. 318-322 combine delicate neo-Grec decorative features with rock-faced walls at the first floor and basement levels, a theme repeated at Nos. 328-332.

St. Philip's Episcopal Church (No. 334) was built in 1898-99 for the congregation of the Episcopal Church of the Good Shepherd. Based on English Gothic prototypes, it was designed by Arne Dehli, of the firm of Dehli & Howard, a well-known architect whose career is in the Architectural Introduction (p.12). St. Philip's is a handsome church, constructed of rough-cut stone, with a square tower and belfry on the left-hand side of the gabled nave. A large pointed-arch window with tracery is the

MacDONOUGH STREET (Nos. 298-372 & Nos. 287-361) Between Lewis & Stuyvesant Avenues

dominant feature of the facade. Below the window is a richly ornamented entry porch. At the right, a low two-story aisle section balances the facade. Pointed-arched doors and windows appear throughout. The steeply gabled silhouette of the church is enriched by crocketed finials above the buttresses and gables. Gargoyles appear on the crenelated corner turret of the main tower and on the buttress at the right side of the main front gable.

The church was purchased in 1944 by the congregation of St. Philip's, which was organized in 1899. Services were first held in a vacant store on Pacific Street, but later the same year a permanent location was obtained for the growing congregation at 1610 Dean Street. In 1914, a new building was erected on the Dean Street site, notable as the first church in the area planned and constructed by Black mechanics. St. Philip's has, from the beginning, been deeply involved in the development of the Black community. The first charter for a Black chapter of the Brotherhood of St. Andrew's was issued to St. Philip's in 1903 and the first Black company of the United Boys' Brigade of America, a forerunner of the Boy Scouts, was chartered here in 1907. Dr. J. M. Coleman, rector of the church from 1931-61, was the first Black member of New York City's Board of Higher Education. The Stuyvesant Community Center of Brooklyn opened in St. Philip's Parish House on November 16, 1945 and moved to larger quarters on December 31, 1950. This was the first community center in Bedford-Stuyvesant run for and by Blacks. A senior citizens group met for several years at the Parish House until 1965 when public agencies opened centers in the area. In addition, two groups of Boy Scouts and three groups of Girl Scouts still meet at the parish house.

Nos. 336-338 is an unusual example of a large free-standing house designed for two-family occupancy. This low two-story frame structure is crowned by a third floor with a French Second Empire style mansard roof with segmental arch-framed dormers. It was completed by 1872, the eastern portion (No. 338) for J. Harris and the western portion (No. 336) for Martin Vandergraw. There are paired segmental-arched doorways at the center of the porch; similarly shaped window heads remain at the second story of No. 338. The simple wood porch, carried on slender clustered columns, is graced by a balustrade with turned spindles. The house is surrounded by spacious grounds.

(Nos. 340 and 342 are omitted in the modern street numbering system.)

Nos. 344-350. Erected for J. Harris and completed by 1873, this dignified row of four brownstone houses affords an interesting stylistic contrast to its neighbors. The outstanding feature of each of these rectilinear late Italianate houses is the bold pediment supported on consoles above the round-arched doorway with prominent keystone. No. 348 retains its original massive cast iron balustrade at the stoop.

(Nos. 352-360 are omitted in the modern street numbering system.)

Nos. 362-370. This handsome row of Romanesque Revival brownstones was built in 1892 by the Brooklyn builder John F. Ryan in collaboration with Henry B. Hill, Amzi Hill's son, who lived nearby at 460 MacDonough Street. The five houses have a uniform cornice line, and all except No. 364 retain their massive stone stoops. A variety of architectural and decorative elements typical of the Romanesque Revival style appear: round-arched doorways, segmental- and round-arched windows and band courses of rough-cut stone. Rhythmic interest is achieved by the use of rough-cut stone squares set in checkerboard patterns at the first, third and fifth houses. Large keystones over two of the doorways display human heads at the second and fourth houses. Although No. 364 has been altered to provide an entrance at basement level, the original doorway enframing fortunately was preserved when the doorway was replaced by a window.

No. 372 is a four-story brick apartment house (Described under No. 364 Stuyvesant Avenue.)

MacDONOUGH STREET (Nos. 298-372 & Nos. 287-361) Between Lewis & Stuyvesant
Avenues

NORTH SIDE (Nos. 287-361)

The corner apartment building (Nos. 287-293) is described under No. 391 Lewis Avenue.

Nos. 295-303. Built in 1876 for John Robus, this row of five brownstone houses is basically late Italianate in style, embellished with French neo-Grec door and window details. The architect was Charles Ringle. These houses retain their round-arched doorways surmounted by alternating triangular and segmental-arched pediments. Handsome bracketed cornices extend the length of the row, except at No. 295 where a third story was added in 1908, using the same cornice at the new roofline. Nos. 297 and 303 retain their cast iron handrailings with balusters and dignified newel posts at the stoops.

Nos. 305-309. These three brownstone houses, two stories high above basements, were built in 1877 for Frank W. Osborn. The stoops are graced by handsome cast iron handrailings with balusters and newel posts. At basement level the stonework is rusticated and the segmental-arched doorways and square-headed windows at the first floor have cornices supported on consoles.

(No. 311 is omitted in the modern street numbering system.)

Nos. 313 and 315. These two very different houses, built in 1891 for William Jones, were designed by the artist-architect Edwin S. Coy. No. 313, a three-story house above a high basement, shows the influence of the Queen Anne style. It has a three-sided masonry bay extending up three stories. The round-arched doorway with handsome carved keystone has an enframing of smooth brownstone, which contrasts with the rough-cut masonry at the basement and the horizontal bandcourses at the first floor. The top floor shows the influence of the Queen Anne style in its gabled dormer windows decorated with sunburst motifs. By contrast, the windowheads and bandcourses at No. 315 are executed in rough-cut stonework, which is characteristic of the Romanesque Revival tradition. The central window at the second floor has a "broken" pediment above it with a handsomely carved corbeled sill below. The attic windows are flanked by pilasters and separated by decorative paneling beneath a modillioned cornice; all features of the Queen Anne style.

Nos. 317-321. These three two and a half story brownstones with high basements were erected by neighborhood builder Arthur Taylor in 1886. A bandcourse, underlined by a spool molding, runs horizontally across all three houses above the first story, punctuated by the projecting cornices over the doorways. The incised floral designs decorating the high basements and first floors and the spandrel panels below the second story windows are of special interest. The cornices are also unusual: low windows are set into the fascia and separated by oversized, elaborately carved brackets. Handsome cast iron newel posts surmounted by urns terminate the balustered handrailings at the stoops.

Nos. 323-329. This row of four brownstone houses was built in 1873 for David H. Fowler. These three-story Italianate houses, above rusticated high basements, have segmental-arched pediments over the doorways and segmental-arched windows; all with the arched cornices supported on boldly carved consoles. The handsome Italianate cornices are aligned at the top.

Nos. 331 and 333 are a pair of three-story brownstone houses built in 1890 by Gilbert DeRevere, a neighborhood builder who lived at 631 Madison Street, just north of the district. The architects were Amzi Hill & Son. These houses have French neo-Grec incised floral designs at the high basement level and interesting iron handrailings at the stoops.

MACON STREET

This street is named for Nathaniel Macon (1758-1837), Revolutionary soldier, Speaker of the House and U. S. Senator from North Carolina, and a close friend of Thomas Jefferson.

Only a few buildings on the south side of Macon Street are included within the Historic District, namely the three ecclesiastical buildings near Throop Avenue and the two corner buildings which front on Lewis Avenue.

MACON STREET (Nos. 248-272/276) Between Throop & Sumner Avenues

SOUTH SIDE ONLY (Nos. 248-272/276)

No. 248, the building at the corner of Throop Avenue is the rectory. (It is described under No. 583 Throop Avenue.)

(There are no street numbers for the church property between the rectory and the convent.)

No. 262 (260-264), a three-story building with the long side facing this street, is the Convent of Our Lady of Victory. The building, erected in 1922-24, is faced with horizontally striated gray granite. The well-known architectural firm of Helmle & Corbett also designed the neighboring school building, and were unusually successful in accommodating their design of the 1920s with the earlier structures. The low entrance porch with segmental-arched openings is supported at the corners by lateral and paired buttresses. A bandcourse surrounds the building above the first floor and the windows have smooth stone enframements keyed into the walls at the sides.

No. 272 (Nos. 268-276). This three-story building, designed by Helmle & Corbett, was erected in 1923-24 as Our Lady of Victory Church School, replacing an earlier school. A passageway connects the school to the convent next door. Three years after its completion, the new school was enlarged by architect George H. Streaton. It is constructed of gray random ashlar similar to that used for the church and the rectory in the same complex. A high porch dominates the entrance, with a low-arched Gothic style doorway. It is supported by buttresses which are similar to those of the convent. The structure is crowned by a central gable rising above the top of the parapet. A bandcourse separates the entrance floor from the upper stories. Flanking the central core are banks of quadruple windows with the stone trim keyed at the outer sides. The spandrel panels between the second and third story windows are decorated with shields.

MACON STREET (No. 396/388-390) Between Sumner & Lewis Avenues

SOUTH SIDE ONLY (No. 396/388-390)

The house at the corner of Lewis Avenue is described under No. 374 Lewis Avenue.

MACON STREET (Nos. 398-404) Between Lewis & Stuyvesant Avenues

SOUTH SIDE ONLY (398-404)

The house at the corner of Lewis Avenue is described under No. 373 Lewis Avenue.

STUYVESANT AVENUE

Stuyvesant Avenue, the most elegant street in the Historic District, serves as a reminder of Peter Stuyvesant (1592-1672) who was the last and ablest Director General of the colony in that early period of the City's history when New York was part of the Dutch Province of New Netherland. He ruled from 1646 to 1664, when he surrendered New Netherland to the British.

STUYVESANT AVENUE (Nos. 350-358) Between Macon & MacDonough Streets

WEST SIDE ONLY (Nos. 350-358)

On this block only the southern half of the west side is within the Historic District.

A pair of two-story brownstone houses (Nos. 350 & 352) was built in 1876 for L. G. Russel, Jr., and designed by a neighborhood architect, Isaac D. Reynolds. The French neo-Grec style of these houses is evidenced by such details as the triangular pendant motif which appears under the roof brackets, the corbel blocks supporting the second story windowsills, the brackets supporting the pedimented doorways and the cornices above the lintels of the parlor-floor windows. An unusual feature of these dwellings is the series of small diamond-shaped panels between brackets on the frieze below the roof cornices. No. 352 retains its original balusters and newel posts at the stoop, and both houses have yard railings typical of the period.

Nos. 354 & 356 were built as a pair in 1888 for H. C. Johnston by Burhans & Davidson, Brooklyn builders. These four-story houses, built in the local vernacular, were originally of frame construction and have been covered with composition veneers. The doors at No. 356 are the originals. Both houses retain their roof cornices, supported by brackets.

No. 358 is a vacant corner lot.

STUYVESANT AVENUE (Nos. 360-378) Between MacDonough & Decatur Streets

WEST SIDE ONLY (Nos. 360-378)

No. 364 (Nos. 360-370), a four-story, yellow brick apartment house, was erected in 1892 by Brooklyn builder John F. Ryan and designed by Henry B. Hill. Horizontal stone bandcourses extend through at sill and impost block levels, and there are stone lintels above every window. The bandcourses are in marked contrast to the raised brickwork which emphasizes the corner near MacDonough Street and to the polygonal masonry bay at the right of the entrance doorway. Brick pilasters and spandrel panels unify the single windows in a vertical direction. The parapet at the roof has small square panels which create a waffle pattern. Stores at the ground floor serve community needs.

No. 372 (Nos. 372-378). This massive, four-story apartment house, constructed of yellow Roman brick over a brownstone base, was built in 1890 by J. A. Lawrence. The architect, Francis Stryker, designed the building in a late version of the Romanesque Revival style. The wide, round-arched doorway is flanked on both sides by projecting masonry bays, which extend through the third floor. They are enlivened by ornate terra cotta panels. Rough stone flat arches are set above the first floor windows, and a richly ornamented fascia and cornice crowns each bay. On the fourth floor round-arched single windows are interrupted by three-centered arch triple windows above each bay. The keystones of these arches also serve as brackets to support the dentiled architrave of the roof entablature.

STUYVESANT AVENUE (Nos. 380-400 & 375-369-379-389) Between Decatur & Bainbridge Streets

Among the interesting features of this street are the three fine free-standing houses on the east side, contrasting with a handsome row of residences on the west side. Built in varying styles, these three houses with their surrounding lawns and shrubbery provide an open atmosphere for the entire block.

EAST SIDE (Nos. 375-369-379-389)

The architecturally distinguished two and one-half story corner dwelling, No. 375, [Nos. 369-379] built in 1914-15, was designed by the well known architectural firm of Kirby & Petit for Otto Seidenberger, a brewer. A pair of two-story polygonal bays flanks and complements the classical portico. The bays are constructed of pre-cast stone with marble panels. The doorway is emphasized by two free-standing Doric columns which support a massive, arched stone pediment. An unusual feature of this house is the hipped roof, with its low pitch and boldly projecting sheltering eaves set above an attic story treated as a bandcourse. Possibly this reflects the influence, at an early date, of Frank Lloyd Wright's "Prairie Style" houses. A spacious second floor terrace overlooks a garden on the Decatur Street side of this handsome corner dwelling.

No. 381, the house in the middle of the block, was built in 1910 for Frank Obernier, a lawyer, whose office was at 44 Court Street just outside the Cobble Hill Historic District. This fine residence was designed by the Brooklyn architectural firm of Helmlé & Huberty. The two and a half story, red brick dwelling, set behind a terrace, is a beautifully proportioned example of the neo-Federal style of the early 20th century. The brickwork is coursed in Flemish bond. Two short chimneys rise above the steeply sloped roof at the gable ends, flanking three dormers which are set above a well proportioned roof cornice. Each of the three muntined windows on the second story has a delicate iron guard rail. Three large blind arches with key-stones, above the first story doorway and windows, give a feeling of dignity to the facade.

No. 387-389 is a three-story brick residence erected by George P. Chappell, a Brooklyn builder, for Thomas Prosser, Jr., of the firm of Thomas Prosser & Son, American agents of the Krupp Steel Works of Germany. The Prosser family had long owned considerable property in the district. Erected in 1888, the house combines elements of the two dominant styles of the 1880s, the Romanesque Revival and the Queen Anne. Traces of the Romanesque Revival can be seen at the stoop, basement, bandcourses and window lintels, all of rough-cut stone, and in the arched windows of the third floor. The original pair of paneled doors is set in one of the two arches at the entrance terrace. The asymmetrical exterior, with its picturesque tower and gable decorated with metalwork show the influence of the Queen Anne style. This charming house is now occupied in part by the Miracle Temple.

WEST SIDE (Nos. 380-400)

The west side of the street consists of a fine row of ten limestone and brownstone houses (Nos. 380-400) erected in 1899 and designed by Axel S. Hedman.

No. 380, the corner dwelling, built by the builder-owner Eli H. Bishop, is part of this row. It has an entrance at No. 288 Decatur Street where

STUYVESANT AVENUE (Nos. 380-400 & Nos. 375/369-379/389) Between Decatur
& Bainbridge Streets

it is fully described.

Nos. 384-390, also built by Eli H. Bishop as an investment, and Nos. 392-400, built for Walter F. Clayton, were inspired by the twenty-five house row on the south side of Decatur Street (Nos. 232-280), around the corner. These houses had been built by Clayton seven years earlier. Alternately rounded and polygonal bays, extending the full height of the houses, balance the elaborately decorated doorways. These three and one-half story houses are predominantly classical in style. Traces of the earlier Romanesque Revival appear in the use of rough-cut stone at the stoops, high basements and bandcourses on the residences that have polygonal bays, while the swags and wreaths displayed at the fascias below the cornices are decorative motifs which express the classical and Renaissance influence of the World's Columbian Exposition of 1893. An interesting treatment of the segmental-arched doorway at No. 386 involves the use of a horizontal stone transom bar with an open transom above. Although alternate buildings are similar in style and finish, each has its distinctive character.

No. 400 (discussed further under No. 139 Bainbridge Street) is similar in appearance to No. 380, at the corner of Decatur Street: both function as terminal units of this well-designed row.

STUYVESANT AVENUE (Nos. 391-409 & 402-420) Between Bainbridge & Chauncey
Streets

An atmosphere of peace pervades in this elegant, tree-lined avenue in spite of its bustling traffic. A uniform three-story cornice line prevails. The west side consists of a fine row of five houses and two pairs of elegant townhouses. Two five-house rows, one in limestone and one in brownstone, constitute the east side. The brownstones are predominantly late Romanesque Revival in style, while the limestone residences on both sides of the street are designed in the classical mode.

EAST SIDE (Nos. 391-409)

The five adjacent limestone residences at Nos. 391-399 were designed to form one architectural unit, with the center dwelling flanked by two houses with paired doorways. Imaginatively designed by architect William Debus, these houses are an attractive and creative variation on a classical theme; they were erected in 1910 by neighborhood builder Charles Tritschler whose office was at 308 Patchen Avenue. The elegant entrances are set off by wide continuous terraces enclosed by stone balustrades, forming an attractive base for the row. This first story is given additional emphasis by its rusticated stonework and the bold decorative keystones crowning the windows. The graciousness of these houses is further emphasized by attractive carved pilasters flanking the entrance doorways, surmounted by console brackets which support pseudo-balconies. In the three-story polygonal bays between the second and third floors carved spandrel panels accent the delicately molded windowframes. The garlanded fascias below the roof cornices at every other house are typical classical motifs.

Nos. 401-409, designed by the architect-owner, R. Sweet, were built in 1892. In style, these five residences combine late Romanesque Revival with the incoming classical trend. The use of rough-cut brownstone for the high basement, first floor and the L-shaped stoop is characteristic of the Romanesque Revival period. Three pilasters, corbeled out from the top of the first floor, surround the center and right-hand windows on the second floor

STUYVESANT AVENUE (Nos. 391-409 & Nos. 402-420) Between Bainbridge & Chauncey Streets

and support a classical stone entablature giving the effect of a bay window. Stone bandcourses, complementing the horizontality of the roof cornice, extend the length of the row. The facade of No. 401 is repeated at No. 405 and 409, alternating with a simpler design at Nos. 403 and 407, featuring a segmental arch over a triple window at the first floor and a flush facade at the second and third stories. Through these variations, an interesting rhythm is achieved. Twisted wrought iron railings and yard fences appear throughout the row.

WEST SIDE (Nos. 402-420)

Nos. 402 & 404, at the corner of Bainbridge Street, are part of a blockfront of distinguished row houses designed by architect William Debus, and erected by Charles Tritschler in 1910. Nos. 402 & 404 and 408 & 410 form one group, followed by Nos. 412-420 to the corner of Chauncey Street. Tritschler moved into No. 404.

Nos. 402-410. The three-story paired residences at Nos. 402 & 404 are architecturally significant both because they were apparently designed to have the appearance of a single unit and because they are exceptionally fine examples of classical design. The arched doorway at No. 404 is supported by fluted Corinthian pilasters and is crowned by a beautifully carved "broken" pediment, bearing an unusual armorial cartouche. Rounded two-story bays enhance the fronts of both of these houses. The bay of No. 404 rises above the spacious balustraded terrace, terminating in a curved stone balcony. The third floor is enlivened by stone cartouche flanking triple windows. Contributing to the paired effect of these houses is the handsome slate roof above a cornice supported on console brackets. The builder, Charles Tritschler, lived at No. 404 until his death in 1916.

Nos. 408 & 410. The elegant style of this pair of houses with balustraded terraces basically repeats the design of No. 404. They have two arched doorways side by side enhanced by an elaborate "broken" pediment above them. In perfect symmetry, this pair of buildings each has a two-story, three-sided bay terminating in a balcony.

No. 406 has been omitted in the modern street numbering. It was the site of Thomas Prosser's suburban residence, which was replaced by the Debus-Tritschler row. Thomas Prosser (c.1829-1896), a large property owner in the district, was the American representative of the Krupp Steel Works of Germany. His meeting in 1851 with Alfred Krupp at the Crystal Palace in London led to a long and fruitful association between the Prosser and Krupp families until America's entry into World War I. Thomas Prosser was responsible for the introduction of Krupp seamless steel tires and rails, in place of the English products which had previously been used on American railroad lines. According to William Manchester's book, The Arms of Krupp (New York, 1968), Prosser played a decisive role in the development of the American railroad network which, by the 1880s, stretched from coast to coast. The Prosser firm supplied Krupp steel for every major railroad company in the United States until the American steel industry surpassed European forges in the mid-1880s.

The neighboring row (Nos. 412-420) was also designed by William Debus in keeping with his usual refined style. Built in 1910 for George L. Beer, a real estate broker, this row consists of five three-story limestone residences with terraces and stone balustrades in front and rusticated first floors. Nos. 412-414 and Nos. 416-418 form symmetrical architectural units, leaving only No. 420, at the corner, without a paired doorway. (No. 420 is also described under No. 107 Chauncey Street). The rounded three-story bays which flank the paired doorways have been tastefully

STUYVESANT AVENUE (Nos. 391-409 & Nos. 402-420) Between Bainbridge & Chauncey Streets

decorated with stone spandrel panels. The free-flowing dentiled roof cornice unifies the row, while the vertically elongated hexagonal windows over the classical doorways give this row a most distinctive quality.

STUYVESANT AVENUE (Nos. 411-419) Between Chauncey & Marion Streets

EAST SIDE ONLY (Nos. 411-419)

Only the northern half of the east side of this street is within the Historic District. It is opposite Fulton Park.

No. 411 is a three-story corner residence with a limestone facade on Stuyvesant Avenue and one of brick on Chauncey Street. It is part of a handsome five house row (Nos. 411-419) situated on the southern boundary of the Historic District. These five houses are further examples of the elegant designs of William Debus. Their vocabulary is neo-classical, and they were built in 1910 by Charles Tritschler. In addition to the sophisticated details No. 411 shares with its neighbors along Stuyvesant Avenue, it has a richly garlanded oval window above the front door. The side entrance at No. 74 Chauncey Street has a stoop and splayed window lintels with keystones. Nos. 413-419 complete the five house row. Their limestone facades with paired stoops have delicate entablatures at the roof carried on modillions and decorated with egg and dart moldings. The entablatures run the width of each house and unify the entire facade. Simple Doric pilasters flank the doorways and adjacent triple windows. The window lintels at the second story are embellished with bas-relief carvings. The glass doors with delicate wrought iron grilles enhance the urban quality of the white limestone facades of these handsome dwellings.

SUMNER AVENUE

Sumner Avenue was named after Charles Sumner (1811-74), U. S. Senator from Massachusetts who, except of course for Lincoln, was the most influential statesman of the Civil War period. A crusader for world peace and an early advocate of an international congress of nations and a world court of justice, Sumner is best remembered for his anti-slavery stand. He was one of the prime organizers of the new Republican Party, which was pledged to oppose the extension of slavery into the new territories and to the repeal of the Kansas-Nebraska Act of 1854. Sumner's implacable opposition to slavery and to the Fugitive Slave Law of 1850 came to a climax in his landmark speech of May 20, 1856, "The Crime Against Kansas," a fearless denunciation of the Kansas-Nebraska Act. This speech earned him such enmity that he was brutally assaulted and knocked unconscious on the Senate floor by a Congressman from South Carolina. It took him over three years to recover his health. Upon his re-election to the Senate, he was made Chairman of the Committee on Foreign Relations and, at the same time, continued to press for emancipation, helping to prepare public opinion for acceptance of the Emancipation Proclamation of 1863. Throughout the Civil War, Sumner worked unceasingly to secure civil and economic rights for freedmen and for the establishment of a Freedmen's Bureau. Sumner was also in the forefront of the struggle to impeach President Johnson, Lincoln's successor, and was a vigorous opponent of President Grant's imperialist scheme to annex Santo Domingo in 1870.

SUMNER AVENUE (Nos. 439-447 & Nos. 434-442) Between Macon & MacDonough Streets

Only the south ends of both sides of the street are within the Historic District.

EAST SIDE (Nos. 439-447)

The building at Nos. 439-447 Sumner Avenue, corner of MacDonough Street, is fully described under No. 211 MacDonough.

WEST SIDE (Nos. 434-442)

No. 440-442, the three-story corner building at the northwest corner of the intersection of Sumner Avenue and MacDonough Street, is part of a long row of 1872-73 houses at Nos. 181-209 MacDonough Street. In 1929 the basement floor below the stoop was remodeled into a store.

Nos. 434-438 are small stores serving community needs, built in the second quarter of this century. No. 434 is on the site of a brick stable which served the corner house.

SUMNER AVENUE (Nos. 449-455 & Nos. 444-456) Between MacDonough & Decatur Streets

Only the north ends of both sides of this street are within the Historic District.

EAST SIDE (Nos. 449-455)

No. 455 (Nos. 449-455). This handsome three-story corner house was designed by architect M. J. Merrill and built in 1877 for Peter W. Lethman. The house has a facade of red brick on Sumner Avenue and a brownstone front facing MacDonough Street, where the original doorway used to be. Stone quoins emphasize all corners of the structure. The Sumner Avenue facade is crowned by a long low gable, with a pair of small, arched blind windows at the attic level. A store, extended out onto MacDonough Street, serves the needs of the community.

WEST SIDE (Nos. 444-456)

No. 456 (Nos. 444-456) is a handsome, gray random ashlar building of two stories over a basement. It was built in 1965 as the Bethany Church School of the adjoining Bethany Baptist Church. The architecture is Tudor to harmonize with the style of the church. The doorways have pointed arches, and label moldings crown the square-headed groups of windows. Stepped buttresses rise between the window openings to a crenelated stone parapet at the roof. This parapet reflects the doorways and the high windows above them by raised gabled sections. The church itself is just outside the Historic District.

THROOP AVENUE

Throop Avenue was named after Enos T. Throop (1784-1874), jurist and politician. He was a friend of Martin Van Buren and served first as Lieutenant-Governor during Van Buren's short term as Governor of New York, and subsequently as Governor (1830-32) after Van Buren's appointment as Secretary of State in 1829 under President Jackson. It was through Throop's efforts that the first New York State insane asylum was founded. In 1838-41, he served as Charge d'Affaires to the Kingdom of the Two Sicilies for President Van Buren.

THROOP AVENUE (Nos. 583-(581-585)-599 and No. 622) Between Macon & MacDonough Streets

EAST SIDE (Nos. 583/581-585/-599)

No. 583, the rectory of Our Lady of Victory Church stands just north of the church. It is a handsome, three and a half story house, built in 1908, although it was probably planned earlier by the architect, Thomas F. Houghton. Its vocabulary is derived from Gothic tradition. It is constructed in the same gray random ashlar as the church. A central projecting masonry bay, terminated by a gable at the roof, enframes the doorway and the flanking lancet windows. The doorway and first floor windows have pointed arches with drip moldings, while those of the second and third story are square-headed with straight lintels. The light-colored stone used for the keyed window trim contrasts with the dark stone of the rectory.

Our Lady of Victory (R.C.) Church (No. 599), the dominant feature of a large complex of ecclesiastical buildings, was designed by the same architect. Building was begun in 1891 and dedicated on October 25, 1895. The church provides a dramatic use of the corner site. Constructed of dark gray random ashlar with light colored stone trim, the church is Gothic Eclectic in style and has a steep, gabled roof over the central nave. The entire western facade is dominated by a stone portal with a Gothic arch and large rose window above. This window, with its six-pointed star and Gothic trefoil tracery, makes use of Old Testament religious symbolism. The MacDonough Street side is distinguished by a tower abutted by a small round turret with conical roof. Our Lady of Victory and its adjunct structures on Throop Avenue, Macon and MacDonough Streets form a picturesque and remarkably uniform group of buildings within the Historic District.

Historically and sociologically, the church provides a capsule social history of the area. The parish was organized in 1868, just after the Civil War, and its first church was built the same year. The first parishioners were largely Irish immigrants who had come to the United States to find work and educational opportunities for their children. Our Lady's first school was opened in 1872. The present building complex was planned during the long pastorate of Monsignor James Woods, who within his lifetime was able to complete the church in spite of the financial panic of 1893. The other buildings were erected in the early 20th century. After World War II, the ethnic character of the neighborhood changed. The younger generation, as elsewhere, moved away from the city and, as the older inhabitants died, Black families took their place. Today, our Lady of Victory serves a large Black community. It also sponsors a wide range of Black community action groups working for religious, material and social improvement within the neighborhood. Its educational program has over 700 pupils and includes a Head Start center, summer vacation school and classes for both teenagers and adults in Afro-American culture.

THROOP AVENUE (Nos. 583-585/587-599 and No. 622) Between Macon & MacDonough Streets

WEST SIDE (No. 622) Between Macon & MacDonough Streets

The northern half of this block is outside the Historic District.

The southern half is occupied by the four-story apartment building (No. 622), at the corner of Throop Avenue and MacDonough Street, described under Nos. 129-141 MacDonough Street.

THROOP AVENUE (Nos. 601-619 & Nos. 624 & 632) Between MacDonough & Decatur Streets

EAST SIDE (Nos. 601-619)

Nos. 601-611. This large five-story warehouse, at the corner of MacDonough Street, is described under Nos. 146-148 MacDonough Street.

Nos. 613-19 is a handsome, two-story brick structure, built in 1890 as a store and office building for the New York and New Jersey Telephone Company. R. L. Daus, a well known Brooklyn architect, imbued his design with a Renaissance monumentality which belies the relatively small scale of the building. The piers at the first story support large round arches over the windows of the second floor. Most of the ornament and trim of the building is of terra cotta. Bandcourses accent both the first and second floors. The roof cornice is crowned by a pierced sheetmetal parapet. An ornate pediment surmounts a projecting brick section at the north end of the building which includes the entrance at No. 613 Throop Avenue. The doorway has a projecting cornice slab supported on consoles and the second floor has a small window with segmental-arched pediment. The structure was converted to warehouse use in 1938. (The building is also at No. 75-77 Decatur Street.)

WEST SIDE (Nos. 624-632)

No. 632 (624-632) a four-story brick apartment house, was built in 1889 by John Fraser, and designed by Amzi Hill & Son, a corner unit (No. 144) finishing a row of seven houses on MacDonough Street at Nos. 130-142. This rugged-looking Romanesque Revival apartment house has an irregularly balanced facade, with a projecting central section flanked by two polygonal masonry bays. The chimney flues of these flanking bays are expressed by raised brickwork laid in a decorative vertical pattern. Rough-cut voussoirs outline not only the round-arched doorway and the round-arched central window at the second floor, but also the segmental and flat-arched window lintels; they provide expressive textural contrast to the smooth brick facade. Ornamental terra cotta panels and leaded lights at the sides of the central windows provide additional decorative enrichment. A massive stoop, with a central landing approached from both sides, is enframed by fine wrought ironwork.

The southern half of this block is outside the Historic District.

TOMPKINS AVENUE

Tompkins Avenue was named for Daniel D. Tompkins (1774-1825), Governor of New York State and Vice President of the United States, 1817-25. During successive terms as Governor (1807-17), he was a forceful advocate of liberal reform measures, including improvements in the state's school system, liberalization of its criminal code and more humane treatment of Negroes and Indians. His reform of the militia, designed to make the wealthy bear a greater share in the burden of defense, was enacted into law in 1814. Governor Tompkins' advocacy of the complete abolition of slavery finally bore fruit in 1827, when slavery was legally abolished in New York State.

TOMPKINS AVENUE (Nos. 467-475) Between Macon & MacDonough Streets

EAST SIDE ONLY (Nos. 467-475)

Only the east side of Tompkins Avenue is within the Historic District and, with this block, only the southern half is within the district.

Nos. 467-73 were originally built in 1871-72 as part of a row of eight brownstone houses, three stories high, with deep front yards. In 1899, four of these houses were extended at the front and rear, raised in height to four stories and unified by a new brick facade with stores at street level, providing services for the community. The alteration for Rosalia L. Vackiner was designed by Ulrich J. Huberty. This neo-Georgian facade is dominated at Nos. 467 and 471 by tall arches, extending through the second and third floor windows. These windows are framed with stone trim keyed to the adjoining brickwork. The other square-headed windows, on all four houses, have splayed flat arches with double keystones and end blocks. The roof cornices of galvanized sheetmetal are underlined by a garlanded fascia.

No. 475 is the side entrance to the four-story apartment house at the southeast corner of Tompkins Avenue and MacDonough Street. (Described under No. 75 MacDonough Street.)

TOMPKINS AVENUE (No. 477) Between Decatur & MacDonough Streets

EAST SIDE ONLY (No. 477)

Only the east side of Tompkins Avenue is within the Historic District and, within this block, only the northern half is within the district.

No. 477 is the side entrance of the three-story house at the corner of Tompkins Avenue and MacDonough Street. (Described under No. 74 MacDonough Street.)

STATEMENT BY THE COMMISSION

The Landmarks Preservation Commission recognizes that the needs of the churches in the Stuyvesant Heights Historic District may change in the years ahead. By this designation it is not intended to freeze the properties of those churches in their present state for all time and thus prevent future appropriate alterations needed by the churches for all their buildings. The Commission believes it has the obligation and, indeed, it has the desire to cooperate with owners in Historic Districts who may wish to make changes in their properties to meet their current and future needs. This attitude reflects the Commission's endorsement of the view that Landmarks are often successfully preserved through active and beneficial use.

The Landmarks Preservation Law contains many provisions relating to changes in Historic Districts. The Commission is already working with owners who wish to make changes in their properties and has given many approvals. In this connection the Commission wishes to state at this time that it recognizes that the churches in the Stuyvesant Heights District may want to erect new buildings on their grounds in the future. The Commission recognizes that the churches may also wish to make exterior alterations to their existing buildings. The Commission looks forward to working with the representatives of these churches when they desire to erect new buildings on their grounds or to make exterior alterations on their existing buildings.

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that Stuyvesant Heights 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 Stuyvesant Heights Historic District is an unusually fine 19th and early 20th century residential area, that it retains an aura of the past with its many tree-lined streets and rows of architecturally notable houses, that it is a representative residential neighborhood which has the pleasing quality of relatively low uniform building height, that many of the buildings are architecturally notable, that it contains a number of churches of architectural distinction, that it has a number of fine turn of the century apartment houses, that it is a residential community containing a few small neighborhood stores and businesses and several schools, and that it is one of the outstanding neighborhoods of the Borough of Brooklyn.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Stuyvesant Heights Historic District, Borough of Brooklyn, containing the property bounded by Chauncey Street beginning at its intersection with Lewis Avenue, Stuyvesant Avenue, the southern property line of 419 Stuyvesant Avenue, the eastern property lines of 419 through 411 Stuyvesant Avenue, Chauncey Street, the eastern property lines of 409 through 391 Stuyvesant Avenue, Bainbridge Street, the eastern property lines of 389 through 369 Stuyvesant Avenue, Decatur Street, Stuyvesant Avenue, the northern property lines of 350 Stuyvesant Avenue and 347 through 295 MacDonough Street, the eastern property lines of 381 through 373 Lewis Avenue, Macon Street, the western property lines

of 374 through 382 Lewis Avenue, the northern property lines of 275 through 211 MacDonough Street, Sumner Avenue, the northern property lines of 209 through 167 MacDonough Street, part of the eastern property line of 272 Macon Street, Macon Street, Throop Avenue, the northern property lines of 141 through 95-97 MacDonough Street to the eastern property line of 87 MacDonough Street, a straight line continuing across the property of 87 MacDonough Street to the western property line of 87 MacDonough Street where it intersects with the northern property line of 467 Tompkins Avenue, the northern property line of 467 Tompkins Avenue, Tompkins Avenue, the southern property lines of 74 through 80 MacDonough Street, part of the western property line of 82 MacDonough Street, the southern property lines of 82 through 144 MacDonough Street, Throop Avenue, the southern property lines and part of the eastern property lines of 601-619 Throop Avenue, part of the southern property line of 154 MacDonough Street, the southern property lines of 156 through 220 MacDonough Street, Sumner Avenue, the southern property lines of 222 through 240 MacDonough Street, the eastern property line of 240 MacDonough Street, MacDonough Street and Lewis Avenue to Chauncey Street.