

United States Department of the Interior
National Park Service



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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Crown Heights North Historic District

other names/site number _____

2. Location

street & number Portions of Pacific St., Dean St., Bergen St., St. Mark's Ave., Prospect Pl., Park Pl., Sterling Pl., St. John's Pl., Lincoln Pl., Eastern Pkwy, Bedford Ave., Nostrand Ave., New York Ave., Brooklyn Ave., and Kingston Ave. [] not for publication

city or town Brooklyn [] vicinity

state New York code NY county Kings code 047 zip code 11216, 11213

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [X] locally. ([] see continuation sheet for additional comments.)

Rudolf Purpurt DSHPO
Signature of certifying official/Title

1/30/14
Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register [] see continuation sheet
- determined eligible for the National Register [] see continuation sheet
- determined not eligible for the National Register

removed from the National Register

other (explain) _____

For
Carlson W. Beal
Signature of the Keeper

date of action
3.31.14

Crown Heights North Historic District

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5. Classification

Ownership of Property
(check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1,019	31	buildings
		sites
		structures
		objects
1,019	31	TOTAL

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(enter categories from instructions)

DOMESTIC: single dwelling, multiple dwelling, secondary
structure, institutional housing; COMMERCE/TRADE:
financial institution, specialty store; RELIGION: religious
facility, church school, church-related residence

Current Functions

(Enter categories from instructions)

DOMESTIC: single dwelling, multiple dwelling,
secondary structure; COMMERCE/TRADE:
financial institution, specialty store; RELIGION:
religious facility, church school, church-related
residence; HEALTH CARE: sanitarium;
VACANT/NOT IN USE

7. Description

Architectural Classification

(Enter categories from instructions)

MID-19TH CENTURY: Greek Revival/Italian Villa
LATE VICTORIAN: High Victorian Gothic, Queen Anne,
Romanesque, Renaissance; LATE 19TH AND EARLY
20TH CENTURY REVIVALS: Beaux Arts, Colonial Revival,
Tudor Revival, Mission/Spanish Colonial Revival, Italian
Renaissance, French Renaissance; MODERN MOVEMENT:
Moderne; Art Deco; OTHER

Materials

(Enter categories from instructions)

foundation STONE: Sandstone; CONCRETE
walls STONE: Sandstone, Limestone; BRICK;
CONCRETE; STUCCO; TERRA COTTA; METAL
roof METAL: Iron, Tin; WOOD: Shingle;
BRICK; ASPHALT
 other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

Architecture

Period of Significance:

1853 - 1942

Significant Dates:

1853, 1883, 1888, 1920, 1936

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

See Section 7

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

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10. Geographical Data

Acreeage of Property 102.86 acres

UTM References

(Additional UTM references are on continuation sheets.)

1 18 589377 4503510
Zone Easting Northing

3 18 589440 4503421
Zone Easting Northing

2 18 589431 4503456

4 18 589435 4503283

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Gregory Dietrich, Principal

organization Gregory Dietrich Preservation Consulting date 10/26/2013

street & number 615 West 113th Street, #3 telephone 917-828-7926

city or town Manhattan state NY zip code 10025

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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Narrative Description of Property

The Crown Heights North Historic District is located in the northwest section of Brooklyn, New York's Crown Heights neighborhood.¹ The north portion of Crown Heights is typically identified as the area north of Eastern Parkway and south of Atlantic Avenue. In relation to adjacent neighborhoods, the district is sited south of Bedford Stuyvesant and east of Prospect Heights. The district is roughly bounded by Pacific Street to the north, Bedford Avenue to the west, Kingston Avenue to the east, and Eastern Parkway to the south. The streets are predominately one to two lanes and are tree lined, with the southern boundary including Eastern Parkway, one of Brooklyn's grand boulevard's designed by Frederick Law Olmsted and Calvert Vaux (NR Listed 1983.) The nominated district contains a remarkably intact building stock, with 1,019 contributing and 31 non-contributing properties. The majority of the district's contributing buildings were constructed between the mid-late nineteenth and early-mid twentieth centuries and are composed predominately of densely constructed rowhouses, townhouses, two-family houses, semi-attached houses, freestanding houses, flats, apartment buildings, and institutional and commercial buildings. In terms of building's architectural styles, the district includes Greek Revival/Italianate, neo-Grec, and Queen Anne; late-19th- and early-20th-century period revival styles, including Romanesque, French Renaissance, Italian Renaissance, Colonial, Dutch Renaissance, Mediterranean, Medieval, and Tudor, and early-mid-20th-century modern styles including Art Deco and its more streamlined derivative, Art Moderne. In addition, many of these residential and institutional buildings were designed by notable architects working in Brooklyn during this period, contributing some of the finest examples of their works in the borough.

The district's development was largely influenced by the availability of multiple lots for speculative real estate development, whose appeal was further enhanced by the introduction and ongoing expansion of transportation into the area. Concurrent with the introduction of stagecoach lines and horse-drawn omnibuses connecting to Brooklyn's Fulton Ferry starting in the 1850s, the heirs of a landowner named Leffert Lefferts, Jr. subdivided his property into 1,600 lots and promoted them as "the level, beautiful, and most desirable part of the Ninth Ward" as a means of auctioning them off in 1854.² Nearly three decades later, the opening of the Brooklyn Bridge in 1883, coupled with the introduction of the Kings County Elevated Railway running through Bedford Village along Fulton Street and terminating at the foot of the bridge in 1888, culminated in a frenzy of speculative development in the area. Whereas the first wave of development in Crown Heights North was distinguished by freestanding houses, or villas, situated on generously proportioned lots, the second wave of development was distinguished by the construction of rows and rows of single-family dwellings, two-family houses, flats, and institutional buildings. The last major development trend was precipitated by the opening of the Interborough Rapid Transit (IRT) subway extension under Eastern Parkway in 1920, which accelerated land values that spurred demolition of many of the mid-19th-century villas along St. Mark's Avenue and Park Place and their replacement with six-story elevator apartment houses. Since the 1940s, there have been very few

¹ Information contained in this section was obtained from Michael D. Caratzas, Cynthia Danza, and Donald G. Presa, *Crown Heights North Historic District Designation Report*, ed. Mary Beth Betts (New York: New York City Landmarks Preservation Commission, 2007) and Michael D. Caratzas et al., *Crown Heights North Historic District II Designation Report*, ed. Mary Beth Betts (New York: New York City Landmarks Preservation Commission, 2011).

² "Map of the Late Judge L. Lefferts Farm Containing 1,600 Desirable Lots Situated in the Level, Beautiful, and Most Desirable Part of the Ninth Ward, Brooklyn, to be Sold at Auction by Messrs. Oakley & Wright" (1854, New-York Historical Society Library).

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intrusions on the neighborhood and limited alterations to its buildings' historic fabric, resulting in a district that retains its integrity of location, design, setting, materials, feeling, workmanship, and association as a mid-late-19th- and early-mid-20th-century residential, mixed-use, and institutional district reflecting the works of some of Brooklyn's most notable architects.

Villas, Rowhouses, and Townhouses

Greek Revival/Italianate and Neo-Grec Architecture

Despite a surge in Brooklyn's population to 400,000 between 1850 and 1870, the Crown Heights North area developed relatively slowly until the 1870s, when the completion of the Brooklyn Bridge was imminent and commuters would no longer have to rely on ferries that were constricted by seasonal conditions. The second wave of development in the district resulted in the replacement of the majority of its freestanding villas, dating to the mid nineteenth century, with rowhouses (single and two-family), townhouses, flats, and early apartment buildings which would maximize lot coverage for speculative gain. As a result, the only surviving example of a freestanding villa from the first wave of development is a transitional Greek Revival/Italianate wood-frame villa at 1375 Dean Street known as the George B. and Susan Elkins House (NYC landmark) dating to c.1855-69.³ The house not only incorporates both styles with its cubical form, flat roof, wide front porch, molded entrance-door surround, and attic windows with delicate cusped surrounds, but also embodies a type of cottage and villa design that was promoted in mid-nineteenth-century pattern books.

The predominant style of 1870s construction in the district is the neo-Grec style, which originated in Paris during the 1840s and was promoted in the United States by the renowned American architect, Richard Morris Hunt, who had trained at the L'Ecole des Beaux Arts in Paris and who was also partially responsible for the popularity of Beaux Arts architecture in the U.S. starting in the 1890s. Rowhouse historian Charles Lockwood noted that the style was "a reaction to the round forms and foliate ornament of the...Italianate style" and "took on a regularity and precision thought to be expressive of an increasingly mechanized and industrial society."⁴ The neo-Grec style first appeared in New York after the Civil War and was characterized by angular and incised ornamentation (reflecting machine-age technology), imposing door hoods and enframements, bracketed window surrounds, and substantial cast-iron stoops whose geometrical forms embodied abstractions of Greek Revival motifs.

The district's earliest rowhouses, consisting of the neo-Grec brownstone row at 1109 to 1117 Bergen Street (E.B. Stringer) and 1386 to 1394 Dean Street, date to c.1876 (Photographs 1 and 2). Nos. 1109 to 1117 feature one of the hallmarks of the style with their incised fluting on the entrance surrounds, while nos. 1386 to 1394 represent one of the best examples of the style in the district, as manifested in their rusticated basements, high

³ Other freestanding houses constructed during the second and third waves of development that are still present in the district include: the Dean Sage house (c.1870, Russell Sturgis) at the northeast corner of St. Mark's and Brooklyn Avenues designed in a High Victorian Gothic; 192 Brooklyn Avenue (c.1871) designed in the Second Empire style; a transitional Italianate/neo-Grec-style dwelling located at 1450-52 Pacific Street (c.1882, George Damen); two Queen Anne-style houses at 979 Park Place (c.1882, George P. Chappell) and 847 Prospect Place (c.1882, Albert Hamilton Kipp); and a Romanesque Revival-style house at 758 St. Mark's Avenue (c.1882, Halsted P. Fowler), among others.

⁴ Charles Lockwood, *Bricks and Brownstone: The New York Town House, 1783-1929* (New York: Rizzoli International, 2003), 227.

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stoops, bracketed window sills, door hoods and surrounds, and cast-iron fencing. Similarly, the row at 1218 to 1228 Dean Street (c.1877, William Rofs) exhibits door surrounds crowned by angular pediments, projecting and bracketed window surrounds, and denticulated and paneled cornices. Although the national popularity of the neo-Grec style began to wane during the 1880s, it continued to appear in Brooklyn until 1890. One neo-Grec row, located at 98 to 104 Brooklyn Avenue and constructed c.1885, was designed by Amzi Hill who "was a major figure in the design of neo-Grec-style row houses in Brooklyn" and incorporates hallmarks of the style that include doors and windows with eared lintels, angular-bracketed cornices, and imposing cast-iron stoops and newels.⁵ Another row, located at 1100 to 1108 Bergen Street, was designed by local architect Marshall J. Morrill and was completed around the same time. The majority of this latter row retains its original brownstone covering and stylistic elements, and features distinctive rectangular attic-story window openings that are integrated into its original wood cornices. In contrast to these neo-Grec rowhouses is an anomalous row designed in the Italianate style and located at 1208 to 1216 Dean Street which was constructed during the 1870s. These dwellings consist of wood-frame houses, one of which (no. 1214) retains its original segmental-arched and molded doors along with original door surrounds, wood porches, and cornices, which are also present on some of the other dwellings in the row.

Contemporaneous with these rowhouses was the construction of the Dean Sage Residence at 839 St. Mark's Avenue (c.1870, NYC landmark) by prominent architect and critic, Russell Sturgis, who was distinguished for his ecclesiastical and institutional work executed in a High Victorian Gothic style during the mid-late nineteenth century. The Sage house is not only a rare example of the architect's application of the style to residential architecture, but also one of the oldest nineteenth-century mansions in Crown Heights North.

Queen Anne, Romanesque Revival, and Renaissance Revival

The opening of the Kings County Elevated Railway running through Bedford Village along Fulton Street and terminating at the foot of the Brooklyn Bridge in 1888 precipitated the construction of hundreds of rowhouses and semi-attached houses, and several freestanding dwellings in the district between 1888 and 1893 that were predominantly designed in the Queen Anne and Romanesque Revival styles. This stylistic trend resulted in a host of streetscapes that were freer in massing and ornamentation than their neo-Grec predecessors. The Queen Anne style, which originated in England, was based on a free interpretation of Elizabethan cottage-style architecture with Tudor, Gothic, and Renaissance motifs expressed in a variety of materials, textures, and colors through an asymmetrical treatment. By contrast, the Romanesque Revival style, which was informed by Western European architecture of the 10th, 11th, and 12th centuries, frequently incorporated Medieval-inspired ornament with severe massing. Although the two styles are distinct from one another, they share common elements that include combinations of rough-faced stone and smooth stone and/or brick, heavy round arches, stone transom bars, dwarf columns, towers, turrets, and leaded glass applied in a variety of arrangements that ultimately showcase the work of both architect and craftsman.

Crown Heights North features an impressive array of both freestanding and attached Queen Anne-style dwellings. Among the freestanding dwellings is: 1364 Dean Street (c.1882, James Lock) with terra-cotta tile ornament on the facade and a picturesque roofline featuring a large gable and small dormer window under an

⁵ Caratzas et al., *Crown Heights North Historic District Designation Report*, 5.

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eyebrow molding; the distinctive 979 Park Place (c. 1886, George P. Chappell) with its fish-scale shingles on its primary façade, an over-scaled, pitched roof crowning a curved front porch, and an enormous pediment; No. 847 Prospect Place (c.1886, Albert Hamilton Kipp), which is crowned by a "monumental pediment filled with oversized, seemingly Mannerist-inspired flared pilasters and an elaborate carved shell" along with a generous front porch and decorative tile and terra-cotta banding; 834 Prospect Place (c. 1887, Walter M. Coots) featuring a grand stepped-gable containing a triangular pediment supported by large, corbelled brackets and decorated with stylized foliate ornamentation; The John and Elizabeth Truslow House (1887-88, Parfitt Brothers; NYC landmark) at the northwest corner of Brooklyn Avenue and Dean Street; and the elaborately ornamented 118-120 Brooklyn Avenue (c.1893, Henry B. Hill) which features a slightly asymmetrical façade incorporating a main-entrance portico crowned by a pediment, "rough-faced lintels, segmental and basket-handle window arches with rough-faced voussoirs, columnar mullions, and a mansard roof with richly ornamented dormers decorated with sunburst motifs."⁶ (Photographs 3-5)

Among the Queen Anne-style attached dwellings are 818 and 820 Prospect Place (c.1884, Walter M. Coots), featuring character-defining features of the style that include patterned-brickwork panels and sunburst-filled pediments, and two rows by George P. Chappell, 1123 to 1133 Dean Street (c.1888) and 1164 to 1182 Dean Street (c.1889), the latter of which combines a variety of materials (brick, limestone, imbricated shingles, Spanish tile, terra-cotta, and pressed-metal) and forms (Queen Anne incorporating Flemish-inspired stepped gables at its end houses) (Photograph 6). Circa 1889, two rows of 12 houses apiece were constructed at 868 to 892 Sterling Place (John L. Young) and 894 to 916 Sterling Place (J.H. Herbert), which at the time was sparsely developed. Standing only two stories in height, these modest dwellings were designed in the Queen Anne style, with Nos. 868 to 892 exhibiting neo-Grec motifs in their incised, abstracted vines within their door lintels and Queen Anne-style massing in their full-height bays, and Nos. 894 to 916 featuring intricately designed two-story oriels with distinctive cornices, which are crowned by pediments filled with checkerboard patterning at Nos. 868 to 892, and sunbursts at Nos.894-916 (Photograph 7).

Similar to its collection of Queen Anne-style buildings, the district offers a respectable array of Romanesque Revival-style dwellings. No. 758 St. Mark's Avenue (c.1886, Halsted P. Fowler) is the earliest Romanesque Revival style freestanding house in the district and features a round-arched portal on its primary façade with a corner tower and large dormer that contributes to its eye-filling roofline. Nos. 1121 to 1127 Bergen Street are the district's earliest Romanesque Revival style row houses. Designed c.1886 by Richard B. Eastman, a former draftsman for Morrill, the row features entrance and window surrounds with quoins and groupings of round-arched windows; there are also splayed brick window arches that are crowned and joined by denticulation. Montrose Morris's 855 and 857 St. Mark's Avenue (c.1892) is an outstanding pair of townhouses that was designed by one of Brooklyn's premiere architects working during the late nineteenth century (Photograph 8). These houses are distinguished by their full-height, rounded tower topped by a bell-shaped roof and centrally placed loggia with two columns under a panel carved with foliate designs and finely carved gougework designs on their upper stories. A stable and apartment, clad in Roman brick with bands of rough-faced limestone and crowned by a slate roof, is located to the rear of the dwellings and was also designed by Morris. To the north,

⁶ Caratzas et al., *Crown Heights North Historic District II Designation Report*, 11; Caratzas et al., *Crown Heights North Historic District Designation Report*, 24.

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Nos. 1227 to 1235 and 1257 to 1265 Dean Street were also completed in this year with designs by Albert E. White, while to the south 883 to 897 Park Place was completed by Frederick B. Langston c.1893 (Photographs 9-10).

The Romanesque Revival style continued to flourish in Brooklyn and beyond throughout the 1890s. As development in the district spread southward and eastward, many of its most distinctive houses that were constructed along Brooklyn and New York Avenues adhered to the style. In particular, the five largely intact dwellings at 124 to 132 New York Avenue (c. 1892, Charles Infanger) offer a study in the style's ability to incorporate the dynamism of color, texture, and materials of its Queen Anne counterparts (Photograph 11). Among its most distinctive elements are its stained-glass windows on its facades and rear elevations, and other architectural details such as panels and stringcourses featuring Medieval-inspired foliate designs, twisted columns, and grouped colonettes with cushion capitals under a series of pentroofs with dormers fronted by massive boxed stoops constructed of rough-faced stone with carved, foliated buttresses. Other distinguishing features include no. 124's monumental entrance oriented towards Bergen Street and no. 128's high gable that projects above the building's roofline. By contrast, 883 to 897 Park Place (c. 1893, Frederick B. Langston) offers a much more subdued variation with its restrained facade.

St. Mark's Avenue contains many of the district's finest examples of Romanesque Revival and Queen Anne-style architecture as this part of the neighborhood had evolved into one of the most fashionable enclaves by the 1880s. Starting in the late 1860s, a series of mansions with landscaped gardens were introduced along the avenue by some of the borough's most prominent professionals resulting in a select portion of the district that remained one of Brooklyn's most exclusive residential streets into the twentieth century. Although nearly all of the mansions have been demolished, the portion of St. Mark's between Brooklyn and Kingston Avenues retains many of the district's most elegant row house groupings and paired townhouses. The pair of three-story townhouses at 869 and 871 St. Mark's (c.1893-98) features large box stoops with carved lion's heads fronting a richly textured façade featuring rows of dwarf columns, boldly carved foliate bands at the first and second floors, and an ornate pressed-metal cornice set within a symmetrically configured facade. The neighboring pair at 873 and 875 St. Mark's (c.1891, Langston & Dahlander) incorporates many of the same details as Nos. 869 and 871 but is asymmetrically massed with a round full-height corner tower (Photograph 12). These latter houses are further enhanced by paired, central entrances flanked by engaged columns with stone transom bars, and rough-faced limestone lintels and voussoirs.

Beaux-Arts planning and design became popular during the 1890s following Chicago's World's Columbian Exposition of 1893, which promoted classically inspired motifs through Renaissance planning and design. The architecture firm of McKim, Mead & White was especially influential in the promotion of both the Beaux Arts style and its more refined counterpart, Renaissance Revival; first, with their design of the Villard Houses (1882-1884; NYC landmark) in Manhattan, which was based on Rome's Palazzo della Cancelleria, and then through their work in collaboration with Richard Morris Hunt and a host of leading American designers on the World's Columbian Exposition. Countering the free application of color, materials, and texture espoused by Queen Anne and Romanesque Revival styles, the Beaux Arts and Renaissance Revival styles adhered to a more formal aesthetic informed by classically- and Renaissance-inspired massing and details. In particular, the Renaissance

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Revival style not only flourished in the district between 1890 and 1910, but also in the borough-at-large informing designs of a range of buildings that encompassed mansions, flats, and apartment houses.

The earliest example of Renaissance Revival architecture in the district is actually a transitional row that exhibits both Renaissance Revival and Romanesque Revival detailing. George P. Chappell's brownstones at 165 to 171 New York Avenue (c.1882) pre-date McKim, Mead & White's Villard Houses, combining Renaissance Revival massing and detailing with Romanesque Revival fenestration and rooflines. The end houses of this row feature angled, full-height bays adorned with classically inspired ornamentation, while the oriel windows of nos. 167 to 169 feature columnar mullions crowned with Ionic capitals under a series of cornices that employ both round arches (Romanesque) and denticulation (Renaissance). Other transitional rows include 1459 to 1467 Pacific Street (c.1891, Langston & Dahlander) which at no. 1465, include the characteristic Renaissance Revival-style angled bay in brownstone with carved Romanesque Revival-style foliate ornamentation in its spandrels, a smooth-faced and rusticated first floor distinguished by a rough-faced basement, first-floor voussoirs, and second-floor lintel course (Photograph 13). Clad in Roman brick, these dwellings also include round-arched, third-floor windows with rough-faced stone voussoirs, and rough-faced second- and third-floor banding. In addition, no.1465's classically inspired, denticulated cornice differs from those of the row's end houses, which instead feature round arches. Another example of transitional Romanesque Revival/Renaissance Revival design is 897 to 925 Sterling Place (c.1894, Dahlander & Hedman), which juxtaposes rough-faced stone and round-arch-headed openings with second-floor oriels adorned with classically inspired ornamentation (Photograph 14). In particular, the oriels at nos. 897, 915, and 925 feature curved, imbricated bases, columnar mullions with Corinthian capitals, and cornices decorated with festoons, augmented by large finials at nos. 897 and 925.

Beyond these transitional buildings, the 1890s in particular were distinguished by Romanesque Revival buildings that incorporated subtle aspects of the Renaissance Revival style that were not as readily apparent as their transitional counterparts. As summarized by Michael D. Caratzas et al., "Houses constructed in this late Romanesque Revival style exhibit many of the same details as earlier buildings of the style, but their facades tend to be flatter and their use of detailing more subdued."⁷ For example, Nos. 1227 to 1235, 1247 to 1255, and 1257 to 1265 Dean Street (c.1891-92, Albert E. White) offer intact examples of the Romanesque Revival style with their combination brick and rough-faced and smooth-faced stone that are executed in a more restrained manner that is evocative of the Renaissance Revival style (Photograph 15).

The earliest example of a pure Renaissance Revival style in the district is an elegant freestanding dwelling that was also designed by George P. Chappell. Number 750 St. Mark's Avenue (c. 1891) evokes the earlier grandeur of this exclusive enclave that was formerly lined with mansions, featuring a main entrance with a classically inspired portico on the west facade, a full-height bay with curved corners, textured-brick cladding on its upper floors, stain-glass windows with occasional curved lights and ornamental window surrounds, a classical frieze in terra cotta below the cornice, and an elevated, rusticated ground floor with a partially bowed facade facing St. Mark's Avenue. Numbers 119 to 125 Brooklyn Avenue (c.1894, John Fraser) are clad in orange Roman brick and brownstone under a pitched claytile roof (partially demolished) with both round and angled bays and

⁷ Caratzas et al., *Crown Heights North Historic District Designation Report*, 26.

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classically inspired ornamentation. Number 119 features a temple-like brownstone portal for its main entry that is flanked by fluted pilasters supporting an angular pediment containing incised classical ornamentation.

Numbers 1146 to 1150 Dean Street (c.1891, George P. Chappell) offer a Mannerist counterpoint to the architect's freestanding house at 750 St. Mark's Avenue, featuring distinctive Vitruvian-scroll belt courses and horizontal striations on the first floor producing the visual effect of oversized voussoirs, and a rough-faced limestone-clad basement and rough-faced brick upper floors augmented by a terra-cotta band at every fourth course (Photograph 16). Another unusual Renaissance Revival-style treatment includes Axel Hedman's row at 884 to 894 Park Place (c. 1896) which features an eye-filling roofline which varies from house to house (Photograph 17). Anchoring the end of the row at no. 896 is an unexpected neo-Gothic-style house with a Gothic-arched main entry and first-floor windows, quatrefoil ornamentation, second-floor label molding, and a commanding square corner tower punctuated with lancet niches. By contrast, other rooflines such as no. 884 feature Renaissance Revival details that include triangular pediments containing cartouches which project above the rooflines of the neighboring houses, and large, abstracted anthemia in the cornices of nos. 888 and 892.

The Swedish-born Hedman, who was a prolific architect both independently and in separate partnerships with fellow Swede, Magnus Dahlander, and Eugene Schoen, also designed more prototypical Renaissance Revival dwellings in the district that were more stylistically consistent with their contemporaries located in Park Slope, Prospect Heights, and Sunset Park. Anchored by no. 988 with an elaborately carved pediment on its corner tower that straddles Park Place and Brooklyn Avenue, nos. 980 to 986 Park Place (c. 1900) each contain full-height bays containing a host of carved classical ornamentation that is both visually distinct and unifying (Photograph 18). Another row by Hedman, located at 1248 to 1252 Bergen Street (c.1901), incorporates limestone-clad facades, full-height angled and bays, and a plethora of classically- and Renaissance-inspired ornamentation, including carved cartouches, shields, and scallops (as well as wheatsheafs), crowned by modillioned cornices with foliate ornament, rosettes, swags, urns, and acanthus-leaf moldings. Number 853 Prospect Place (c.1900, Chappell & Bosworth) also embodies the Renaissance Revival style with its limestone cladding, classically inspired portico incised with its address number, and an angled corner tower that is capped by a polygonal pitched roof.

Architect Albert E. White was clearly a proponent of the Renaissance Revival style, designing the freestanding house at 1347 Dean Street (c.1902), the pair of houses at 1349 and 1351 Dean Street (c.1902, with George F. Roosen) and 1353 Dean Street (c.1902, with George F. Roosen), all in the popular style. Numbers 1374 to 1384 Dean Street (c.1909; Axel Hedman) feature elevated balustraded front terraces that are more commonly found on the Renaissance Revival-style houses located in southern Crown Heights than in the district. This row features a nearly identical counterpart by Hedman at 891 to 901 St. Mark's Avenue (c.1910).

In contrast to the profusion of Renaissance Revival architecture described above, there is only one pure example of Beaux-Arts design in the district. Number 889 St. Mark's Avenue (c.1898-1903, Peter J. Lauritzen) is a four-story townhouse that exhibits many of the hallmarks of the style, including a rusticated first floor fronted by a low front stoop, freestanding- and engaged-columns in its portico, and a substantial Palladian opening and balustraded balcony on its second floor (Photograph 19).

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Other Revival Styles

Beyond the conventional styles that have already been discussed, Crown Heights North boasts a variety of period revival styles that date from the late nineteenth and early twentieth century. Among them, the Colonial Revival style was one of the most popular period revival styles, first receiving national attention at the 1876 Centennial Exhibition in Philadelphia and then again at the World's Columbian Exposition through a reconstruction of George Washington's Mount Vernon. At its most basic, the style is typically characterized by red brick walls and white trim (typically limestone), side-gable or side-gambrel roofs, and splayed lintels with single or double keystones; high-style iterations of Colonial Revival often include these elements on a grander scale, enhanced by a variety of classically inspired motifs such as pilasters, pediments, swags, and wreaths; Palladian windows, inspired by the Renaissance master, Andrea Palladio, are often incorporated into these high-style designs as well.

The freestanding dwelling at 190 New York Avenue (c.1896, Edward P. York) is the district's earliest Colonial Revival residence (Photograph 20). Edward P. York, who later distinguished himself at the firm of York & Sawyer, began his career working in the office of McKim, Mead & White, which was highly influential in promoting the style in addition to popularizing Renaissance Revival and Beaux-Arts architecture. Number 190 exhibits a high-style iteration of Colonial Revival with its Classical portico with Ionic columns, semicircular panels filled with patterned brick, stone arches with keystones crowning the first-floor windows, splayed lintels with double keystones crowning the second-floor windows, and a modillioned cornice capped by a balustraded parapet. Although 908 Park Place (1898, George P. Chappell) is clad in tan brick instead of red, it nevertheless features key elements of the style that include paneled and splayed lintels, high pilasters, and a Palladian window. Number 1395 Dean Street (1901, Waid & Cranford), offers another high-style example with its austere brick façade with keystone lintels that references Federal-style architecture which, like Georgian Revival, was often referenced in Colonial Revival architecture. One of the more unusual examples of the style in the district are 815 to 819 and 825 and 827 Prospect Place (c.1907, Axel Hedman) which have paired, two-story pilasters and angled oriel windows that contain diamond-paned sashes (at no. 817) along with originally classically inspired porches on two of the dwellings (Photograph 21).

As car ownership increased for the middle-class during the 1910s and 1920s, developers commissioned semi-attached houses with garages in order to appeal to prospective homebuyers. Similar to the rowhouses built the previous decade, a few of these developments were designed in the Colonial Revival style, while also incorporating Arts and Crafts aesthetics. The Arts and Crafts Movement, which originated in England during the late nineteenth century, was a reaction to the mechanization and standardization of the Industrial Revolution. Espousing an "honest" use of materials that would be accessible to the common man, proponents of the movement sought a simplicity of form and modest decoration. Although the goods that were produced by its adherents were generally not affordable, the Movement ironically influenced the mass production of buildings and elements in middle-class suburban America.

Among the houses incorporating the Arts and Crafts aesthetic in Colonial Revival designs are 122 to 134 Brooklyn Avenue (c.1918, Eric O. Holmgren), which are comprised of semi-attached dwellings clad in red brick with stone trim under slate-covered pitched roofs that are pierced by a single large wall dormer containing

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a tripartite window arrangement, along with multi-light, double-hung, leaded-glass and stained-glass windows (Photograph 22). In addition, these houses feature red-brick and stone front terraces and rear-yard garages, except for No. 122, which has a garage fronting on Bergen Street. Numbers 828 to 838 St. Mark's Avenue (1919-20, Slee & Bryson) were also designed in the Colonial Revival style (specifically Georgian Revival) imbuing an Arts and Crafts aesthetic, and feature red brick cladding with stone sills and lintels under slate-covered pitched roofs, front entrances with leaded-glass fanlights and sidelights, multi-pane double-hung windows, and roofs pierced with pedimented wood dormers with pilasters and keystones. These houses have generous front yards with shared driveways, while garages are contained in the rear yards. In contrast to these rows which employ Arts and Crafts treatments in Colonial Revival-style designs is an anomalous row which employs an Arts and Crafts treatment in an English Cottage-style design. Located at 935 to 947 Prospect Place (1920-22, A. White Pierce), this picturesque row is characterized by white stucco-covered walls under intersecting gables with steeply pitched, slate-covered roofs, and multi-pane windows; the houses also feature garages in the rear yards that are accessible by shared driveways (Photograph 23).

Another period revival style with distinct examples that can be found in the district is the Dutch Renaissance Revival style. Evocative of both the Netherlands and the early Dutch architecture of New York City, the style often features flamboyantly executed rooflines, owing to geometric configurations overlaid with imaginative ornamentation. Both 856 and 858 Prospect Place (c.1894) and 860 and 862 Prospect Place (c.1896) were designed by George P. Chappell in the Dutch Renaissance Revival style and offer their own variations on these rooflines (Photograph 24). Numbers 856 and 858 feature steeply pitched gables that are embellished with garlands and imposing carved finials, while nos. 860 and 862 have impressive stepped-roof gables, each crowned by a pedestal supporting a large urn. In addition, the latter row's entrances feature beautiful door surrounds enhanced by large scallop shells. Another impressive Dutch Renaissance Revival ensemble is 258 to 284 New York Avenue (c.1899, Frederick L. Hine), which features steeply pitched roofs punctuated by ornamental pedimented dormers (Photograph 25). Moreover, the end houses of this row at nos. 258 and 284 possess monumental Dutch gables on their secondary facades that contribute to the row's romanticism. Although not Dutch Renaissance Revival, the row at 286 to 300 New York Avenue (c.1900, Frederick L. Hine) incorporates French Gothic and Renaissance influences with their steeply pitched roofs pierced by wall dormers and ornamentation that includes quatrefoils and Classical elements, such as the urns crowning the dormers of nos. 288 and 290 (Photograph 26).

Number 1230 Dean Street (1923-24, Adolph Goldberg) is one of the last single-family houses constructed in the district. Designed in the Tudor Revival style, it is clad in red brick with cast-stone stone trim over an integrated garage, and features a slate-covered, pitched roof with a cross gable. In particular, its Tudor-arched entrance with label molding, multi-light, leaded-glass casement windows, and simple windows surrounds are hallmarks of the style.

Flats, Two-Family Houses and Elevator Apartment Houses

Flats

Crown Heights North offers a distinct array of both flats and early apartment buildings that were built in the popular styles of the period. Building on the success of Richard Morris Hunt's Stuyvesant Apartments (aka "The French Flats") which were introduced in Manhattan in 1869, flats represented American developers' and

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architects' initial foray into communal living for the middle-class. These early multi-family dwellings, loosely based on Parisian prototypes, were typically fourth-floor walk-ups which housed one or two families per floor and featured ornamental facades that would distinguish them from their tenement counterparts. Dating to 1888, 1341 Bedford Avenue designed by George Chappell in the Queen Anne style is the earliest surviving flats building in the district. It was commissioned by builder and realtor, A.C. Brownell, who was active in Crown Heights during the 1880s. Although its first floor has been altered, no. 1341 retains its four-story, metal bay with a pedimented gable crowning its roofline. The Bedfordshire (c.1891; NYC landmark), located at 1200 Pacific Street, and The Imperial Apartments (1892; NYC landmark), located at 1327-1339 Bedford Avenue, were both designed by Montrose W. Morris and developed by Louis F. Seitz, who commissioned Morris to design four major apartment houses for him (Photograph 27). These buildings offer distinct representations of the Romanesque Revival and French Renaissance Revival styles, respectively, as applied to the early apartment house. The Bedfordshire in particular is an elegant example of the Renaissance Revival apartment house with its symmetrically configured plan and walls clad in light brick with multiple Renaissance-inspired bandcourses, grand arches containing angular metal oriels, single and double-height, Corinthian capitals crowning fluted and engaged columns, round-headed, three-story bays crowned by conical roofs its ends, and a harmonious roofline that features a bay flanked by gable-front dormers. This ensemble of flats prompted one observer in 1894 to note "there are few residential sections in New York more attractive than that in the immediate vicinity of the Brooklyn Union League Club's stately building, at Bedford Avenue and Dean Street."⁸ The Panic of 1893 and the ensuing Depression over a five-year period resulted in the developments of flats after the economy reversed its descent. The Sterling, located at 711 Nostrand Avenue (c.1899, George P. Chappell), was designed in the Colonial Revival style as mixed-use flats, and featured a storefront with upper-story apartments clad in red brick with limestone trim, double-height Ionic pilasters, splayed window lintels with double-keystones, and a modillioned cornice crowned by a high, paneled parapet.

Despite these isolated examples, the majority of flats in the district were designed in the Renaissance Revival style. Numbers 808 to 816 Prospect Place (c.1901, Axel S. Hedman) were each designed to house four families, and clad in light-colored brick with classically inspired entries and full-height angled and rounded bays under a modillioned and denticulated cornice ornamented with festoons and cartouches. Hedman also designed a series of three-story flats at 120, 122, and 124 Kingston Avenue (c.1900-1902) employing a combination of light and dark brick and stone trim, and The Granleden at 1143-1153 and 1155-1157 Dean Street (c.1906), the latter of which is one of the more ornate flats in the district. Designed on a grander scale to house eight families apiece, 834 to 848 Park Place (1903, Arthur R. Koch), featured symmetrical designs that incorporated rusticated bases, classically inspired details, and bays that framed each façade (Photograph 28). Another distinctive grouping located at 239 to 247 New York Avenue (c. 1906) was designed by a very young William Van Alen, who would later study at L'Ecole des Beaux-Arts in Paris and, upon his return to New York, design the quintessential Art Deco skyscraper, The Chrysler Building (1928-29, NYC landmark). The Parfitt Brothers maintained a thriving practice in Brooklyn during the late nineteenth century and were considered pioneers in the design of middle-class apartment houses in Brooklyn, notable for their work in Brooklyn Heights during the 1880s. In the district the firm designed three flats that included 71-75 Brooklyn Avenue and 1402 and 1404 Pacific Street, which were all completed c.1905 in an elegant Renaissance Revival style that suggested a single

⁸ "Live Topics in Brooklyn: Growth of the City Illustrated in Bedford District," *New York Times* (April 22, 1894), 16.

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apartment house through unifying elements that included light brick facades, stone trim and quoins, classically inspired entrance porticoes, rusticated ground floors with Palladian windows, and full-height, rounded bays (Photograph 29).

Although the standard apartment house replete with basic amenities of the early twentieth century would eventually supersede flats as the predominant multi-family dwelling, the former's role in fulfilling a need for middle-class housing in Brooklyn and in other parts of the city during the late nineteenth and early twentieth century was indisputable. For example, an article from 1910 discussing trends in apartment house construction in Brooklyn quoted one real estate agent as saying:

Changed conditions in living, transportation, and the call to the country have all combined toward lessening the demand for large private homes. Present-day families...are not so large as years ago. Then again, when a member gets married, the new couple, instead of settling down under the home roof, as was often the case years ago, now want a little home of their own. What is more natural as a starter than an apartment. It is either this or a modest home in the suburbs...The difficulty of getting good help and keeping it and the big wages that must be paid have contributed...more than anything else to the demand for small apartments, the four to six room suites so popular in Manhattan. In such a place the young wife can do all the work herself, and without great difficulty.⁹

Thus, the demand for flats continuing into the second decade of the twentieth century was precipitated by economics combined with a limited need for space.

In contrast to their late-19th- and early-20th-century predecessors, flats constructed during the second decade of the twentieth century were characterized by Mediterranean Revival, English Renaissance Revival, and Colonial Revival styles which all incorporated the popular Arts and Crafts aesthetic of the period. For example, 821 Prospect Place (c.1913, P. Tillion & Son) combined Mediterranean Revival and Arts and Crafts elements, featuring large rectangular openings crowned by flat arches with rectangular springers and keystones under an over-sized, clay tile roof supported by large copper brackets, while 1144 Bergen Street (1913) and 846 Prospect Place (1915), designed by the prominent Brooklyn firm of Slee & Bryson, reflected the English Renaissance Revival style with Tudor-arched entrances with label molding in their surrounds, quoins along their bays, and cast-stone ornament such as quatrefoils (Photograph 30). In addition, 1144 Bergen features Gothic-style cusped niches along with stepped and rounded gables that punctuate its roofline. Otherwise, 930 and 940 Prospect Place (1917, John C. Wandell Company) reflect the ongoing popularity of the Colonial Revival style during this period. In particular, no. 930 embodies a synthesis of the Colonial Revival style with the Arts and Crafts style with geometrical ornamentation found in its window sills and hoods, brackets and pendants of its window surrounds, and abstracted brackets and modillions of a rhythmically stepped parapet, which features two angular gables pierced by diamond-shaped openings, executed against a backdrop of walls that are clad in brick laid in Flemish bond. No. 940 is similarly clad, and includes splayed lintels with double keystones under

⁹ "Brooklyn's Apartment House Development Active on the Heights and Prospect Park," *New York Times* (August 28, 1910), X10.

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rooftop gables distinguished by diaperwork, an example of a Jacobean-style motif that permeated early American colonial architecture.

Although the introduction of the IRT extension under Eastern Parkway was instrumental in stimulating the development of six-story elevator apartment houses in the area, four-story flats nevertheless continued to be introduced during the 1920s. Numbers 1406-10 Pacific Street (c.1921) was designed in an English Renaissance Revival style by Springsteen & Goldhammer, which was responsible for the seminal United Workers Cooperative Colony (or “Coops”) housing development in the Bronx (1925-27, with additional buildings designed by Herman Jessor and completed in 1927-29, NYC landmark). The last flats to be constructed in the district were the Harding Court Apartments (1923, Seelig & Finkelstein), located at 107 to 117 Brooklyn Avenue, and its more austere counterpart, Cecil Court (c.1923, Edward M. Adelson), located at 1451 Pacific Street, which were both designed in the Colonial Revival style.

Two-Family Houses

Similar to flats, two-family houses offered a more economical alternative to owning or renting a single-family dwelling. Two-family houses first started appearing in Brooklyn in 1895 and expanded on the concept of owner/tenant-occupied buildings. In 1900, the *Eagle* noted, “ownership of a two-family house has been regarded as a policy of economy on the part of the owner, who pieced out his income by sharing possession with a second family,” and then later in a subsequent article added that the two-family house's advantages exceeded mere cost savings by being “particularly attractive to people who desire comparatively small apartments, but who object to living in flats, and they appeal to this class on account of their being more quiet and, possibly, more exclusive.”¹⁰ Beyond the advantages related to economy and privacy, these houses were attractive to developers since they followed plans that were similar to single-family dwellings (albeit with two stories over basements instead of three), and were exempt from the city's tenement laws. Each house typically featured a single entrance for all residents to enter that led to a vestibule and entry hall containing an entrance to the ground-floor apartment and a stairway to the upstairs unit. Both floors typically featured a parlor, dining room, bathroom, one or two bedrooms, and a kitchen; occasionally, the owner's kitchen was located in the basement.

Numbers 861 to 875 Sterling Place, designed by Dahlander & Hedman in 1896, is considered the earliest two-family row in the district. Reflecting a transitional style that incorporates both Romanesque Revival and Renaissance Revival styles, it contains seven (originally eight) two-story houses with the westernmost two houses possessing full-height, angled bays that stand in contrast with the remaining five. These five houses are modest in their ornamentation, incorporating rough-faced stone banding at the first floors of nos. 867 and 873, unadorned door hoods at nos. 865 and 873, and classically inspired cornices crowning the entire row, contrasting with their original iron stoop railings and front areaway fences, which are of highly ornate in their designs. Numbers 1278 to 1282 Bergen Street (c.1896), built by Michael D. McLaughlin, gives the appearance of single-family dwellings with their three-bay-wide facades and high stoops modestly designed in the Romanesque Revival style. Details on these two-story houses include rough-faced stone banding and quoins,

¹⁰ “For Sale—Self Supporting House in Beautiful St. Mark's Section” (Advertisement), *Brooklyn Eagle* (November 23, 1898), 8; “Suburban Development,” *Brooklyn Eagle* (January 7, 1900), 17.

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round-headed window openings with molded extrados surrounds, and door hoods featuring squat, corbelled and fluted pilasters at the end houses. Another transitional row incorporating both Romanesque Revival/Renaissance Revival elements include 868 to 890 St. John's Place and a nearly identical row at 811 to 833 Lincoln Place, which were both designed by Frederick L. Hine c.1897 (Photograph 31). More elaborate than McLaughlin's row, Hine's row feature five different brick-and-stone houses, alternately incorporating angled bays, rounded bays, and flat facades that together appear harmonious and restrained. Numbers 1422 to 1430 Pacific Street (c.1897, Robert C. Gillen, Jr.) represent some of the finest examples in the district with their Renaissance Revival designs with the majority of their leaded-glass transoms intact.

The southern portion of the district witnessed the construction of many two-family houses between the mid 1890s and c.1910 in response to economic constraints brought on by the Panic of 1893 and unfulfilled speculation for more elaborate residential developments anticipated by the introduction of the Eastern Parkway. As recounted by Caratzas et al.:

From the mid-1890s to around 1910, hundreds of two-story, two-family row houses were built...along Sterling, St. John's, and Lincoln Places, and on the north side of Eastern Parkway. Designed by Frederick Law Olmsted and Calvert Vaux and constructed between 1870 and 1874, Eastern Parkway (a designated New York City Scenic Landmark) was envisioned as part of a regional system of boulevards that would ensure the provision of open space, fresh air, and greenery in the city's residential neighborhoods. It was also intended to be a catalyst for the construction of magnificent villas along its length and on the streets nearby. In building Eastern Parkway along what was formerly known as Sackett Street, Olmsted and Vaux widened Sackett from 70 to 210 feet, and instituted 30-foot setbacks on the facing lots. Vaux and Olmsted envisioned Douglass Street (now St. John's Place) and President Street, which is south of the parkway, as fine residential boulevards as well; east of New York Avenue, these streets were to be widened to 100 feet, and given 30-foot building setbacks. Also east of New York Avenue, Degraw Street (now Lincoln Place) and Union Street were to be 'abandoned for street purposes,' narrowed to 35 feet, and turned into service alleys limited strictly to the construction of private stables, carriage houses, and greenhouses. Eastern Parkway languished for decades following its completion, and the kind of development originally envisioned for it never came to pass. Although Lincoln Place would be converted back into a street, and many of the original setbacks and building restrictions were later removed, remnants of the original Eastern Parkway scheme remain in the historic district, including the deep front yards along the parkway, and the widening of St. John's Place east of New York Avenue. Lincoln Place narrows slightly, to 53 feet, between New York and Brooklyn Avenues; just east of Brooklyn Avenue and the eastern boundary of the historic district, it narrows to the 35 feet originally intended by Olmsted and Vaux.¹¹

Perhaps no single development exemplifies the alternative trend that transpired in this portion of the district than the 50 Renaissance Revival two-family houses extending the full blocks of the north and south sides of

¹¹ Caratzas et al., *Crown Heights North Historic District II Designation Report*, 22-23.

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Lincoln Place between New York and Brooklyn Avenues that were commissioned by Charles G. Reynolds and designed by Axel S. Hedman. Located at 887 to 937 and 884 to 932 Lincoln Place, these rows are similar in design to many of Hedman's three-story, single-family houses, incorporating his familiar angled and rounded bays and carved classical ornamentation (Photograph 32).

The end of the first decade of the twentieth century was distinguished by the construction of 16 two-family houses in the district that were designed in the Colonial Revival style while incorporating the popular Arts and Crafts aesthetic of the period. Numbers 952 to 980 St. John's Place (c.1910, Arthur R. Koch) are distinguished by uniform and generous setbacks containing front yards, and a series of three rows (nos. 952 to 960, 962 to 970, and nos. 972 to 980) within the larger row that vary from one another. All dwellings feature paneled neo-Federal-style lintels on their first floors, yet differ in the execution of these motifs. For example, whereas nos. 952 to 960 and 972 to 980 feature round arches with stone springers and keystones over polychrome terra-cotta panels accentuated with cartouches, nos. 962 to 970 feature classically inspired entry surrounds with triangular pediments and splayed second-floor lintels. Otherwise, the parapets of nos. 962 to 970 and 972 to 980 incorporate Arts-and-Crafts-style decorative tile.

In addition to the standard two-family houses discussed in the previous section, another type of two-family dwelling known as the "Kinko" house was introduced c.1906. These houses were designed with four stories and were notable for having two separate addresses and entrances for their residents through the creation of one unit occupying the first and second floor and the other unit occupying the third and fourth floors, with the public rooms relegated to the lower floors and the private rooms relegated to the upper floors. In addition, the lower-story occupants typically had access to the rear yard, while the upper-story residents typically had access to the roof which might contain a garden. As described in *Architecture* magazine, the Kinko house was "really two independent houses, one above the other," that offered "a very radical departure" from conventional two-family houses "by giving each family its own front door, street number, porch and walk, stairs, and private cellar."¹² The first Kinko houses were located at 1259-1259A and 1261-1261A Bergen Street. They appeared in the district c.1906 and were designed by Louis Berger & Company in the Colonial Revival style.¹³ Another row, located at 246 to 266 Brooklyn Avenue (c.1909), was described by *Architecture* magazine as the "Florentine group," and incorporates in a variety of patterned brick that includes basket weave and diaper under a machicolated cornice (Photograph 33).¹⁴

Six-Story Elevator Apartment Houses

The 1920 opening of the IRT subway extension under the Eastern Parkway motivated developers to construct six-story elevator apartment houses as a means of maximizing profit through high-density development and minimal fire-proofing. As required by New York City building law, buildings that were seven stories or higher required comprehensive fire-proofing, while buildings that were six floors or less only required the first two

¹² *Architecture* (January 15, 1910), 3-7.

¹³ The name Kinko was originated by the Kings and Westchester Land Company which commissioned the architecture firm of Mann & MacNeille to design the two-family houses in northwestern Crown Heights between 1907 and 1912. Caratzas et al., *Crown Heights North Historic District II Designation Report*, 25.

¹⁴ "Florentine Group, 'Kinko Duplex Apartment Houses,'" *Architecture* (January 1910), 3.

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floors to be fireproofed.¹⁵ Elevator apartments that were constructed in the district during the 1920s and 1940s often replaced the villas that stood on these sites, and were designed in both period revival and modernistic styles that included Colonial, Tudor, Medieval, Gothic Revival, and Art Deco and its derivative, Art Moderne. The district's first six-story apartment house was known as Albion Court (c.1921) and designed by Shampan & Shampan, a prolific architecture firm which designed many apartment buildings in Brooklyn. Located at 780 St. Mark's Avenue, Albion Court was designed in the Colonial Revival style, incorporating a classically inspired main entrance crowned by a balustrade and red-brick upper floors crowned by swan's-neck pediments and urns. A few years later, Buckingham Hall (1924, Mengel & Larkin) was constructed at 769 St. Mark's Avenue (Photograph 34). Touted as Brooklyn's largest apartment house at the time of its opening, Buckingham Hall and its predecessor, Albion Court, were garden apartments (i.e., residential complexes grouped around a central courtyard). Popular during the 1920s, the garden apartment offered New Yorkers a refuge from the stresses of urban living through a picturesque dwelling and landscape. For Buckingham Hall, this was manifested in its picturesque Tudor Revival design that included Tudor-arched entrances, label moldings, quoins, and stucco-covered bays containing faux half-timbering, along with a 150-foot-long central courtyard containing a landscaped garden and fountain.

Buckingham Hall was followed by other Tudor Revival garden apartment complexes along St. Mark's Avenue, consisting of the St. Mark's Garden Apartments (c.1924, William I. Hohaus), located at 805-21 St. Mark's Avenue and 1206-16 Bergen Street, and the Westminster Hall Apartments, located at 840-50 St. Mark's Avenue (c.1926, Matthew Del Gaudio). The advent of these four complexes signaled the early-20th-century evolution of the St. Mark's District from a street lined with mansions to one lined with monumental, picturesque multi-family dwellings. Other Tudor Revival-style elevator apartments beyond St. Mark's Avenue include 910 Park Place (c.1928-29, Boris W. Dorfman) and the Carolyn Apartments (c.1929, Cohn Brothers) at 770 St. Mark's Avenue (Photograph 35). Possessing one of the most creative interpretations of the Tudor Revival style, the Carolyn features a wealth of ornamentation especially along its roofline which includes triangular and crenellated gables faced with brick, stone, and stucco with faux half-timbering, a pitched slate roof pierced by dormers, and towers at its northeastern and southeastern corners.

Another distinctive period revival style associated with elevator apartment houses in the district is the Mediterranean Revival style. Typically found in warmer climates such as California and Florida and based on Spanish, Italian, and French prototypes, hallmarks of this style include white or light-colored stucco walls, asymmetrical fenestration, arcaded loggias, and low-pitched or hipped clay-tile roofs. Numbers 1292-96 Pacific Street (1927-28, Maxwell A. Cantor) is constructed of brick and stucco with a polychrome-tiled, arched entrance and arched windows on the first floor, along with a base that features round-arched fenestration outlined in brick set within stucco-covered walls. In contrast to the base, the upper façade is clad in brick laid in American common bond, except for a two-bay-wide portion above the main entrance, which is also covered in stucco and crowned by a shallow gable roof with exposed rafters. Other Mediterranean Revival-style elements include a two-story, gabled portico and a blind arcade and clay-tile-covered pent roofs at the parapet. The Excelsior Apartments at 787-803 St. Mark's Avenue (c.1928, Cohn Brothers) features a triple-arched, brick-and-stone-trim entrance wall, arched window openings on the first floor, corbelled brickwork on the upper

¹⁵ Richard Plunz, *A History of Housing in New York City* (New York: Columbia University Press, 1990), 124.

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floors, and a fanciful roofline accentuated with octagonal towers (originally pyramidal roofs) and a pitched roof (Photograph 36). By contrast, 97-105 Brooklyn Avenue (c.1931, Seelig & Finkelstein), were designed in the Medieval Revival style, which was a more imposing version of English-inspired design than its Tudor Revival counterpart, consisting of a large entryway surround with stone buttresses fronting a pair of entry doors with a molded and quoined enframement, corbelling, decorative brickwork, a pointed niche, a window opening crowned by a bracketed hood with a pitched, slate roof, and an irregular roofline characterized by gables, short towers capped by pyramidal roofs, and small crenellated turrets.

The Art Deco style is characterized by geometrically configured and zigzag ornamentation (both streamlined and projecting) and horizontal- and vertical-oriented massing. It was first introduced through industrial design at the Paris Exposition des Internationales and shortly thereafter gained prominence in the United States for the design of skyscrapers, apartment buildings, theaters, and public buildings between the late 1920s and the 1940s. The district features some impressive examples of the style that include: The Pierre at 907-33 Prospect Place (1933-36, Matthew Del Gaudio) with its variegated- and patterned-brick spandrels, and geometric detailing on its parapet; and 762 St. Mark's Avenue (1931-32, Cohn Brothers), with its chamfered main entrance and surround, consisting of abstracted sunflower, sunburst, and frozen-fountain motifs, and upper stories featuring spandrels clad in geometric-patterned brick, along with a faceted pilaster with ribbed branches extending from the third to the sixth floors (Photograph 37). Number 919 Park Place (1940, Morris Rothstein & Son) is an outstanding example of the Art Moderne style as applied to the six-story elevator apartment house, which was a derivative of the Art Deco style and characterized by smooth wall surfaces, strong horizontal orientation, and an overall streamlined appearance. Number 919 Park Place features a dynamic juxtaposition of the Art Moderne style informed by its materials, details, and its massing that include raised orange-brick panels against orange-brick walls, horizontally grouped windows incorporating both orange brick and tile, and cantilevered balconies that radiate from its central spine which are evocative of Vienna's landmark Karl Marx Hof designed by Karl Ehn (1927-30).

It bears noting that the Colonial Revival style informed both the earliest and latest iterations of the six-floor elevator apartment house in the district. One of the last buildings completed in Crown Heights North was the Betsy Ross Apartments (1935-37, Cohn Brothers) at 751 St. Mark's Avenue, which was designed in a high-style version of the Colonial Revival style. Clad in red brick that is adorned with elongated pilasters and rooftop pediments, the building features an imposing classically inspired portico with Corinthian columns. Occupying nearly 300 feet in length along two of its sides, its primary facade is subdivided into three smaller facades that are separated from one another by two light courts. The Betsy Ross Apartments was constructed to house 124 families on three lots that were formerly occupied by the wood-frame villa, stable, and coach house of James Haselhurst.¹⁶

Institutional and Commercial Buildings

Institutional Buildings

The Crown Heights North Historic District includes a distinctive array of institutional buildings designed in a variety of mid-late-19th- and early-20th-century styles. For example, despite the loss of its Spanish tile roof,

¹⁶ Department of Buildings folder for the Betsy Ross Apartments (751 St. Mark's Avenue; block 1120, lot 47).

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octagonal tower, and dormer and eyebrow windows, the former Union League Club Building nevertheless contributes to Grant Square's distinct sense of place with its imposing Romanesque Revival architecture. Designed by Peter J. Lauritzen and completed c.1889, the building is located at the southeast corner of Bedford and Dean Streets and formerly housed a Republican club. It is clad in light-colored brick with rough-faced brownstone trim and features a main entrance containing a massive triple-arched entryway decorated with portrait busts of Abraham Lincoln and Ulysses S. Grant. Established by members of the Republican Party to support the Union effort, the Union League Club was founded in 1863 and maintained a library, an art gallery, and military trophies. Its first club house was at 26 East 17th Street in Manhattan, with the Brooklyn chapter organized in 1889. In 1896 the latter donated a statue of Ulysses S. Grant to the city which still stands in Grant Square.

The oldest significant church in Crown Heights North is the Union United Methodist Church (originally known as the New York Avenue Methodist Episcopal Church) which was designed by J.C. Cady & Company and completed in 1889-91. According to the NYC landmarks Preservation Commission, it is considered one of the finest Romanesque Revival churches in Brooklyn.¹⁷ J.C. Cady & Company was established in 1881 when Louis DeCoppet Berg (1856-1926) and Milton See (1853-1920) formed a partnership with Josiah Cleveland Cady (1837-1919), who had begun his New York architectural practice in 1868. Among the firm's project are its 1892 addition to the American Museum of Natural History and Manhattan's old Metropolitan Opera House (1882, demolished) which are both designed in the Romanesque Revival style. Within the district, the firm also designed the single-family dwelling at 1290 Pacific Street c.1890.

The Brooklyn Methodist Episcopal Church Home, features a site plan with generous setbacks on the western half of the block bounded by Park and Sterling Places to the north and south, and New York and Brooklyn Avenues to the west and east. Designed by Mercein Thomas and completed in 1889, the former retirement home is a monumental expression of the Queen Anne style, with walls that are clad in red brick with terra-cotta ornament and brownstone lintels, voussoirs, and belt courses, and a picturesque roofline that is punctuated by multiple gables and augmented by a hexagonal tower with steeply pitched, gable-front dormers. A neo-Gothic chapel, which was designed by William Kennedy and introduced in 1913, occupies the westernmost portion of the property along New York Avenue.

The former Bedford Presbyterian Church (now Bedford Central Presbyterian Church) at Nostrand Avenue and Dean Street is an example of another significant Romanesque Revival church in the district. Designed by Arthur B. Jennings, the church was completed in 1897 and had an addition introduced c.1906 according to plans that were most likely produced by the architectural firm of Dodge & Morrison in association with Kenneth M. Murchison. Characteristic of Jennings' ecclesiastical work, the church is based on French Romanesque precedents, featuring an asymmetrical grouping of square and round towers with tall conical roofs and smaller towers. A French-inspired, three-sided corner tower capped by a conical roof forms the visual anchor to the entire ensemble and is surrounded by smaller octagonal towers and diminutive gables, one of which features an open quatrefoil motif. By contrast, the church's 1906 addition is evocative of an Italian basilica, characterized by round-arched windows, a rosette window, and a tall campanile.

¹⁷ Caratzas et al., *Crown Heights North Historic District Designation Report*, 6.

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The former First Church of Christ Scientist (now Hebron French Speaking Seventh Day Adventist Church) is the district's only example of Byzantine Revival-style architecture. Designed by Henry Ives Cobb, who was best-known for his Fisheries Building at the World's Columbian Exposition, the building was constructed in 1909 and is notable for embodying a specific type of auditorium plan which focused on the importance of the sanctuary that was popular at the end of the nineteenth century. Its evocative design, consisting of a blind arcade flanked by hipped-roof entry pavilions with round openings and a multi-sided, pitched roof crowned by a bronze finial, epitomize America's fascination with European prototypes and the desire to incorporate classically inspired forms during the early twentieth century. In addition to the main building, a Sunday School wing located on Dean Street lends cohesion to the entire ecclesiastical ensemble.

St. Gregory the Great Roman Catholic Church, which includes the church, school, and rectory, occupies frontage on St. John's and Sterling Places and Brooklyn Avenue (Photograph 38). The church (1915-16) was designed by Frank J. Helmle, while the school (c. 1921) and rectory (c. 1922) were designed by Helmle in collaboration with his partner of the time, Harvey Wiley Corbett. Frank J. Helmle was a significant architect working in Brooklyn during the early twentieth century who, together with partners, Ulrich J. Huberty and William H. Hudswell, Jr., designed many outstanding buildings that included the Prospect Park Boathouse (1905; NYC landmark), Shelter Pavilion (1910; NYC landmark) in Monsignor McGolrick Park, and the Brooklyn Central Office, Bureau of Fire Communications (1913; NYC landmark). Following the end of his partnership with Huberty, Helmle went into partnership with Harvey Wiley Corbett, an architect and urban theorist who made significant contributions to the design of skyscrapers, such as Rockefeller Center, through the use of setbacks and streamlined designs during the 1920s and 1930s.

The model for St. Gregory's was inspired by two of the oldest churches in Rome, the fifth-century basilicas of San Clemente and Santa Maria in Trastevere, and is thus a notable example of a basilican church based on early Christian architecture. It is constructed of brick and granite with terra-cotta trim and fronted by a single-story Ionic portico under a rose window flanked by four shell niches, each containing a sculpted figure. A seven-story campanile is located to the rear of the church on Brooklyn Avenue and features both blind and open arcades and a large terra-cotta roundel with a cross. Following its opening, *The Art World* called it, "a beautiful basilica of purest Roman type," noting that the design "embodied the spirit of ... early Christian churches."¹⁸ By contrast, its adjacent school and rectory are designed in a restrained neo-Classical style with gray brick cladding that defers to the iconic church design. Referencing the church's portico, the school also features an Ionic portico, albeit with minimal ornamentation that includes plain round and diamond-shaped panels and round-headed third-floor arches. The rectory features a more modest design that is characterized by round-arch-headed windows at its first floor under a patinated metal cornice. Trinity Baptist Church (1926, Tillion & Tillion) is located at 179 New York Avenue and designed in the Gothic Revival style. It features an asymmetrical design with a large lancet window containing Gothic tracery and a buttressed, three-story tower at its southwestern corner. The church, whose site formerly contained a three-story house where its congregants worshipped, represents the consolidation of the Sumner Avenue and Bedford Heights Baptist churches.

¹⁸ "St. Gregory's Basilica and Modern Fresco Buono," *Art World*, January 1918, 319.

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Beyond the imposing and iconic historic institutional buildings and complexes noted, there is an anomalous modern development in the district known as the Marcus Garvey Nursing Home (1980, William N. Breger), located at 810 St. Mark's Avenue. This development was subsidized by the state as a means of providing elder care in ethnic neighborhoods during the late twentieth century. Despite opposition from preservationists, this building replaced three of the neighborhood's freestanding villas that included the former Abraham Abraham Mansion at 800 St. Mark's Avenue and the former Ludwig Nissen mansion at 814 St. Mark's Avenue, though the buildings themselves had been converted to rooming houses during the 1940s and had been vacated in the late 1960s after having been vandalized and stripped of their furnishings. Although markedly non-contextual to the district, this building received a New York State Association of Architects design award upon completion.

Commercial Buildings

Crown Heights North offers two notable early-mid-20th-century commercial buildings designed in very disparate styles. No. 713 Nostrand Avenue (c.1929, Isaac Kallich), which originally housed a bowling alley and billiard hall, is an impressive example of the Baroque Revival style as applied to a commercial building (Photograph 39). Although its first-floor has been altered, its second-floor is decorated with fruits, swags, and urns cast in polychromatic glazed terra cotta. By contrast, the former Kings County Savings Bank, located at 539 Eastern Parkway, features a neo-Romanesque design that incorporates an Art Moderne aesthetic (Photograph 40). Built 1929-1930 and designed by Halsey, McCormack & Helmer, which designed the iconic Williamsburgh Savings Bank tower (1927-29; NYC landmark and interior landmark), the bank features multiple elements that are freighted with symbolism. Possessing three large round-arched window openings facing Eastern Parkway and one large round-arched window opening facing Nostrand Avenue, the bank is decorated with an array of finely sculpted ornament that includes engaged columns with lions (symbolizing protection) at their bases and industrial figures at their capitals, with seated figures representing the continents (symbolizing the world) atop the capitals. In addition, sculpted eagles (symbolizing patriotism) flank a clock on the bank's chamfered corner and its main entrance pediment located on Eastern Parkway.

Conclusion

Since the final years of elevator apartment house construction during the 1940s, the Crown Heights North Historic District has experienced minimal new intrusions and modest alterations, enabling it to convey its architectural significance. The district contains a remarkably intact collection of residential, institutional, and commercial buildings that showcase some of Brooklyn's finest architects working during the nineteenth and twentieth centuries, as well as a variety of New York City architects who would go on to international acclaim for their work in Manhattan. It is the exceptional work of these designers and their lesser-known builder counterparts in Crown Heights North that has led the pre-eminent architectural critic, Paul Goldberger, to refer to Brooklyn as "New York City's richest borough in terms of sheer volume of good architecture [with] more fine row houses, more fine churches, more fine workaday buildings ... than in any other part of New York."¹⁹ In addition to exemplifying a diversity of aesthetics and craftsmanship that is rare in other parts of the city, the majority of buildings contained in the district overwhelmingly retain their integrity of location, design, setting, materials, feeling, workmanship, and association as a mid-late-19th- to early-mid-20th-century residential,

¹⁹ Paul Goldberger, "Brooklyn's Best and Brightest: A Borough Filled with Brilliant Gems of Urban Architecture," *New York Times*, November 14, 1986, C1.

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institutional, and commercial district executed in a variety of authentic American, period revival, and modern styles.

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Property Inventory

Property inventory entries are organized as follows:

Building name, address (alternate addresses)

Construction date Style

Original architect/owner/developer. Building type

*Description, including original construction and major alterations.

* Rows are summarized in the initial entry with individual rowhouses described to the extent that they differ from the summary description.

NOTE: All properties are considered contributing resources unless otherwise noted.

Abbreviation Key

(a) – original architect/builder

(d) – original developer

(o) – original owner

BEDFORD AVENUE (Odd Numbers)

East Side, Between Pacific Street and Dean Street

The Imperial Apartments, 1327-1339 Bedford Avenue (a/k/a 1327-1339 Grant Square/1198 Pacific Street/1182-1198 Pacific Street)

1892 French Renaissance Revival

Montrose W. Morris (a) / Louis F. Seitz, Inc. (o/d). Apartment building

Five-and-a-half-story over basement apartment house clad in brick, limestone, and terra cotta under a bracketed terra-cotta cornice crowned by a slate-covered mansard roof with pedimented dormers, towers, and tall brick chimneys. Pacific Street façade: irregular bay arrangement; continuous terra-cottabands; recessed main entryway flanked by Ionic columns supporting a foliated frieze which continues around the entire building above the first story; paneled wood-and-glass door within round arch with a molded architrave; square-headed, first-story fenestration with splayed lintels made up of alternating brick and terra cotta; monumental Palladian triumphal arch incorporating the central bays of the upper stories, which have shallow, three-sided metal bays with pediments at the second story and entablatures at the third story; engaged fluted columns with Corinthian capitals; round-arch pediments at the second story and triangular pediments at the third story; broken entablature above the center bay; square-headed fifth-story windows; stone base and stoop. Bedford Avenue façade: irregular bay arrangement; similar to the Pacific Street façade; secondary entryway with stone stoop and molded surround; paneled wood-and-glass doors. Towers: three bays; squareheaded windows with splayed lintels made up of alternating brick and terra cotta on the first to the third stories; Florentine arches at the fourth story windows; square headed,

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simply enframed windows at the fifth story; conical, slate-covered roofs with finials. *Alterations:* replacement windows; metal tube stoop railings; sealed basement windows.

1341 Bedford Avenue (a/k/a 1341 Grant Square)

c.1888 Queen Anne

George P. Chappell (a) / A. C. Brownell (o/d). Mixed-use dwelling

Six-story mixed-use dwelling clad in brick, brownstone, limestone and pressed metal under a hipped roof with a cross gable; two bays at the first story; one bay, consisting of multi-story angled bay, at the second thru fifth stories; one-bay with paired fenestration at the attic; rock-faced brownstone base; balustrade over the first story; upper-stories bay fenestration with paneled spandrels and molded crowns; decorative anchor plates at each story; bracketed pressed-metal cornice; round-arch attic-story fenestration incorporated within a pedimented wall dormer with a relieving arch, molded surround, decorated pediment, and finials; square panels with molded surrounds flanking the wall dormer. *Alterations:* Replacement ground-story façade and main entryway; steel roll-down gate; sign boards and panels; replacement windows.

BEDFORD AVENUE (Odd Numbers)

East Side, Between Dean Street and Bergen Street

1353 TO 1363 Bedford Avenue (a/k/a 19-29 Rogers Avenue and 19-29 Grant Square)

See 19-29 Rogers Avenue

BERGEN STREET (Odd Numbers)

North Side, Between Nostrand Avenue and New York Avenue

1109-1117 Bergen Street

c.1876 Neo-Grec

E.B. Stringer (a) / Christmas & Ross (o/d). Five rowhouses

Five identical rowhouses: two-story over basement rowhouses clad in brownstone under a modillioned and denticulated wood cornice with large foliated brackets; Classical main-entrance surround crowned by angular pediment over paired wood-and-glass doors under semi-circular transom; channeled first- and second-story window surrounds with molded lintels; stoop and areaways with fencing; areaway featuring stoop railing and newel posts with bluestone pavers enclosed by areaway fencing.

1109 Bergen Street

Alterations: replacement windows; historic stoop railing newel posts removed; stoop railings replaced.

1111 Bergen Street

Alterations: main-entrance transom window replaced with wood panel; replacement windows; cast-iron stoop newel posts replaced with square brick posts;.

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1113 Bergen Street

1115 Bergen Street

Alterations: replacement windows; historic stoop railing newel posts removed; stoop railings replaced; brick pavers.

1117 Bergen Street

Alterations: replacement main-entrance door, transom and windows; railings added to tops of historic stoop railings; areaway converted to parking pad with concrete

1119 Bergen Street

c.1883 Neo-Grec w/ Second Empire & Queen Anne elements
unknown (a) / Irene A. Jacob (o). Townhouse

Three-and-a-half-story over basement townhouse clad in brownstone under a mansard roof with painted imbricated shingles; sunburst decoration within pedimented dormers over a molded cornice; Classical door surround with scrolled brackets, carved rosettes, and sawtooth molding with metal cresting on top of main-entrance hood and projecting bay; basement-thru-second-story two-sided projecting bay; fluted window surrounds at first and second stories; bracketed window hoods at second and third stories. Attic story added c.1891 (ALT 374-1891; Henry E. Jacob, owner and architect). *Alterations:* facade pared; square-headed openings with plain projecting sills containing replacement windows; replacement main-entrance door and windows; railings added to tops of historic stoop railings; historic stoop newel posts replaced with painted masonry posts; replacement metal front areaway fence and gates on historic bluestone curb; historic newel post at eastern end of areaway; non-historic concrete curb along east areaway border.

1121-1127 Bergen Street

c.1886 Romanesque Revival
Richard B. Eastman (a) / H. Tourge (o). Four rowhouses

Four rowhouses in an A-B-B-A mirrored pattern: Three-story over basement rowhouses clad in rough-faced brownstone on the basement and parlor floors and brick cladding on the upper two floors under a wood cornice with scrolled brackets and rectangular panels on fascia; brick chimney; stoop, stoop railings, and areaway fences.

1121 Bergen Street

A pattern: quoined main-entrance door and second-story window openings crowned by round arches with molded archivolt; third-story splayed brick lintels crowned by denticulated molding. *Alterations:* replacement windows and main-entrance door gate; historic low metal front areaway fence on painted stone curb, with non-historic fence added to top; historic metal fence along west areaway border; concrete pavers; non-historic metal fence along east areaway border.

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1123 Bergen Street

B pattern: round-arch-headed main-entrance and first-story window openings; splayed second- and third-story window arches with denticulated moldings. *Alterations:* replacement windows; stoop risers faced with brick; vestibule added to west stoop face; non-historic brick areaway wall with non-historic metal gate; concrete pavers.

1125 Bergen Street

B mirror pattern: round-arch-headed main-entrance and first-story window openings; splayed second- and third-story window arches with denticulated moldings. *Alterations:* altered main-entrance door; replacement windows; vestibule added to east stoop face; replacement main-entrance gate; non-historic brick areaway wall with non-historic metal gate; concrete pavers.

1127 Bergen Street

A mirror pattern: quoined main-entrance door and second-story window openings crowned by round arches with molded archivolt; third-story splayed brick lintels crowned by denticulated molding. *Alterations:* replacement main-entrance door and windows; stoop resurfaced; vestibule with non-historic door added to east stoop face; non-historic metal areaway fence and gate; areaway converted to parking pad; concrete pavers.

1131-1141 Bergen Street

c.1911 Renaissance Revival/Colonial Revival

Emil J. Ericson (a) / St. Julian Construction Company. Three flats

Three flats in an A-A-B pattern: four-story over basement flats clad in a combination of limestone on the basement and first floors and Flemish-bond brick on the upper three floors under a moderately crenellated parapet with cast-stone coping; rusticated stone basement and first story; molded main-entrance surround; Classical main-entrance hood with large fluted brackets; splayed window lintels; stoop with cheekwalls, railings, areaway with combination low concrete wall and metal fence.

1131 Bergen Street

A pattern: symmetrical configuration; five bays consisting of a centrally located main entrance flanked by single 1/1 windows that are in turn flanked by a trio of 1/1 windows on floors 1-4. *Alterations:* original cornice removed; replacement windows and stoop railings; westernmost basement opening covered with plexiglass and wood; second-westernmost basement opening filled with masonry panel containing projecting pipe; easternmost basement window opening filled with wood panel; non-historic metal areaway fence and gate, replacing historic areaway wall.

1137 Bergen Street

A pattern: symmetrical configuration; five bays consisting of a centrally located main entrance flanked by single 1/1 windows that are in turn flanked by a trio of 1/1 windows on floors 1-4. *Alterations:* original cornice removed; some replacement windows and stoop railings; westernmost basement opening filled with masonry panel containing projecting pipes; second-westernmost basement opening contains masonry

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and plexiglass panel within possibly historic wood frame; easternmost basement window opening filled with wood panel containing projecting conduit; non-historic metal fence; non-historic front areaway gate.

1141 Bergen Street

B pattern: asymmetrical configuration; two bays consisting of a main entrance and a trio of 1/1 windows on floors 1-4, and single 1/1 windows in the entrance line on floors 2-4. *Alterations:* original cornice removed; some parged brick; replacement windows and stoop railings; basement window sash replaced with wood or masonry panel; conduit at basement and first story; non-historic metal fence; non-historic front areaway gate; historic masonry front areaway wall (resurfaced) crowned by non-historic metal fence; non-historic metal fence along east areaway border.

1145-1155 Bergen Street - See 110 New York Avenue

BERGEN STREET (Odd Numbers)

North Side, Between New York Avenue and Brooklyn Avenue

1161 Bergen Street - See 121 New York Avenue

N.Y.C. Dept. of Social Services Child Day Care Center, 1173 Bergen Street

c.1914 Utilitarian

NON-CONTRIBUTING

Eugene De Rosa (a) / Dr. Domenick Saladino (o/d). Institutional building

Built c.1914 as a garage and then significantly altered c.1971 as a New York City day care center. Two-story building clad in yellow brick under a cast-stone molded cornice and parapet with cast-stone coping; eastern-most part of building is one story with a peaked parapet wall. *Alterations:* two sets of double metal doors and a single metal door at the first floor; exterior roll-down security at western-most doors; five metal windows with security gates at first floor; eight metal windows with security gates at second floor; metal playground fencing on the roof.

1179-1183 Bergen Street

c.2004 No style

unknown (a/o/d). Three two-family rowhouses.

Two identical two-family rowhouses flanking one mirror-image two-family rowhouse: Two-story over basement, three-bay, two-family rowhouses faced in a combination of multi-colored brick with a white brick band between the first and second floors and above the second floor, and stucco under a gable-front roof covered in asphalt shingles; Chicago window at the first floor, and sliding glass doors with metal railing at the third floor; decorative square with floral design placed below the gable roof; right bay has a brick and stone stoop with metal railing, paneled wood-and-glass door with classically inspired door surround and paired double hung windows at the second floor; constructed of red stucco with a cornice; concrete non-enclosed areaway. (CoO 301670056, 301675168 and 301675355)

1179 Bergen Street

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1181 Bergen Street NON-CONTRIBUTING

1183 Bergen Street NON-CONTRIBUTING

1187-1199 Bergen Street

c.1894 Romanesque Revival

Albert E. White (a) / John A. Bliss (o/d). Seven rowhouses

Seven rowhouses in an A-B-C-A-C-B-A pattern: two-and-a-half story over basement rowhouses clad in brick and rough-faced stone under a continuous red-clay-tile-covered pitched-roof with gable dormers and intersecting gables; stoop with rough-faced stone cheekwalls; low masonry areaway wall with iron railing and gate.

1187 Bergen Street

A pattern: four bays with three bays in curved bay that extends to the roof; rough-faced limestone banding and irregularly shaped limestone-colored brick; curved bay with balustrade above; sills at first and second floors part of continuous molded band; basement windows with wrought-iron grilles; rough-faced limestone stoop; basement door beneath stoop with wrought-iron door; transom above entrance door; lintels above door and windows part of continuous rough-faced band; limestone cornice with dentils; limestone gable dormer with limestone and brick window surround and decorative design in the pediment; red clay tile shed dormer with limestone window surround and denticulated cornice.

Alterations: replacement entrance door and windows

1189 Bergen Street

B pattern: two bays at basement and first story, one bay with grouped fenestration at third and fourth floors; rough-faced limestone banding and irregularly shaped limestone-colored brick; front-facing limestone gable with finial and Palladian window at top floor; basement windows with iron grilles; rough-faced limestone stoop; basement door beneath stoop with wrought-iron door; wood-and-glass entrance door with arch-headed transom; limestone door lintel; limestone window lintels at first, second and third floors; first floor door and window arches spring from projecting molded band; second story window with corbelled brick base and brick pilasters between windows; arch-headed transoms at first and top floor with leaded-glass sash at first floor window. *Alterations:* replacement windows.

1191 Bergen Street

C pattern: two bays at basement and first floor, three bays at second floor; rough-faced limestone banding and irregularly shaped limestone-colored brick; projecting molded sills at first and second floors; door and windows lintels at basement, first and second floors part of continuous rough-faced molding; basement windows with iron grilles; rough-faced limestone stoop; basement door beneath stoop with wrought-iron door; wood-and-glass entrance door with transom; modillioned limestone cornice.

Alterations: replacement windows and stoop railing.

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1193 Bergen Street

A pattern: four bays with three bays in curved bay that extends to the roof; rough-faced limestone banding and irregularly shaped limestone-colored brick; curved bay with balustrade above; sills at first and second floors part of continuous molded band; basement windows with wrought-iron grilles; rough-faced limestone stoop; basement door beneath stoop with wrought-iron door; transom above entrance door; lintels above door and windows part of continuous rough-faced band; limestone cornice with dentils; limestone gable dormer with limestone and brick window surround and decorative design in the pediment; red clay tile shed dormer with limestone window surround and denticulated cornice.

Alterations: replacement windows and stoop railing.

1195 Bergen Street

C pattern: two bays at basement and first floor, three bays at second floor; rough-faced limestone banding and irregularly shaped limestone-colored brick; projecting molded sills at first and second floors; door and windows lintels at basement, first and second floors part of continuous rough-faced molding; basement windows with iron grilles; rough-faced limestone stoop; basement door beneath stoop with wrought-iron door; wood-and-glass entrance door with transom; modillioned limestone cornice.

Alterations: replacement windows and stoop railing; cornice removed; non-historic iron railing and gate.

1197 Bergen Street

B pattern: two bays at basement and first story, one bay with grouped fenestration at third and fourth floors; rough-faced limestone banding and irregularly shaped limestone-colored brick; front-facing limestone gable with finial and Palladian window at top floor; basement windows with iron grilles; rough-faced limestone stoop; basement door beneath stoop with wrought-iron door; wood-and-glass entrance door with arch-headed transom; limestone door lintel; limestone window lintels at first, second and third floors; first floor door and window arches spring from projecting molded band; second story window with corbelled brick base and brick pilasters between windows; arch-headed transoms at first and top floor with leaded-glass sash at first floor window. *Alterations:* replacement windows.

1199 Bergen Street

A pattern: four bays with three bays in curved bay that extends to the roof; rough-faced limestone banding and irregularly shaped limestone-colored brick; curved bay with balustrade above; sills at first and second floors part of continuous molded band; basement windows with wrought-iron grilles; rough-faced limestone stoop; basement door beneath stoop with wrought-iron door; transom above entrance door; lintels above door and windows part of continuous rough-faced band; limestone cornice with dentils; limestone gable dormer with limestone and brick window surround and decorative design in the pediment; red clay tile shed dormer with limestone window surround and denticulated cornice.

Alterations: replacement windows; iron railing and gate removed.

1201-1219 Bergen Street

c.1888 Romanesque Revival

Joseph T. Gately (a/o/d). Twelve rowhouses

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Twelve rowhouses in a repetitive A-B-C pattern: three-story over basement rowhouses clad in brownstone on the basement and first floor, a continuous brownstone band between the first and second floors, and red brick on the upper two floors under a continuous bracketed wood cornice line; iron areaway fence and gate.

1201 Bergen Street

A pattern: two bays; rough-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; splayed rough-faced brownstone lintel at first floor window and door; brownstone lintels and sills at the second and third floors; cornice with brackets. *Alterations:* replacement main-entrance door and windows.

1203 Bergen Street

B pattern: two bays; rough-faced and smoothed-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; one-over-one double-hung wood windows with transoms at the first floor; brownstone stoop with wrought- iron railings; brownstone lintels at the second and third floors; two carved decorative stone details above first floor at either end of the building. *Alterations:* replacement main-entrance door and transom; square vent installed thru-the-wall below one of the second floor windows.

1205 Bergen Street

C pattern: two bays; rough-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; stained-glass transoms at first floor windows, and paired arch-headed windows at second floor; rough-faced brownstone lintels with incised ornament at the second and third floors. *Alterations:* replacement main-entrance door and windows.

1205A Bergen Street

A pattern: two bays; rough-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; splayed rough-faced brownstone lintel at first floor window and door; brownstone lintels and sills at the second and third floors; cornice with brackets. *Alterations:* replacement main-entrance door and transom, and windows.

1207 Bergen Street

B pattern: two bays; rough-faced and smoothed-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; one-over-one double-hung wood windows with transoms at the first floor; brownstone stoop with wrought- iron railings; brownstone lintels at the second and third floors; two carved decorative stone details above first floor at either end of the building. *Alterations:* replacement main-entrance door transom and windows.

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1209 Bergen Street

C pattern: two bays; rough-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; stained-glass transoms at first floor windows, and paired arch-headed windows at second floor; rough-faced brownstone lintels with incised ornament at the second and third floors.

Alterations: replacement entrance door and windows; non-historic gate.

1211 Bergen Street

A pattern: two bays; rough-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; splayed rough-faced brownstone lintel at first floor window and door; brownstone lintels and sills at the second and third floors; cornice with brackets. *Alterations:* replacement main-entrance door and windows.

1213 Bergen Street

B pattern: two bays; rough-faced and smoothed-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; one-over-one double-hung wood windows with transoms at the first floor; brownstone stoop with wrought-iron railings; brownstone lintels at the second and third floors; two carved decorative stone details above first floor at either end of the building. *Alterations:* replacement main-entrance door and windows; metal canopies at main-entrance door over basement windows.

1213A Bergen Street

C pattern: two bays; rough-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; stained-glass transoms at first floor windows, and paired arch-headed windows at second floor; rough-faced brownstone lintels with incised ornament at the second and third floors.

Alterations: replacement main-entrance door and windows; non-historic iron areaway fence and gate.

1215 Bergen Street

A pattern: two bays; rough-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; splayed rough-faced brownstone lintel at first floor window and door; brownstone lintels and sills at the second and third floors; cornice with brackets. *Alterations:* replacement main-entrance door and windows; fabric awnings above entrance; non-historic iron areaway fence and gate.

1217 Bergen Street

B pattern: two bays; rough-faced and smoothed-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; one-over-one double-hung wood windows with transoms at the first floor; brownstone stoop with wrought-iron railings; brownstone lintels at the second and third

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floors; two carved decorative stone details above first floor at either end of the building. *Alterations:* replacement main-entrance door and windows; non-historic iron areaway fence and gate.

1219 Bergen Street

C pattern: two bays; rough-faced brownstone base and first floor; brick at upper floors; basement windows with iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; stained-glass transoms at first floor windows, and paired arch-headed windows at second floor; rough-faced brownstone lintels with incised ornament at the second and third floors.

Alterations: replacement main entrance door and windows; non-historic iron areaway fence and gate

1221-1225 Bergen Street

c.1881 Neo-Grec/Romanesque Revival

Francis D. Van Pelt (a) / Jordan L. Snedecor (o/d). Three rowhouses

Two identical rowhouses and one mirror-image rowhouse: three-story over basement rowhouses clad in brownstone with a continuous brownstone band between the first and second floors, continuous rough-faced brownstone lintels and sills at the second and third floor under a continuous molded cornice with end brackets delineating each dwelling; iron railings on stoop, areaway fence and gates.

1221 Bergen Street

Identical rowhouse: rough-faced brownstone basement, first floor, quoined window surrounds and banding; incised brownstone door surround; basement windows with wrought-iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; wood-and-glass double doors and transom; incised brownstone panel beneath first floor windows. *Alterations:* replacement windows; iron areaway fence and gate altered.

1223 Bergen Street

Identical rowhouse: rough-faced brownstone basement, first floor, quoined window surrounds and banding; incised brownstone door surround; basement windows with wrought-iron grilles; brownstone stoop with wrought-iron railings; basement door beneath stoop with wrought-iron door; wood-and-glass double doors and transom; incised brownstone panel beneath first floor windows. *Alterations:* replacement windows.

1225 Bergen Street

Mirror-image rowhouse: rough-faced brownstone basement, first floor, quoined window surrounds and banding; incised brownstone door surround; basement windows with wrought-iron grilles; brownstone stoop with one wrought-iron railing; basement door beneath stoop with wrought-iron door; incised brownstone panel beneath first floor windows. *Alterations:* replacement entrance doors and windows; non-historic iron areaway fence and gate.

1235 Bergen Street (a/k/a 118-120 Brooklyn Avenue) - See 118-120 Brooklyn Avenue

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BERGEN STREET (Odd Numbers)

North Side, Between Brooklyn Avenue and Kingston Avenue

1237-45 Bergen Street (a/k/a 107-117 Brooklyn Avenue) - See 107-117 Brooklyn Avenue

1247-1251 Bergen Street

c.1908 Renaissance Revival

F.L. Hine (a) / Charlie H. O'Malley Co. (o/d). Three rowhouses

Three identical rowhouses: two-story over basement, three-bay rowhouses clad in limestone with a brick foundation under a projecting modillioned and denticulated metal cornice with egg-and-dart molding; projecting, bowed, western portion of façade; stone stoop with newels; understoop opening with metal gate; wood-and-glass main entrance door within a surround featuring fluted pilasters, Corinthian capitals, an entablature filled with foliate ornament; rough-faced lintel courses at the basement, first, and second floors; projecting rough-faced sills at the first and second floors; window surrounds with fluted pilasters and foliate capitals at the first floor; two spandrel panels filled with foliate ornament between the first and second floors; rough-faced lintel capped by a projecting molding over the easternmost second-floor window; projecting molding over the second-floor lintel course; stone stoop cheekwalls with newels and areaway fence.

1247 Bergen Street

Alterations: Removal of rooftop balustrade; pipe railing fencing within areaway.

1249 Bergen Street

Alterations: Removal of rooftop balustrade; replacement windows; metal-and-glass awning at the main entrance.

1251 Bergen Street

Alterations: Removal of rooftop balustrade; replacement windows and metal areaway fence and gate; metal fence attached to top of areaway wall; ball finials atop stoop newels have been removed.

1253-1257 Bergen Street

c.1898-1903 Renaissance Revival

unknown (a/o/d). Three rowhouses

Three-story over basement, four-bay rowhouses clad in limestone on the basement and first floors, and tan and orange Roman brick with limestone trim on the upper two floors under a deep metal cornice with foliate brackets and acanthus-leaf, egg-and-dart, and bead-and-reel moldings; full-height, three-window-wide, angled projecting bay; stone basement, first floor, and bay window; remainder of façade is of tan and orange brick with stone trim; rough-faced stone stoop; pair of wood-and-glass main entrance doors below a denticulated wood transom bar and wood transom window; paneled wood main entrance reveal with egg-and-dart molding; rough-faced basement; continuous, projecting, molded stone sills at the first and second floors of the projecting bay; rough-faced stone banding at the first floor; carved molding with

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masks, horns of plenty, and foliate ornament at the first-floor transom heads and door head; continuous, projecting denticulated molding over the transoms and main entrance; two-story stepped window surrounds at the second and third floors of the projecting bay; projecting stone sills, gauged-brick flat arches with stone keystones, and brick quoining at the westernmost second-floor window and third-floor window; smooth stone stoop cheekwalls and rough-faced stone areaway walls.

1253 Bergen Street

Alterations: replacement windows.

1255 Bergen Street

Alterations: replacement windows at the second and third floors.

1257 Bergen Street

Alterations: replacement main-entrance door and transom and windows; non-historic gate fence.

1259-1261A Bergen Street

c.1906 Colonial Revival

Louis Berger & Company (a) / Howard Du Bois (o/d). Two two-family houses

Two two-family houses which pre-date the more prominent "Kinko" houses designed by Mann & MacNeille in northwestern Crown Heights. Four-story two-family houses faced in brick veneer laid in Flemish bond with some burnt-brick headers and stone trim under a denticulated and modillioned metal cornice; three bays at the first floor; two bays at the second, third, and fourth floors; two concrete stoops with brick cheek walls and cast-stone coping; square-headed basement opening with stone sill and lintel and three wood awning sashes; two round-headed entrance openings, each with a wood fanlight; large basket-handle-arched window opening at the first floor with a projecting stone sill and a fanlight; stone arches with keystones over the entrances and first-floor window opening; stone belt course between the first and second floors; square-headed window openings with projecting stone sills and neo-Federal-style stone lintels at the second and third floors; window openings with projecting stone sills and without lintels at the fourth floor; metal balconets at the second floor.

1259 and 1259A Bergen Street

Alterations: replacement main-entrance doors and windows; metal awning over each main entrance; second floor openings shortened with brick infill; metal areaway fence.

1261 and 1261A Bergen Street

Alterations: replacement main-entrance doors and transom panels and windows; two replacement brick-and-stone stoops with railings; second floor openings shortened with brick infill; cornice removed and upper portion of façade pared; areaway posts crowned by lion figures.

1263-1277 Bergen Street

c.1895 Renaissance Revival

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John J. Magilligan (a/o/d). Eight rowhouses

Eight rowhouses in an A-B-A-B-A-B-A-B pattern: three-story over basement rowhouses clad in limestone on the basement and first floor, and iron-spot brick with continuous limestone lintel courses on the upper two floors under a modillioned metal cornice with interlaced foliate ornament and an egg-and-dart molding; rough-faced stone areaway wall.

1263 Bergen Street

A pattern: four bays, including a full-height, three-window-wide, angled projecting bay; rough-faced stone box stoop with opening on front of cheek wall; paneled wood main entrance reveal; stone main entrance surround with carved foliate ornament and a projecting, molded cornice; continuous projecting molding above the basement windows; continuous projecting, molded stone sills at the first and second floors; projecting stone sill at the third floor; molding with foliate ornament at the first-floor window heads; projecting stone moldings above the first- and second-floor lintels on the projecting bay; continuous limestone lintel courses at the second and third floors. *Alterations*: replacement main-entrance door, windows, stoop railings; non-historic gate and fence.

1265 Bergen Street

B pattern: three bays, including a full-height, two-window-wide, bowed projection; rough-faced stone box stoop with opening on front of cheek wall; stone main entrance surround with carved foliate ornament and a projecting, molded cornice; continuous, projecting molding above the basement windows; continuous projecting, molded stone sills at the first and second floors; projecting stone sill at the third floor; molding with foliate ornament at the first-floor window heads; projecting stone moldings above the first- and second-floor lintels on the bowed projection; continuous limestone lintel courses at the second and third floors. *Alterations*: replacement main-entrance door, transom, and windows; stoop railing; green canvas awnings over main entrance and understoop opening.

1267 Bergen Street

A pattern: four bays, including a full-height, three-window-wide, angled projecting bay; rough-faced stone box stoop with opening on front of cheek wall; paneled wood main entrance reveal; stone main entrance surround with carved foliate ornament and a projecting, molded cornice; continuous projecting molding above the basement windows; continuous projecting, molded stone sills at the first and second floors; projecting stone sill at the third floor; molding with foliate ornament at the first-floor window heads; projecting stone moldings above the first- and second-floor lintels on the projecting bay; continuous limestone lintel courses at the second and third floors. *Alterations*: replacement main-entrance door, transom, and windows; stoop railing; metal areaway gate and metal railing atop the areaway wall.

1269 Bergen Street

B pattern: three bays, including a full-height, two-window-wide, bowed projection; rough-faced stone box stoop with opening on front of cheek wall; stone main entrance surround with carved foliate ornament and a projecting, molded cornice; continuous, projecting molding above the basement windows; continuous projecting, molded stone sills at the first and second floors; projecting stone sill at the third floor; molding

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with foliate ornament at the first-floor window heads; projecting stone moldings above the first- and second-floor lintels on the bowed projection; continuous limestone lintel courses at the second and third floors. *Alterations:* replacement windows at the first floor, stoop railing, metal areaway gate and metal railing atop the areaway wall.

1271 Bergen Street

A pattern: four bays, including a full-height, three-window-wide, angled projecting bay; rough-faced stone box stoop with opening on front of cheek wall; paneled wood main entrance reveal; stone main entrance surround with carved foliate ornament and a projecting, molded cornice; continuous projecting molding above the basement windows; continuous projecting, molded stone sills at the first and second floors; projecting stone sill at the third floor; molding with foliate ornament at the first-floor window heads; projecting stone moldings above the first- and second-floor lintels on the projecting bay; continuous limestone lintel courses at the second and third floors. *Alterations:* replacement windows.

1273 Bergen Street

B pattern: three bays, including a full-height, two-window-wide, bowed projection; rough-faced stone box stoop with opening on front of cheek wall; stone main entrance surround with carved foliate ornament and a projecting, molded cornice; continuous, projecting molding above the basement windows; continuous projecting, molded stone sills at the first and second floors; projecting stone sill at the third floor; molding with foliate ornament at the first-floor window heads; projecting stone moldings above the first- and second-floor lintels on the bowed projection; continuous limestone lintel courses at the second and third floors. *Alterations:* replacement windows, brick front steps with stone treads, stoop railing; metal areaway gate and railing atop the areaway wall.

1275 Bergen Street

A pattern: four bays, including a full-height, three-window-wide, angled projecting bay; rough-faced stone box stoop with opening on front of cheek wall; paneled wood main entrance reveal; stone main entrance surround with carved foliate ornament and a projecting, molded cornice; continuous projecting molding above the basement windows; continuous projecting, molded stone sills at the first and second floors; projecting stone sill at the third floor; molding with foliate ornament at the first-floor window heads; projecting stone moldings above the first- and second-floor lintels on the projecting bay; continuous limestone lintel courses at the second and third floors. *Alterations:* replacement main entrance door, transom, and windows; stoop has brick steps with stone treads and metal railing; metal areaway gate and railing atop the areaway wall.

1277 Bergen Street

B pattern: three bays, including a full-height, two-window-wide, bowed projection; rough-faced stone box stoop with opening on front of cheek wall; stone main entrance surround with carved foliate ornament and a projecting, molded cornice; continuous, projecting molding above the basement windows; continuous projecting, molded stone sills at the first and second floors; projecting stone sill at the third floor; molding with foliate ornament at the first-floor window heads; projecting stone moldings above the first- and

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second-floor lintels on the bowed projection; continuous limestone lintel courses at the second and third floors. *Alterations:* replacement main entrance door, windows; stoop railing; metal areaway gate and railing atop the areaway wall.

1279-1287 Bergen Street

c.1890 Queen Anne

Baker & Lincoln (a) / F.J. Fellows (o/d). Five rowhouses

Three-story over basement asymmetrical rowhouses clad in a variety of brownstone and brick under picturesque rooflines which incorporate eclectic details inspired by Romanesque, Dutch, and Moorish precedents.

1279 Bergen Street

Four bays at the first and second floors, including a basement-thru-second-floor, three-window-wide, angled projecting bay; one bay at the third floor; brownstone basement, first floor, and projecting bay; other portions of second floor and third-floor gable are of brick; imbricated shingles flanking the gable; leaded-glass transoms at the first floor; roughfaced stone box stoop with understoop opening; main entrance portico, shared with No. 1281, featuring a shouldered opening and pitched roof; paneled-wood main entrance reveal; leaded-glass transom window; continuous, projecting sills, molded at the second floor, at the first and second floors of the projecting bay; molded cornice and pitched roof crowning projecting bay; flat brick arch with projecting stone molding over the easternmost second-floor window; large triangular third-floor gable with stone coping containing a Palladian window with a brick round arch at the central window and stone lintels at the flanking openings; continuous projecting thirdfloor sill. *Alterations:* replacement main-entrance door and windows; roof of entrance portico covered with tarpaper; window openings sealed with wood; removal of metal cresting from top of bay window; stoop handrails; chain-link fence at front of areaway.

1281 Bergen Street

Two asymmetrical bays, including a basement-thru-second-floor projecting bay that is two windows wide at the first floor and four windows wide at the second floor; brownstone basement, first floor, and projecting bay; other portions of second floor and third-floor gable are of brick; imbricated shingles flanking the gable; wood window brickmolds at the basement and second floor of the projecting bay; metal basement window grilles; rough-faced stone box stoop; understoop opening; main entrance portico, shared with No. 1279, featuring a shouldered opening and pitched roof; leaded-glass transom window at the main entrance; paneled wood main-entrance reveal; continuous projecting sills at the first and second floors of the projecting bay; bush-hammered spandrel panel between the first and second floors; continuous lintel above the second-floor windows of the projecting bay, which has a crowned by a cornice and metal railing; splayed, flat brick arch and stone lintel at the westernmost second-floor window; round-headed projecting stone surround and sill, brick arch, and keystone at the westernmost third-floor window; stepped gable with stone coping, paired window, flat brick arch, projecting stone lintel, and stone coping. *Alterations:* replacement windows; covering of portico roof with tarpaper;

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replacement main entrance door; shaving of brownstone lintel at the westernmost second-floor window; replacement metal gate; brick areaway wall crowned by a metal picket fence; metal areaway gate.

1283 Bergen Street

Four bays at the first and second floors, including a three-window-wide, basement-thru-second-floor, bowed projection; two bays at the third floor; stone basement, first floor, and bowed projection; other portions of second floor and the asymmetrical third-floor gable are of tan brick, with imbricated shingles flanking the gable; rough-faced stone box stoop; leaded-glass main-entrance transom; paneled wood main entrance reveal; continuous projecting sills and moldings on the bowed projection, which is crowned by a metal railing; continuous projecting sill, flat brick arch, and molded projecting stone lintel at the westernmost second-floor window; large, angular gable with stone coping; one small round-headed opening with a projecting sill, and one large round-headed opening within the gable; header-brick surrounds at both gable openings. *Alterations:* replacement windows; removal of detailing on main-entrance door hood; alteration of the large round-headed gable opening with the installation of brick infill and a pair of square-headed windows.

1285 Bergen Street

Four bays at the first and second floors, including a basement-thru-second-floor, three-window wide, angled projecting bay; two bays at the third floor; smooth-faced brownstone basement; alternating tooled and rough-faced brownstone bands at the first floor; smooth brownstone second-floor portion of projecting bay; other portions of second floor and asymmetrical, angular third-floor gable are of brick, with imbricated shingles flanking the gable; one-over-one, double-hung wood windows at the basement; rough-faced stone box stoop with understoop opening; brownstone main entrance portico with segmental-arch-headed main opening, engaging the projecting bay; alternating tooled and rough-faced stone voussoirs over the main portico entrance and first-floor windows; pair of wood-and-glass entrance doors below a molded wood transom bar; paneled wood main-entrance reveal; continuous belt course of alternating smooth- and rough-faced stone blocks above the portico and first floor windows; pitched roof crowning the projecting bay; segmental-arch-headed window opening at the second floor, with a brick arch crowned by a brownstone molding; large gable dormer with stone coping containing two window openings with a continuous projecting stone sill and splayed, flat brick arch crowned by a projecting stone molding; oculus at the attic story within a gauged-brick surround. *Alterations:* replacement main-entrance transom and windows; enlargement of gable window openings; oculus infill panel; metal areaway fence.

1287 Bergen Street

Four bays, including three-window-wide, full-height round tower; brownstone basement, first floor, and tower, with brick at the second and third floors and imbricated shingles at the uppermost portion of the façade; rough-faced stone box stoop with understoop opening; metal basement window grilles; paneled wood-and-glass main entrance doors and wood transom bar; paneled wood main entrance reveal; brownstone door hood featuring corbels with foliate ornament supporting engaged colonettes and a brownstone overdoor, which is crowned by an entablature with incised ornament; tower featuring projecting moldings and sills and a conical roof with imbricated shingles crowned by a finial; round-

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headed window opening at the second floor featuring a brick arch and brownstone impost, keystone, and molded extrados trim; horseshoe-arched window opening with projecting brownstone sill, roughfaced brownstone springers, and brownstone voussoirs at the third floor. *Alterations:* replacement windows; resurfacing and scoring of door hood to imitate ashlar stone; resurfacing of tower, including simplification of moldings; installation of square-headed window and metal infill within horseshoe-arched opening; metal picket areaway fence.

1289-1291 Bergen Street

c.1892 Renaissance Revival/Romanesque Revival

Walter M. Coots (a) / John Doherty (o/d). Two rowhouses

Two identical rowhouses: three-story over basement clad in brownstone under a denticulated and modillioned wood cornice with egg-and-dart molding; Two asymmetrical bays; rough-faced stone stoop with understoop opening; stone door surround featuring fluted bases, plain shafts, and foliate capitals supporting fluted brackets and a rough-faced stone entablature with a projecting, molded cornice; rough-faced stone belt courses at the basement and first floors; rough-faced lintel course at the third floor; continuous projecting, molded sills at the first, second, and third floors; continuous projecting moldings over the first- and second-floor windows; large basket-handle-arched window opening with rough-faced voussoirs at the first floor containing a tripartite window with leaded-glass transoms; slightly projecting oriel at the second and third floors; foliate ornament on the edges of the oriel's base; rough-faced block below the westernmost third-floor window; rough-faced blocks in a checkerboard pattern below the two third-floor windows on the oriel; projecting molding over the lintel of the westernmost third-floor window.

1289 Bergen Street

Alterations: replacement main entrance door, transom, and windows; stone areaway wall topped by a metal picket fence.

1291 Bergen Street

Alterations: replacement main-entrance doors, transom, and windows; stoop scored for resurfacing; stone resurfacing over the basement-level windows; metal areaway gate and railing atop the areaway wall.

1293-1297 Bergen Street

c.1891 Renaissance Revival/Romanesque Revival

W.M. Cook (a) / J.H. Doherty & Brother (o/d). Three rowhouses.

Two-and-a-half-story over basement rowhouses clad in brownstone with rough-faced brownstone detail under a deep wood cornice with imposing brackets.

1293 Bergen Street

Two asymmetrical bays; one-over-one double-hung wood sashes at the basement and attic floors; wood window brickmolds; rough-faced stone stoop with iron railing and newel posts; paneled wood-and-glass main entrance doors; stone door surround featuring engaged columns with foliate capitals supporting a

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rough-faced stone entablature and angular pediment; roughfaced stone belt courses at the basement floor; projecting sills and moldings at the first, second, and attic stories; rough-faced voussoirs over the basement- and first-floor windows, and at the westernmost second-floor window; large basket-handle-arched opening at the first floor with wood mullions and transom bar, and leaded-glass transoms; rough-faced blocks in a checkerboard pattern between the first-floor window and the two easternmost second-floor windows; double-curved window-head profile at the two easternmost second-floor windows; pilasters flanking the attic-story windows; *Alterations*: replacement windows at the first and second floors; central portion of first-floor window transom bar covered with indeterminate material; replacement areaway gate.

1295 Bergen Street

Three bays at the first, second, and attic stories; rough-faced stone stoop with iron railing and newel posts; stone door surround featuring pilasters with foliate capitals supporting an entablature with a denticulated lower edge and a projecting, molded cornice; rough-faced stone lintel courses at the basement and second floors; rough-faced stone banding at the basement thru second floors; projecting molded sills at the first and second floors; rough-faced stone lintels at the first floor, below a projecting molding; lintels at first and second floors with denticulated lower edges; pilasters flanking the attic-story windows; deep wood cornice with brackets. *Alterations*: replacement main-entrance door and windows.

1297 Bergen Street

Three bays at the first, second, and attic stories; projecting eastern portion of façade; former main entrance surround featuring pilasters with foliate capitals supporting a rough-faced stone entablature with a projecting cornice, below an additional entablature supporting the projecting sill of the window above; rough-faced stone banding and lintels at the first floor; first-floor lintels with denticulated lower edges; rough-faced stone blocks in a checkerboard arrangement within the spandrel area between the easternmost first- and second-floor windows; rough-faced stone lintel course at the second floor; projecting window surround at the westernmost second-floor window featuring a rough-faced lintel with denticulated lower edge and incised ornament; projecting, molded sill at the attic story; pilasters flanking the attic-story windows; deep wood cornice with brackets; brick chimney. *Alterations*: replacement windows; stoop removed; basement-level front areaway addition with metal-and-glass main entrance door with rooftop terrace; former first-floor main entrance converted to terrace opening; pair of wood-and-glass doors and four-pane transom within the former main entrance opening; metal areaway fence and gate.

BERGEN STREET (Even Numbers)

South Side, Between Nostrand Avenue and New York Avenue

1100-1108 Bergen Street

c.1885 Altered neo-Grec

Marshall J. Morrill (a) / Martin Joost (o/d). Five rowhouses

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Five identical rowhouses: two-and-a-half story over basement clad in brownstone under a bracketed cornice containing attic-story windows; carved main-entrance surround with fluted pilasters, brackets, egg-and-dart molding, incised rosette, and angular pediment; window surrounds with incised ornament and sill brackets; brownstone stoop; bluestone pavers in areaway with fencing.

1100 Bergen Street

Alterations: basement and first floor faced with imitation stone veneer, and basement previously converted to store with display window (before 1939) and then later converted to basement apartment with non-historic door hood and three double-hung windows; replacement main-entrance door; door surround removed; second-story window surrounds removed; cornice removed; second and attic stories faced with aluminum or vinyl siding; replacement stoop railings; non-historic chain-link fence and gate.

1102 Bergen Street

Alterations: replacement main-entrance door and windows on the basement and upper floors; stoop railings replaced; non-historic front areaway gate; non-historic metal fence connecting stoop railing with fence along east areaway border.

1104 Bergen Street

Alterations: replacement main-entrance door and windows on the basement and upper floors; stoop railings replaced; replacement front areaway fence and gate on partially resurfaced historic bluestone curb.

1106 Bergen Street

Alterations: replacement windows on the basement and upper floors; stoop railings replaced.

1108 Bergen Street

Alterations: replacement windows on the basement and upper floors; stoop railings replaced; basement entrance awning; rooftop addition constructed before 1939.

1110 Bergen Street

c.1939 Art Moderne

Samuel L. Malkind (a/b) / St. Mark's Corp. (o). Apartment building

Six-story apartment house clad in brick with cast-stone trim; basement rustication; header-brick first-story sillcourse; cast-stone second-story sillcourse; square cast-stone plaques; geometrically patterned fire escapes. *Alterations:* replacement windows in upper stories. This entry is for the northern half of the building at 715 St. Mark's Avenue/1110 Bergen Street; the southern half of the building, which contains the main entrance on St. Mark's Avenue, is excluded from the historic district. non-historic metal fence on concrete curb.

1120 Bergen Street

c.1925 Arts and Crafts

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Emery Roth (a) / Montfort Realty Corp. (o/d). Flats

Four-story over basement flats clad in Flemish-bond brick with limestone trim; recessed main entrance with raised-pediment surround; brick banding; continuous first- and fourth-story sills; parapet with blind oculi and raised pediments with ball finials; fire escapes with ball finials on railings. *Alterations:* replacement main-entrance door and windows in portions of basement and upper stories; portion of non-historic metal fence.

Adelaide, 1130 Bergen Street

c.1907 Renaissance Revival

Cannella & Samenfeld (a/b). Sarah Golde (o). Flats

Four-story over basement flats clad in running bond brick with limestone trim under a denticulated and modillioned cornice with egg-and-dart molding and imposing brackets; Classical main-entrance portico with freestanding columns, pilasters; molded sills with cherub's-head brackets at first story; heavy carved lintels at first thru fourth stories with keystones decorated with Classical ornament; cornice fascia with cartouches. *Alterations:* replacement windows in basement and upper floors; non-historic metal railings in front of stoop; non-historic metal fence and front gate on concrete curb.

1132-1140 Bergen Street

c.1897 Renaissance Revival

George P. Chappell (a/b). James O. Carpenter (o). Five rowhouses

Five rowhouses in an A-B-A-B-A pattern: three-story over basement rowhouses clad in limestone under a denticulated cornice with egg-and-dart molding and other Classical motifs; Classical main-entrance portico with Ionic columns, denticulated cornice, and segmental pediment; rustication at first story, and along western edge of second and third stories; pedimented window hoods with brackets at second story; third-story window surrounds with bracketed sills and molded lintels; stoop railing and newel posts; areaway fence and gate.

1132 Bergen Street

A pattern: three-story over basement rowhouses clad in limestone under a denticulated cornice with egg-and-dart molding and other Classical motifs; Classical main-entrance portico with Ionic columns, denticulated cornice, and segmental pediment; rustication at first story, and along western edge of second and third stories; pedimented window hoods with brackets over two windows at second story; third-story window surrounds with bracketed sills and molded lintels. *Alterations:* replacement windows in basement and upper stories; replacement metal front areaway fences and posts; non-historic front areaway gate.

1134 Bergen Street

B pattern: three-story over basement rowhouses clad in limestone under a denticulated cornice with egg-and-dart molding and other Classical motifs; Classical main-entrance portico with Ionic columns, denticulated cornice, and segmental pediment; rustication at first story, and along western edge of second and third stories; pedimented window hoods with foliate brackets over tri-partite window unit at second story; third-story window surrounds with bracketed sills and molded lintels. *Alterations:* some

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replacement windows in upper stories; non-historic metal fence and front areaway gate; non-historic fences.

1136 Bergen Street

A pattern: three-story over basement rowhouses clad in limestone under a denticulated cornice with egg-and-dart molding and other Classical motifs; Classical main-entrance portico with Ionic columns, denticulated cornice, and segmental pediment; rustication at first story, and along western edge of second and third stories; pedimented window hoods with brackets over two windows at second story; third-story window surrounds with bracketed sills and molded lintels. *Alterations*: replacement main-entrance door and windows in basement and upper stories; non-historic metal extension added to top of fence.

1138 Bergen Street

B pattern: three-story over basement rowhouses clad in limestone under a denticulated cornice with egg-and-dart molding and other Classical motifs; Classical main-entrance portico with Ionic columns, denticulated cornice, and segmental pediment; rustication at first story, and along western edge of second and third stories; pedimented window hoods with foliate brackets over tri-partite window unit at second story; third-story window surrounds with bracketed sills and molded lintels. *Alterations*: some replacement windows; some non-historic metal fences.

1140 Bergen Street

A pattern: three-story over basement rowhouses clad in limestone under a denticulated cornice with egg-and-dart molding and other Classical motifs; Classical main-entrance portico with Ionic columns, denticulated cornice, and segmental pediment; rustication at first story, and along western edge of second and third stories; pedimented window hoods with brackets over two windows at second story; third-story window surrounds with bracketed sills and molded lintels. *Alterations*: replacement windows in basement and upper stories; some non-historic metal fences.

1144 Bergen Street

c.1913 Medieval Revival

Slee & Bryson (a/b). William B. Greenman (o). Flats

Four-story over basement flats clad in English-bond, variegated brick with limestone trim under a rooftop balustrade alternating with half-round parapet gables; limestone main-entrance surround, with Tudor-arched opening, quoins, quatrefoils, and label molding; quoining at first thru fourth stories; carved ornament, including blind cusped and lancet openings and quatrefoils; geometrically patterned fire escapes; leaded-glass sashes, each with 40 panes, within the uppermost window openings on the main façade. *Alterations*: replacement main-entrance door, door/transom grilles, and majority of windows; non-historic areaway fence.

1158 Bergen Street - See 124 New York Avenue

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South Side, Between New York Avenue and Brooklyn Avenue

1160-1176 Bergen Street - *See 769 St. Mark's Avenue*

1180 Bergen Street

c.1880 No style

NON-CONTRIBUTING

unknown (a) / unknown (o/d). Garage

One-story garage clad in brick. *Alterations*: parged brick; non-historic roll-down gates in the two door openings; two arch-headed window openings sealed.

1188-1204 Bergen Street (a/k/a 787-803 St. Mark's Avenue) - *See 787-803 St. Mark's Avenue*

1206-1216 Bergen Street (a/k/a 805-821 St. Mark's Avenue) - *See 805-821 St. Mark's Avenue*

1236 Bergen Street (a/k/a 122 Brooklyn Avenue) - *See 122 Brooklyn Avenue*

BERGEN STREET (Even Numbers)

South Side, Between Brooklyn Avenue and Kingston Avenue

1238 Bergen Street (a/k/a 119 Brooklyn Avenue) - *See: 119 Brooklyn Avenue*

1248-1252 Bergen Street

c.1901 Renaissance Revival

Axel Hedman (a) / Thomas H. Fraser (o/d). Three rowhouses

Three-story over basement, four-bay rowhouses clad in sandstone under pressed-metal modillioned cornice decorated with foliate ornament, rosettes, and an acanthus-leaf molding; sandstone stoops and metal areaway fencing.

1248 Bergen Street

Full-height, three-window-wide, angled projecting bay; rough-faced stone bands at the basement; continuous molding between the basement- and first-floor windows; main-entrance surround featuring pilasters and an elaborate overdoor with foliate ornament within a semicircular panel, and below the overdoor's cornice; elaborate window surround at the central first-floor window on the projecting bay consisting of flanking pilasters and decoration over the opening similar to that of the main-entrance overdoor, and crowned by a pair of engaged finials; semicircular panels over the western and eastern first-floor openings on the projecting bay; continuous projecting sills at the first floor of the projecting bay, and extending the width of the façade at the second and third floors; two foliate spandrel panels between the second and third floors. *Alterations*: replacement main-entrance door and windows.

1250 Bergen Street

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Full-height, three-window-wide, bowed projection; wood window brickmolds; continuous molding between the basement and first-floor windows; wood-and-glass main entrance door with wood transom bar and window, all within a wood frame with an egg-and-dart molding; elaborate mainentrance overdoor featuring a central cartouche surrounded by foliate ornament, an angular pediment, and engaged pendants and finials; similar ornamental feature over the central first-floor window on the bowed projection featuring foliate ornament, finials, pendants, and an angular pediment; carved wheat motifs over the eastern and western first-floor openings on the bowed projection; continuous projecting sills at the first floor on the bowed projection, and at the second and third floors; four spandrel panels with machicolated and foliated ornament between the second- and third-floor window openings. *Alterations:* replacement windows.

1252 Bergen Street

Full-height, three-window-wide, angled projecting bay; curved-profile molding between the basement- and first-floor windows; wood main-entrance door frame with egg-and-dart molding; wood main-entrance transom window; elaborate overdoor featuring a central shield surrounded by foliate ornament, a projecting cornice, and engaged pendants and finials; similar ornamental feature over the central first-floor window on the projecting bay featuring carved cartouche and foliate ornament, and engaged pendants and finials; carved cartouches over the eastern and western first-floor openings on the projecting bay; eared surround at the easternmost second-floor window opening; carved shield surrounded by foliate ornament within the spandrel area between the central second- and third-floor openings on the projecting bay. *Alterations:* replacement main-entrance door and windows; non-historic areaway fence.

1254-1258 Bergen Street

c.1898 Renaissance Revival

D.T. Atwood & Company (a/b). D.T. Atwood (o). Three rowhouses

Three rowhouses in an A-B-A pattern: three-story over basement clad in common-bond tan brick with stone trim under galvanized-iron cornices; three bays at the first and second floors; two bays at the third floor; stone stoop with rough-faced banding on its cheekwalls; stone basements, lintel courses, and sill courses, including a course of rough-faced stone above the second-floor window heads, extend the lengths of the facades and unify the three houses.

1254 Bergen Street

A pattern: main-entrance door surround composed of stone pilasters with foliate capitals and an entablature with a carved cherub's head and foliate ornament; stone and soldier-brick lintel course over the first-floor windows connecting the main-entrance pilasters with an identical stone pilaster at the western end of the façade; stone console with foliate ornament centered beneath the two central second-floor windows; continuous projecting stone sills at the first, second, and third floors; brick pilasters flanking the second- and third-floor windows; smooth- and rough-faced stone lintelcourse above the second-floor windows; continuous stone band at the third-floor window heads; splayed lintels with scrolled keystones at the third floor; corbelled brickwork above the third-floor windows; cornice crowned by an angular pediment, with finials, and decorated with festoons; stone basement with a projecting sill,

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headed by a projecting ledge. *Alterations:* replacement windows, stoop railing; metal-and-glass main-entrance gate; metal fence with newels and gate.

1256 Bergen Street

B pattern: main-entrance door surround composed of stone pilasters with foliate capitals and an entablature containing a carved, hat-wearing figure and foliate ornament; wide stone lintelcourse over the first-floor windows, crowned by a segmental arch and bracket with acanthus-leaf ornament supporting the second-floor sillcourse; stone pilaster at the western end of the façade identical to the main-entrance surround; continuous projecting stone sills at the first, second, and third floors; brick pilasters flanking the third-floor windows; smooth- and rough-faced stone lintelcourse at the second floor; simple projecting stone lintels at the third floor; corbelled brickwork above the third-floor windows; cornice crowned by a segmental pediment, with finials and foliate ornament. *Alterations:* replacement windows.

1258 Bergen Street

A pattern: main-entrance door surround composed of stone pilasters with foliate capitals and an entablature with a carved cherub's head and foliate ornament; stone and soldier-brick lintel course over the first-floor windows connecting the main-entrance pilasters with an identical stone pilaster at the western end of the façade; stone console with foliate ornament centered beneath the two central second-floor windows; continuous projecting stone sills at the first, second, and third floors; brick pilasters flanking the second- and third-floor windows; smooth- and rough-faced stone lintelcourse above the second-floor windows; continuous stone band at the third-floor window heads; splayed lintels with scrolled keystones at the third floor; corbelled brickwork above the third-floor windows; cornice crowned by an angular pediment, with finials, and decorated with festoons; stone basement with a projecting sill, headed by a projecting ledge. *Alterations:* replacement main-entrance door, windows, brick front steps, stoop railing, areaway gate; metal fence.

Kingdom Hall of Jehovah's Witnesses, 1260-62 Bergen Street

c.1927 Renaissance Revival

NON-CONTRIBUTING

Tucciarone & Amin (a) / Watchtower Society (o). Institutional building

One-story institutional building clad in stretcher-bond brick under a stepped parapet with cast-stone coping; large main entrance opening with paired doors and a metal security gate; metal lettering; metal-and-glass signboard.

1264-1266 Bergen Street

c.1898 Renaissance Revival

D.T. Atwood & Company (a/b). D.T. Atwood (o). Two rowhouses

Two mirror rowhouses: two-story over basement clad in limestone under a paneled-metal cornice with recessed panels containing festoons and egg-and-dart molding; three bays at the first floor; one large bay at the second floor; rough-faced stone basement; smooth-faced first and second floors, with rough-faced stone belt extending the width of the façade over the first-floor openings; one-over-one, double-hung wood basement windows; continuous projecting molding above the basement-floor windows; main

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entrance surround composed of square pilasters, projecting cornice, and swan's-neck pediment with a large keystone; half-round panel over each of the first-floor windows containing sunburst ornament and a large keystone; continuous projecting sills at the first and second floors; two pairs of windows at the third floor, grouped beneath a broad arch composed of stone voussoirs, with a curved lower edge; foliate ornament within the panel between the second-floor windows and their crowning arch; continuous projecting molding at the second-floor window heads; stone stoop with rough-faced stone bands on its cheek walls.

1264 Bergen Street

Alterations: replacement wood main-entrance door, windows at the first and second floors, stoop railing and metal picket fence.

1266 Bergen Street

Alterations: replacement main-entrance door below a 12-pane, wood-and-glass-block transom, windows, stoop railings, metal areaway fence.

1268-1276 Bergen Street

c.1890 Queen Anne

John Mumford (a) / Th. Dingelderm & Co. (o/d). Five rowhouses

Five rowhouses in an A-B-C-A-B pattern: three-story over basement clad in stone under galvanized-iron denticulated cornices crowned by mansard roofs with pedimented dormers; each dormer is crowned by an angular pediment containing sunburst ornament; rough-faced stone stoops.

1268 Bergen Street

B pattern: two asymmetrical bays; rough-faced stone façade, with projecting western bay; leaded-glass, first- and second-floor transoms; tripartite basement window; pair of paneled wood-and-glass main-entrance doors within a paneled-wood reveal, and flanked by decorative stone capitals; two square-headed first-floor windows paired beneath a large, shared stone lintel, with complex, curved moldings carved into the lintel's underside above each window opening; saw-toothed molding and small, plain panel within the spandrel area between the main entrance and the second-floor window above; two incised spandrel panels between the first- and second-floor windows on the projecting bay; continuous projecting sills at the first and second floors; square-headed second-floor window over the main entrance crowned by a splayed lintel and scrolled keystone; two windows paired below a broad arch composed of stone voussoirs, with a curved lower edge, at the second floor of the projecting bay; two window openings within the western dormer, and one window opening within the eastern dormer; rough-faced stone box stoop. *Alterations:* replacement windows, stoop railings; metal awning over main entrance; removal of areaway wall and installation of metal fence.

1270 Bergen Street

A pattern: two asymmetrical bays; projecting eastern bay; rough-faced stone at the basement and within the spandrel area over the main entrance; remainder of façade is of bush-hammered stone; leaded-glass

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transoms at the first and second floors; rough-faced stone box stoop; understoop opening with metal gate; tripartite basement window; paneled wood-and-glass paired main entrance doors within a paneled wood reveal, beneath a molded wood transom bar and transom window, and flanked by decorative stone capitals; main-entrance lintel featuring a curved, molded lower edge; two first-floor windows paired beneath a large, shared stone lintel, with complex, curved moldings carved into the lintel's underside above each window opening; continuous projecting molding above the first-floor windows; projecting, saw-toothed molding and small plain panel within the spandrel area between the main entrance and westernmost second-floor window; two spandrel panels with incised foliate ornament between the first- and second-floor windows on the projecting bay; continuous projecting sills at the first and second floors; second-floor window over the main entrance crowned by a splayed lintel with scrolled keystone; two windows paired below a broad arch composed of stone voussoirs, with a curved lower edge, at the second floor of the projecting bay; two window openings within the eastern dormer, and one window opening within the western dormer. *Alterations:* replacement windows, stoop railings, roof shingles, metal railing atop areaway wall, metal areaway gate.

1272 Bergen Street

C pattern: three bays at the first, second, and third floors, with a central projecting bay; rough-faced stone at the basement and below the central, second-floor window opening; leaded-glass transoms at the first- and second-floor windows; two window openings with bush-hammered lintels and metal grilles at the basement; pair of paneled wood-and-glass main-entrance doors flanked by decorative stone capitals; main-entrance lintel featuring a curved, molded lower edge; complex, curved moldings carved into the underside of the lintel above each first-floor window; continuous projecting molding above the first-floor windows and main entrance; two panels containing carved foliate ornament within the rough-faced portion of the façade below the central second-floor window; spandrel panels with incised foliate ornament below the easternmost and westernmost second-floor windows; continuous projecting sills at the first and second floors; segmental-arch-headed central window opening at the second floor; splayed lintels with fluted keystones at the easternmost and westernmost second-floor windows; mansard roof with slate shingles and three dormers with angular pediments, each containing checkerboard ornament; pair of square-headed windows within the central dormer, which features fluting and denticulation; single square-headed window within each of the flanking dormers. *Alterations:* replacement windows, stoop railings; installation of metal canopy at the main entrance and projecting vestibule at understoop opening; metal fence atop areaway wall; two metal areaway gates.

1274 Bergen Street

B pattern: two asymmetrical bays; rough-faced stone façade, with projecting western bay; leaded-glass, first- and second-floor transoms; tripartite basement window; pair of paneled wood-and-glass main-entrance doors within a paneled-wood reveal, and flanked by decorative stone capitals; two square-headed first-floor windows paired beneath a large, shared stone lintel, with complex, curved moldings carved into the lintel's underside above each window opening; saw-toothed molding and small, plain panel within the spandrel area between the main entrance and the second-floor window above; two incised spandrel panels between the first- and second-floor windows on the projecting bay; continuous

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projecting sills at the first and second floors; square-headed second-floor window over the main entrance crowned by a splayed lintel and scrolled keystone; two windows paired below a broad arch composed of stone voussoirs, with a curved lower edge, at the second floor of the projecting bay; two window openings within the western dormer, and one window opening within the eastern dormer; rough-faced stone box stoop. *Alterations*: replacement windows.

1276 Bergen Street

A pattern: two asymmetrical bays; projecting eastern bay; rough-faced stone at the basement and within the spandrel area over the main entrance; remainder of façade is of bush-hammered stone; leaded-glass transoms at the first and second floors; rough-faced stone box stoop; understoop opening with metal gate; tripartite basement window; paneled wood-and-glass paired main entrance doors within a paneled wood reveal, beneath a molded wood transom bar and transom window, and flanked by decorative stone capitals; main-entrance lintel featuring a curved, molded lower edge; two first-floor windows paired beneath a large, shared stone lintel, with complex, curved moldings carved into the lintel's underside above each window opening; continuous projecting molding above the first-floor windows; projecting, saw-toothed molding and small plain panel within the spandrel area between the main entrance and westernmost second-floor window; two spandrel panels with incised foliate ornament between the first- and second-floor windows on the projecting bay; continuous projecting sills at the first and second floors; second-floor window over the main entrance crowned by a splayed lintel with scrolled keystone; two windows paired below a broad arch composed of stone voussoirs, with a curved lower edge, at the second floor of the projecting bay; two window openings within the eastern dormer, and one window opening within the western dormer. *Alterations*: replacement main entrance door, transom, windows, stoop railing, metal areaway gate; metal fence atop the areaway wall.

1278-1282 Bergen Street

c.1896 Romanesque Revival

Michael J. McLaughlin (a/o/d). Three two-family houses

Three two-family houses in an A-B-A pattern: two-story over basement clad in stone under a galvanized-iron, modillioned cornice featuring decorative festoons and wreaths with egg-and-dart molding; rough-faced stone banding, squareheaded and round-headed window openings, quoined window surrounds, and door hoods with corbels and interlaced foliate ornament; rough-faced stone stoop with metal railing and newels.

1278 Bergen Street

A pattern: three bays; roughfaced stone quoining and lintels; main-entrance door hood composed of stone corbels with foliate ornament supporting diminutive fluted pilasters and a bush-hammered stone entablature; rough-faced stone block below each first-floor window; continuous, rough-faced stone bands at first floor; continuous projecting sills at the first and second floors; continuous molding extending the length of the façade and engaging the cornice of the main-entrance door hood; round-headed window openings at the second floor with arches composed of alternating rough-faced and smooth-faced stone

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voussoirs and projecting extrados molding; projecting moldings at the second-floor window heads.
Alterations: replacement windows; portion of areaway fence replaced.

1280 Bergen Street

B pattern: three bays; rough-faced stone quoining and lintels, round-headed main entrance opening with wood-and-glass inner doors; round-headed window openings at the first floor; round-headed arch over each first-floor window and the main entrance opening, composed of alternating rough-faced and smooth-faced stone voussoirs and projecting extrados molding, springing from a continuous acanthus-leaf molding; continuous, projecting sills at the first and second floors; square-headed openings at the second floor, with rough-faced stone lintels and quoining; continuous projecting molding above the second-floor lintels. *Alterations:* replacement windows.

1282 Bergen Street

A pattern: three bays; roughfaced stone quoining and lintels; main-entrance door hood composed of stone corbels with foliate ornament supporting diminutive fluted pilasters and a bush-hammered stone entablature; rough-faced stone block below each first-floor window; continuous, rough-faced stone bands at first floor; continuous projecting sills at the first and second floors; continuous molding extending the length of the façade and engaging the cornice of the main-entrance door hood; round-headed window openings at the second floor with arches composed of alternating rough-faced and smooth-faced stone voussoirs and projecting extrados molding; projecting moldings at the second-floor window heads.
Alterations: replacement windows.

1284-1298 Bergen Street

c.1898 Renaissance Revival

F.K Taylor (a/o/d). Eight two-family houses

Eight two-family houses in an A-B-A-B-A-B-B-A pattern: two-story over basement, four-bay clad in stone with full-height projecting bays under a modillioned cornice with foliate ornament and egg-and-dart molding; pair of wood-and-glass main entrance doors with projecting sills and curved moldings below their panes, below a wood transom bar with an egg-and-dart molding and wood transom window; door surround featuring fluted pilasters and brackets supporting an entablature with a central cartouche, interlaced foliate ornament, and a projecting, molded cornice; rough-faced stone bands at all floors; continuous, projecting molded sills at the first and second floors; rough-faced, continuous stone lintel at the basement floor; rough-faced, continuous stone lintels beneath projecting moldings at the first and second floors of the full-height projecting bay; rough-faced stone lintel beneath a projecting molding at the easternmost second-floor window; rough-faced stone blocks below the first-floor sill and in the spandrel area between the first- and second-floor windows on the projecting bay; one-over-one, double-hung wood windows; stone stoop with rough-faced stone bands on the cheek walls.

1284 Bergen Street

A pattern: three-window-wide, full-height bowed projecting bay.

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1286 Bergen Street

B pattern: three-window-wide, full-height, angled projecting bay. *Alterations:* replacement windows.

1288 Bergen Street

B pattern: three-window-wide, full-height, angled projecting bay. *Alterations:* replacement windows, stoop railing, metal areaway fence.

1290 Bergen Street

A pattern: three-window-wide, full-height bowed projecting bay. *Alterations:* replacement windows, metal areaway fence and gate.

1292 Bergen Street

B pattern: three-window-wide, full-height, angled projecting bay. *Alterations:* replacement windows, metal areaway fence and gate.

1294 Bergen Street

A pattern: three-window-wide, full-height bowed projecting bay. *Alterations:* replacement windows, metal areaway fence and gate.

1296 Bergen Street

B pattern: three-window-wide, full-height, angled projecting bay. *Alterations:* replacement windows, metal areaway fence and gate.

1298 Bergen Street

A pattern: three-window-wide, full-height bowed projecting bay. *Alterations:* replacement windows, metal areaway fence.

1300-1308 Bergen Street (a/k/a 120 Kingston Avenue) - See 120 Kingston Avenue

BROOKLYN AVENUE (Odd Numbers)

East Side, Between Dean Street and Pacific Street

71-75 Brooklyn Avenue (a/k/a 1392-1394 Pacific Street)

c.1905 Renaissance Revival

Parfitt Brothers (a) / Nostrand Realty Company (o/d). Flats

Constructed contemporaneously with 1402 and 1404 Pacific Street and intended to present a unified façade. Four-story over basement flats clad in brick with a stone-clad basement and trim under a denticulated cornice decorated with festoons; iron-spot Roman brick at the first thru fourth floors, rusticated at the first floor; quoins at the north and south corners of the façade; two full-height, two-window-wide, bowed projections; metal fire escape; stone stoop with paneled newels crowned by urns; main entrance portico featuring freestanding columns and pilasters supporting a roof crowned by a

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balustrade; molded, eared main-entrance surround with a foliate keystone, crowned by a cartouche; one-over-one, double-hung wood sashes within the two basement openings north of the stoop; molded first-floor lintel course, which wraps around to the north façade; plain sills at the second, third, and fourth floors; splayed lintels at the second and third floors; rectangular lintels at the fourth floor; cornice wraps around to the north and south facades. *Alterations:* main-entrance door, sidelights, and transom, windows, stoop railings; non-historic metal areaway fences.

95 Brooklyn Avenue (a/k/a 1345 Dean Street)

c.1902 Renaissance Revival

White & Roosen (a) / J.A. Bliss (o/d). Flats

Four-story over basement flats clad in brick and limestone under a modillioned cornice with egg-and-dart molding; seven bays at the first floor; eight bays at the upper stories; rusticated limestone first floor; orange Roman brick with stone trim at the second, third, and fourth floors; three-story, three-sided oriel windows at the north and south ends of the façade; leaded-glass sashes at the third-northernmost and third-southernmost bays; one-over-one, double-hung wood windows within the oriels; wood brickmolds at the other windows; square-headed openings with metal grilles at the basement floor; stone front steps; round-headed main-entrance opening containing a metal-and-glass gate and transom grille, both with ornate metal tracery; projecting stone main-entrance surround featuring a banded molding crowned by a cartouche, and large consoles supporting a balcony with stone balustrade; single and paired window openings at the first floor; projecting stone sillcourse extending the width of the façade and wrapping around to the south facade; rusticated brickwork at the second thru fourth floors; three-story, three-sided metal oriel windows surrounded by brick quoining, featuring spandrel panels and pediments, and crowned by projecting, molded cornices; quoin window surrounds at the two central second- and third-floor windows; foliate keystones at the two central second-floor windows, and angular pediments at the two central third-floor windows; simple projecting stone sills at the second thru fourth floors; splayed lintels with keystones at the second and third floors; bracketed lintels at the fourth floor; continuous stepped lintel course at the fourth floor. *Alterations:* replacement windows, metal railings at the front steps.

BROOKLYN AVENUE (Odd Numbers)

East Side, Between Bergen Street and Dean Street

Deanbrook Hall Apartments, 97-105 Brooklyn Avenue (a/k/a 1346 Dean Street)

c.1931 Medieval Revival

Seelig & Finkelstein (a) / Scheckner Realty Company (o/d). Apartment building

Six-story apartment building clad in brick with stone trim crowned by a picturesque roofline featuring angular gables with pointed niches and a metal balconet at the northernmost gable, central pyramidal tower with slate-shingle roof and copper finial, and crenellated tower at the northwestern corner of the building with two pointed-arch openings and a stone waterspout; twelve bays; multi-colored Flemish-bond brick at the first floor; main-entrance doors and transom grille, both with metal tracery, within a molded and quoined enframement; two granite front steps; large, asymmetrical projecting door surround featuring stone buttresses, a pointed niche, copper flashing, and a square-headed window opening with

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stone sill and bracketed wood window hood with slate shingles; two pointed-arch door openings with headerbrick surrounds and metal light fixtures at the first floor; four-over-four and six-over-six double-hung wood sashes within some basement window openings; single and paired windows north of the main entrance crowned by segmental arches and brick transom panels, and with a band of corbelled brickwork at their heads; brick lintels at the first-floor windows south of the main entrance; single and paired windows with plain stone sills at the second thru sixth floors; continuous soldier-brick sill at the southern portion of the fifth floor; angular header-brick arches over the six southernmost sixth-floor windows; projecting bay over the main entrance featuring a bracketed sill at the second floor and a machicolated brick-and-stone balconet at the fifth floor, and crowned by an angular pediment with stone coping; decorative round-arched brickwork between the fifth- and sixth-floor openings, on the northern portion of the façade. *Alterations:* replacement doors within the two pointed-arch openings; replacement windows; fixed canvas awning over the main entrance; some basement openings sealed with wood.

Harding Court Apartments, 107-117 Brooklyn Avenue (a/k/a 1237-1245 Bergen Street)

1922-23 Colonial Revival

Seelig & Finkelstein (a) / Theon Realty Corp. (o/d). Flats

Four-story flats clad in common-bond brick on the first floor and English-bond brick on the upper floors with limestone trim under a brick parapet with stone coping and with a central projection and projections at its northern and southern ends; stone basement crowned by a continuous projecting molding; first floor is primarily of common-bond brick; second-, third-, and fourth floors are primarily of English-bond brick; continuous soldier- and header-brick course below the first floor sills; continuous basketweave-bond band above the first-floor windows; header- and soldier- brick window surrounds at the second, third, and fourth floors, except at the two central second-floor windows, which are paired within a projecting, pilastered surround with a molded cornice supported by brackets; pair of metal-and-glass main entrance doors with sidelights and transom, reached by two stone steps; main-entrance enframing decorated with egg-and-dart and bead-and-reel moldings, and carved foliate ornament, within a larger surround featuring engaged Corinthian columns, an entablature with incised lettering reading "HARDING COURT," a denticulated and modillioned projecting cornice crowned by urns, and two windows with projecting, molded sills, carved foliate panels below the sills, and round-headed transom panels; projecting, molded stone window surrounds at the first floor; continuous stone sill at the second floor; stone balconets supported by brackets, with iron railings, at the outermost second-floor bays; iron balconet railing between the two northern urns over the main entrance; stone sills at the third floor; continuous stone sill at the fourth floor; stone balconet supported by brackets, with an iron railing, at the fourth floor; grouped vertical stone bands and continuous, projecting stone molding above the fourth-floor windows; stone cartouches at the northern and southern parapet projections; stone decoration composed of three medallions joined by a band and flanked by blind balustrades at the central parapet projection, which features decorative scrolls. *Alterations:* replacement door and windows.

BROOKLYN AVENUE (Odd Numbers)

East Side, Between St. Mark's Avenue and Bergen Street

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119-125 Brooklyn Avenue

c.1894 Renaissance Revival

John Fraser (a/o/d). Four rowhouses

Four rowhouses clad in a combination of brownstone and Roman brick with brownstone trim under a deep cornice with imposing brackets; low stone areaway wall connecting to regular and boxed- rough-faced brownstone stoops.

119 Brooklyn Avenue (a/k/a 1238 Bergen Street)

Three bays; full-height, three-window-wide, angled projecting bay; brownstone first floor; orange Roman brick second and third floors with brownstone quoining at the corners of the projecting bay; leaded-glass transoms within the two northernmost first-floor openings on the projecting bay; stone first-floor transom bars; rough-faced stone basement; smooth stone basement lintels; continuous, projecting molded sill at the first floor; balustrades in front of the first-floor windows, which are flanked by square pilasters with cushion capitals decorated with foliate ornament; molded entablatures with denticulated cornices over the first-floor windows; continuous, projecting molded sill at the second floor above a wide brownstone spandrel; continuous brownstone spandrel between the second- and third-floor windows with a projecting molding and third-floor sill; continuous brownstone lintel at the third floor; orange Roman brick; rough-faced stone stoop running parallel to the façade, with a fluted stone newel connecting the stoop with the areaway wall; semicircular opening in the stoop cheek wall with rough-faced stone voussoirs and molded extrados trim located along Bergen Street Façade. A one-story rear addition and garage clad with Roman-brick are located to the rear of the dwelling along Bergen Street. *Alterations:* replacement windows; cornice removed, exposing brick parapet, which has been parged.

121 Brooklyn Avenue

Four bays at the first and second floors, including a basement-thru-second-floor, three-window-wide bowed projection; three bays at the third floor; rough-faced brownstone basement; smooth-faced brownstone first floor; orange Roman brick at the second and third floors, with brownstone trim; leaded-glass transoms at the first floor; second-floor round-headed opening north of the bowed projection; elliptical window opening at the third floor; rough-faced brownstone box stoop with foliate decoration at the front corner of the cheek wall; segmental opening on the front of the cheek wall; main-entrance door within a surround featuring paneled pilasters, cushion capitals with foliate ornament, and an angular pediment filled with interlaced foliate ornament; projecting molding below the balustrades at the first-floor window openings, which feature stone transom bars; pilasters with cushion capitals featuring foliate decoration flanking the first-floor windows; continuous, denticulated molding above the first-floor windows; continuous, projecting molded sill at the second floor; continuous, smooth-faced stone lintel over the second-floor openings on the bowed projection, and below a stone balustrade; stone arch with molded, projecting extrados trim over the round-headed second floor window; molded brownstone surround at the third-floor elliptical window; carved foliate panel below the elliptical window. *Alterations:* replacement windows; front cornice removed and portion of front façade above the third-floor windows parged.

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123 Brooklyn Avenue

Four bays at the first and second floors, including a basement-thru-second-floor, three-window-wide, bowed projection; rough-faced brownstone basement; smooth-faced brownstone first floor; orange Roman brick at the second and third floors, with brownstone trim; second-floor round-headed opening north of the bowed projection; rough-faced brownstone box stoop with foliate decoration at the corner of the front cheek wall and segmental opening on the front of the cheek wall; main-entrance opening with paneled wood-and-glass door, paneled wood reveal, and brownstone transom bar; elaborate main entrance overdoor featuring corbels, pilasters with decorative diamonds, and a panel filled with interlaced foliate ornament and a large medallion; continuous, smooth-faced stone lintel at the basement; projecting molding below the balustrades at the first-floor window openings, which feature stone transom bars; pilasters with cushion capitals featuring foliate decoration flanking the first-floor windows; continuous, denticulated molding above the first-floor windows; continuous, projecting molded sill at the second floor; continuous, smooth-faced stone lintel over the second-floor openings on the bowed projection, below a stone balustrade; stone arch with molded, projecting extrados trim over the round-headed second floor window. *Alterations:* replacement windows.

125 Brooklyn Avenue

Four bays at the first, second, and third floors, including a full-height, three-window-wide, angled projecting bay; rough-faced brownstone basement; smooth-faced brownstone first floor; orange Roman brick at the second and third floors, with brownstone trim; wood window brickmolds; leaded-glass transoms at the first-floor windows; round-headed second-floor opening north of the projecting bay; one-over-one, double-hung wood sashes with tracery within the elliptical third-floor opening; metal basement window grilles; rough-faced brownstone box stoop with foliate decoration at the corner of the front cheek wall; paneled wood-and-glass main-entrance door, brownstone transom bar, and wood transom window; brownstone door surround featuring paneled pilasters, capitals, and an angular pediment filled with foliate ornament, with a molded cornice; continuous, molded first-floor sill; pilasters with cushion capitals featuring foliate decoration flanking the first-floor window openings, which have stone transom bars; continuous, denticulated cornice above the first-floor windows; continuous projecting, molded sill at the second floor; brownstone quoining at the second- and third-floor corners of the projecting bay; continuous smooth-faced stone lintel over the second-floor windows on the projecting bay; brownstone arch with molded extrados trim over the northernmost second-floor window; continuous stone beltcourse between the second and third-floor windows; molded brownstone surround at the third-floor elliptical window; carved foliate ornament below the third-floor elliptical opening. *Alterations:* non-historic stoop railing.

127, 143 Brooklyn Avenue (a/k/a 839 St. Mark's Avenue) - See 839 St. Mark's Avenue

BROOKLYN AVENUE (Even Numbers)

West Side, Between Pacific Street and Dean Street

The John and Elizabeth Truslow House, 96 Brooklyn Avenue (a/k/a 1331-1343 Dean Street)

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1887-88 Queen Anne

Parfitt Brothers (a) / John and Elizabeth Truslow (o/d). Freestanding house

Three-and-a-half story over basement freestanding house clad in red brick with red sandstone and granite trim under a hipped roof with slate shingles and a metal denticulated cornice at the gable capped by a finial with a ball; asymmetrical massing; rough-faced stone base; two intersecting gable wings, front wing facing east onto Brooklyn Avenue and second wing, projecting south towards Dean Street; pair of round-arched openings at the first floor, each with rough-faced sandstone voussoirs; third arch opening at the southern elevation of the wing, facing Dean Street; the arches are supported at the corner by granite columns with foliate capitals; sandstone belt course between the first and second floors; course of raised brick between the second and third floors; one-over-one double-hung wood sash; stone sills; splayed brick lintels. *Alterations:* aluminum-sash windows at second floor of south and east facades; non-historic red brick one-story garage in rear yard at the northwest corner of the lot. historic iron fence and gates with non-historic chain link fence attached on bluestone curb at the street facades.

BROOKLYN AVENUE (Even Numbers)

West Side, Between Dean Street and Bergen Street

98-104 Brooklyn Avenue

c.1885 Neo-Grec

Amzi Hill (a) / Jordan L. Snedecor (o/d). Four rowhouses

Four identical rowhouses: three-story over basement clad in brownstone under a bracketed metal cornice; two bays; incised brownstone door and window surrounds with bracketed hoods and bracketed sills at the second and third floor windows; paired windows at the first floor with incised pediment; stone stoop with wrought-iron railings; wood-and-glass double doors.

98 Brooklyn Avenue (a/k/a 1344 Dean Street)

Dean Street Façade is clad in red brick with stone course between basement and first floors; two-story projecting bay at basement and first floors with windows on all three sides and a bracketed cornice; three bays of windows with brownstone lintels and sills; two chimneys.

Alterations: replacement windows; non-historic gate.

100 Brooklyn Avenue

Alterations: replacement windows; railing at stoop; plywood in place of glass panel at entrance door; gate removed.

102 Brooklyn Avenue

Alterations: replacement windows; railing at stoop; non-historic iron areaway fence and gate.

104 Brooklyn Avenue

Alterations: stoop railing; entrance door; replacement windows; window grilles at first floor; metal platform and railing with two vertical supports at first floor; metal-and-glass basement door beneath stoop

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in altered entrance way (built out with cement blocks); front façade painted. Rear Façade: parged red brick; brownstone lintel and sills. Site Features: historic iron areaway fence and gate; concrete areaway.

106 Brooklyn Avenue

c.1877 No style

NON-CONTRIBUTING

William A. Mundell (a/o/d). Attached house

Three-story over basement, three-bay attached house covered in vinyl siding; historic wood paneled door reveal. *Alterations:* replacement main-entrance door, windows, and siding; door and window lintels and cornice removed; brick and concrete stoop with metal railing; parapet wall with a peaked center; non-historic metal fence near entrance beneath stoop.

108 Brooklyn Avenue

c.1889 Neo-Grec

John L. Young (a) / George Graham (o/d). Attached House.

Three-story over basement, three-bay attached house clad in brick and brownstone under a bracketed iron cornice; two northern-most bays angled; smooth and rough-faced brownstone base, brick upper floors; incised bracketed brownstone door and window hoods and bracketed sills; basement windows with wrought-iron window grilles; brownstone stoop with wrought-iron railings; wood-and-glass double doors; historic areaway fence and gate. *Alterations:* replacement windows.

110-116 Brooklyn Avenue

c.1879 Neo-Grec

Samuel Peden, Jr. (a) / Jordan S. Snedecor (o/d). Four rowhouses

Four identical rowhouses: two-story over basement, two-bay rowhouses clad in brownstone under a cornice supported by angular brackets; incised brownstone door surround with bracketed pediment and pilasters; incised brownstone window surrounds with projecting bracketed lintel, pilasters and footed sills; brownstone banding with decorative circular detail at basement; brownstone stoop; arch-headed transom above entrance door.

110 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; stoop cheek walls; non-historic low concrete wall (painted) and metal areaway fence and gate.

112 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; metal railings at stoop; cornice removed; red-brick third story added; non-historic metal areaway fence and gate.

114 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; metal railings at stoop; cornice removed; third-story with slate pitched roof and metal cresting added; non-historic metal areaway fence and gate.

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116 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; metal railings at stoop; non-historic metal areaway fence and gate.

118-120 Brooklyn Avenue (a/k/a 1235 Bergen Street)

c.1893 Queen Anne

Henry B. Hill (a) / Jordan S. Snedecor (o/d). Semi-attached house

Three-story over basement semi-attached house clad in brownstone in the basement and brick on the upper floors with stone trim under a slate-covered mansard roof with pedimented dormers; three irregularly spaced bays; rough-faced stone course at transom level of the first and second floors; arch-headed window lintels at first floor; rough-faced stone window lintels with voussoirs and keystone on southernmost bay and voussoirs and label molding on northernmost bay; projecting sills; stained-glass transoms at first and second floors; pedimented stone entrance portico with a decorative circular design and ribbon motif in the pediment and a denticulated cornice; stone stoop; wood mullions with twisted column motif; dormer pediments feature dentils and curved surrounds with decorative sunburst designs.

Alterations: replacement entrance door and windows; railing at stoop; non-historic gate and fence.

BROOKLYN AVENUE (Even Numbers)

West Side, Between Bergen Street and St. Mark's Avenue

122 Brooklyn Avenue (a/k/a 1236 Bergen Street), 126, 128, 132, 134 Brooklyn Avenue

c.1918 Colonial Revival

Eric. O. Holmgren (a) / Harry Hansen (o/d). Five semi-attached houses/freestanding house with garages

Two mirror pairs of semi-attached rowhouses and one freestanding house: two-and-a-half story, four-bay houses clad in red brick with stone trim under a slate-covered pitched roof with garages; red brick façade laid in Flemish bond with stone keystones and banding; blind round-arched door surround with basket weave brick infill and outlined by two header courses; angled projecting bay at first floor with crenellated parapet and single-pane window with leaded-glass transoms and header course lintels; eight-over-one double-hung wood windows with continuous header course lintels at second floor; two downspouts at either end of the façade; slate-covered pitched roof with large gable dormer; gable dormer has stepped parapet with stone projecting molding; two four-over-one and one six-over-one double-hung wood windows at dormer; center window with blind round-arched with basket weave brick infill above; paneled brick cornice; brick and stone porch and stone stoop; one-story, two-car red brick with stone trim garage.

122 Brooklyn Avenue (a/k/a 1236 Bergen Street)

Mirror paired with no. 126. *Alterations:* metal entrance door; leaded-glass transoms at first floor removed; non-historic metal garage door.

126 Brooklyn Avenue

Mirror paired with no. 122. *Alterations:* metal entrance door; replacement basement windows.

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128 Brooklyn Avenue

Mirror paired with no. 132. *Alterations:* replacement windows at second and third floors; non-historic metal garage door.

132 Brooklyn Avenue

Mirror paired with no. 128. *Alterations:* replacement windows; non-historic garage door.

134 Brooklyn Avenue

Freestanding house. *Alterations:* replacement metal-and-glass main entrance door and windows at second and third floors; non-historic garage door.

146 Brooklyn Avenue (a/k/a 833 St. Mark's Avenue) - See 833 St. Mark's Avenue

BROOKLYN AVENUE (Even Numbers)

West Side, Between St. Mark's Avenue and Prospect Place

148 Brooklyn Avenue (a/k/a 840-850 St. Mark's Avenue) - See 840-850 St. Mark's Avenue

166-172 Brooklyn Avenue, 949 Prospect Place

c.1906 Renaissance Revival

Axel S. Hedman (a) / Louis Meyer (o/d). Four flats

Four flats in an A-B-B-B pattern.

166 Brooklyn Avenue

B pattern: four-story over basement, five-bay flats clad in stone in the base and tan brick in the upper floors with terra cotta trim under a pressed-metal cornice with modillions, brackets and garland frieze; terra-cotta window lintel with keystones at the basement; decorative carved coursing at the lintels of the basement windows and above the first floor windows; decorative terra-cotta door surround with pilasters and eared window surrounds with central bracket at first floor; terra cotta window surrounds at second floor with a pediment at the center window and eared surrounds with keystones on remaining second floor windows; eared window surround at the center window of the third floor with central bracket; splayed lintels with central bracket on remaining windows at the third floor; splayed lintels with keystones on fourth floor; terra-cotta sills at third and fourth floors; projecting terra-cotta course between first and second floors; terra cotta band between third and fourth floors; rusticated brick pilasters originally running to the cornice in the outer bays and between the second and third floors in the inner bays. *Alterations:* replacement main-entrance door and windows; basement windows with concrete infill; cornice replaced with parapet brick wall.

170 Brooklyn Avenue

B pattern: four-story over basement, five-bay flats clad in stone in the base and tan brick in the upper floors with terra cotta trim under a pressed-metal cornice with modillions, brackets and garland frieze;

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terra-cotta window lintel with keystones at the basement; decorative carved coursing at the lintels of the basement windows and above the first floor windows; decorative terra-cotta door surround with pilasters and eared window surrounds with central bracket at first floor; terra cotta window surrounds at second floor with a pediment at the center window and eared surrounds with keystones on remaining second floor windows; eared window surround at the center window of the third floor with central bracket; splayed lintels with central bracket on remaining windows at the third floor; splayed lintels with keystones on fourth floor; terra-cotta sills at third and fourth floors; projecting terra-cotta course between first and second floors; terra cotta band between third and fourth floors; rusticated brick pilasters originally running to the cornice in the outer bays and between the second and third floors in the inner bays. *Alterations:* replacement main-entrance door and windows; cornice replaced with brick parapet wall.

172 Brooklyn Avenue (a/k/a 951 Prospect Place)

B pattern: four-story over basement, five-bay flats clad in stone in the base and tan brick in the upper floors with terra cotta trim under a pressed-metal cornice with modillions, brackets and garland frieze; terra-cotta window lintel with keystones at the basement; decorative carved coursing at the lintels of the basement windows and above the first floor windows; decorative terra-cotta door surround with pilasters and eared window surrounds with central bracket at first floor; terra cotta window surrounds at second floor with a pediment at the center window and eared surrounds with keystones on remaining second floor windows; eared window surround at the center window of the third floor with central bracket; splayed lintels with central bracket on remaining windows at the third floor; splayed lintels with keystones on fourth floor; terra-cotta sills at third and fourth floors; projecting terra-cotta course between first and second floors; terra cotta band between third and fourth floors; rusticated brick pilasters originally running to the cornice in the outer bays and between the second and third floors in the inner bays. *Alterations:* concrete and plywood infill in main-entrance door and windows.

949 Prospect Place

A pattern: four-story over basement, two bays at the first floor and three bays at upper floors flats clad in stone in the base and tan brick in the upper floors with terra cotta trim under a pressed-metal cornice with modillions, brackets and garland frieze; low stone stoop; stone base with terra-cotta door and window surround with leaf detail and decorative garland detail below first floor cornice; terra-cotta window surrounds at second floor with keystones and bracketed pediment at the center window and eared terra cotta lintels with keystones and sills at remaining two windows; eared terra cotta window surround with central bracket at the center third-floor window and splayed terra-cotta lintels with central brackets and sills at the remaining third floor windows; splayed terra-cotta lintels with keystones at the fourth floor windows; terra cotta band between third and fourth floors. *Alterations:* concrete and plywood infill in main-entrance door and windows.

BROOKLYN AVENUE (Even Numbers)

West Side, Between Prospect Place and Park Place

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186 Brooklyn Avenue

c.1921-29 Colonial Revival with Mediterranean Revival details

unknown (a) / unknown (o/d). Semi-attached house

Two-story over basement semi-attached house clad in brick with red clinker bricks and stone trim under a pitched roof covered in green clay tiles between side parapet walls with cast-stone coping; full-length arcaded brick porch with arched openings featuring stone keystones under a shed-roof; main-entrance door behind grillwork; six-over-six double-hung windows; one-story detached garage in rear yard.

Alterations: asphalt tiles on porch roof; concrete and bluestone pavers in areaway.

192 Brooklyn Avenue

c.1871 Altered Second Empire

unknown (a) / W. N. Adams (o/d). Semi-attached house

Three-story over basement clad in brick with stone trim under a mansard roof with slate shingles and pedimented dormers with arch-headed window openings; paired wood-and-glass main-entrance doors and one-over-one double-hung sash windows under entablatures; bluestone and concrete pavers in areaway.

Alterations: non-historic windows by main door; cornice and stoop removed.

194-196 Brooklyn Avenue - See 981-985 Park Place

BROOKLYN AVENUE (Even Numbers)

West Side, Between Park Place and Sterling Place

198 Brooklyn Avenue - See 988 Park Place

208-220 Brooklyn Avenue

c.1901 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Seven rowhouses

Seven rowhouses in an A-A-B-B-C-C-D pattern: two-story over basement clad in sandstone under a pressed-metal cornice with modillions, swags and wreaths; wood-and-glass door with carved ornamentation; door surround with round engaged columns and broken pediment; decorative carved stone panels; stained-glass transoms at first story windows.

208 Brooklyn Avenue

D pattern: projecting full-height curved bay. *Alterations:* replacement windows in basement and upper stories.

210 Brooklyn Avenue

C pattern: projecting full-height angled bay. *Alterations:* replacement main-entrance door and windows in basement and upper stories.

212 Brooklyn Avenue

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C pattern: projecting full-height angled bay. *Alterations:* replacement main-entrance door and windows in basement and upper stories.

214 Brooklyn Avenue

B mirror pattern: projecting full-height round bay. *Alterations:* replacement windows in basement and upper stories Stoop railings; replacement windows with historic brick mold.

216 Brooklyn Avenue

B pattern: projecting full-height round bay. *Alterations:* replacement windows in basement and upper stories and replacement stoop railings.

218 Brooklyn Avenue

A mirror pattern: projecting full-height angled bay. *Alterations:* Panning at stained-glass transoms; replacement windows in basement and upper stories.

220 Brooklyn Avenue

A pattern: projecting full-height angled bay. *Alterations:* replacement main-entrance door and windows in basement and upper stories; stoop railings; non-historic fence and gate in areaway.

222 Brooklyn Avenue (a/k/a 1023 Sterling Place)

c.1902 Renaissance Revival

Andrew J. Fagereng (a) / Charles G. Reynolds (o/d). Semi-attached house

Three-story over basement semi-attached house clad in rusticated sandstone in the basement and brick in the upper stories under a galvanized iron cornice; projecting full-height round bay; door surround with round engaged columns and broken pediment; decorative carved stone panels; rusticated brick and two sets of corbelled chimneys along Sterling Place facade. *Alterations:* replacement main-entrance door and windows in the basement and upper stories; cornice removed; stoop railings; non-historic areaway fence.

BROOKLYN AVENUE (Even Numbers)

West Side, Between Sterling Place and St. John's Place

St. Gregory the Great Rectory, 224 Brooklyn Avenue (a/k/a 1014 Sterling Place)

c.1922 Neo-Classical

Helmle & Corbett (a) / St. Gregory Roman Catholic Church (o/d). Institutional building

Three-story over basement institutional building clad in brick under a hipped roof with a wraparound cornice; corner portico with a corbelled brick cornice within recessed entrance; stained-glass transoms above main entrance and return wall of the entry and the windows at the first thru third stories of the east (front) and north facades; brick sills and lintels; continuous molded terra-cotta cornice below the third story windows; stoop railings and areaway fence. *Alterations:* replacement main-entrance door and sidelights and some replacement windows; non-historic metal awning above the main entrance.

226-244 Brooklyn Avenue - See 999 St. John's Place

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BROOKLYN AVENUE (Even Numbers)
West Side, Between St. John's Place and Lincoln Place

246-266 Brooklyn Avenue

c.1909 Italian Renaissance Revival with alterations
Mann & MacNeille (a) / Kings and Westchester Land Company (o/d). Eleven two-family houses
Eleven identical two-family houses: four-story over basement with ornamental brickwork throughout under a smooth concrete parapet (not original); patterned brickwork, including geometrical-patterned bond in first floor with picture window opening, raised-brick decorative tympanum in second floor under single window opening flanked by embrasure openings, raised-brick arch with Gothic-arched cut-outs over a second-floor tripartite window opening, diaper-patterned wall alternating with two window openings on third floor; raised-brick fascia with Gothic cut-outs under parapet; entrance with brick knee walls with cast-stone coping; limestone beltcourses and sills; nos. 246, 254, 256, 258, and 266 slightly project from the other houses.

246 Brooklyn Avenue (a/k/a 1000 St. John's Place)

Alterations: replacement main-entrance door and windows; ground floor reclad in stone paneled veneer and window configuration altered; cornice removed; balcony added; chimney removed.

248 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed.

250 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed.

252 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed.

254 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed.

256 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed; canvas awning over first-floor window.

258 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed.

260 Brooklyn Avenue

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Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed.

262 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed.

264 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed.

266 Brooklyn Avenue (a/k/a 951 Lincoln Place)

Alterations: replacement main-entrance door and windows; entrance stairs replaced; cornice removed.

BROOKLYN AVENUE (Even Numbers)

West Side, Between Lincoln Place and Eastern Parkway

268 Brooklyn Avenue (a/k/a 936-954 Lincoln Place)

c.1903 Renaissance Revival

Alexander McLean (a) / John Fraser (o/d). Mixed-use dwelling

Built in conjunction with nos. 270-272; three-story mixed-use dwelling clad in limestone on the primary façade and brick on the secondary façade under a modillioned cornice with swags and wreathes; limestone sillcourses and window entablatures; corbelled chimneys on side façade. *Alterations:* replacement storefront with vinyl-shingle mansard roof; replacement main-entrance door and windows.

270-272 Brooklyn Avenue

c.1903 Renaissance Revival

Alexander McLean (a) / John Fraser (o/d). Two two-family houses

Built in conjunction with no. 268; two-story over basement rowhouses clad in limestone under a modillioned cornice with swags and wreathes; full-height, angled bay; decorative spandrels and beltcourses; entrance enframing; low stoop wall.

270 Brooklyn Avenue

Alterations: replacement main-entrance door and windows; stoop stairs replaced; iron stoop handrails installed; non-historic iron fence and gate.

272 Brooklyn Avenue

Alterations: replacement main-entrance door, transom, and windows; stoop stairs replaced; iron stoop handrails installed; non-historic iron fence and gate.

274 Brooklyn Avenue

Vacant/Unused lot

276 Brooklyn Avenue

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Vacant/Unused lot

DEAN STREET (Odd Numbers)

North Side, Between Bedford Avenue (Grant Square) and Nostrand Avenue

1123-1131 Dean Street

c.1888 Queen Anne

George P. Chappell (a) / A.C. Brownell (o/d). Five rowhouses

Three-and-a-half story over basement rowhouses clad in a combination of brick and brownstone arranged in an asymmetrical pattern with alternating planes that are designed to read as a single building with an octagonal tower.

1123 Dean Street (a/k/a 1345 to 1351 Grant Square and Bedford Avenue)

Three bays, including projecting, angular bay and corner tower; projecting sills; arched main entryway with double wood-and-glass doors and curved transom; arched paired fenestration with continuous sill next to the main entryway; second-and third-story window sills in a continuous projecting band; paired fenestration at the center bay of the second story with a center brownstone panel and continuous sills and molded lintel; windows with transoms above brownstone lintels; portions of the third story incorporated into the roof; projecting bay topped by molded fascia; center bay and tower wall topped by wide, carved crown; rusticated base; box stoop; slate-covered mansard and octagonal turret; gable dormers; brick chimney. Dean Street Façade includes a rear corner tower and box brownstone stoop similar to the Bedford Avenue façade. *Alterations*: replacement windows; brownstone retaining wall; wrought-iron fence.

1125 Dean Street

Three bays at the basement; two bays at the first story; one bay at the second and third stories; basement fenestration with shared sill and lintel; wrought-iron gate under the stoop; main entryway and first-story fenestration with curved and molded surround; rusticated basement and first story; paneled wood door with transom; grouped second-story fenestration with molded sill beneath segmental arch; wall dormer at the third story with decorated gable and paneled pilasters; slate-covered mansard roof; box brownstone stoop; brownstone garden wall. *Alterations*: replacement windows.

1127 Dean Street

Three bays at the basement; two bays at the first story; one bay at the second and third stories; basement fenestration with shared sill; main entryway and first-story fenestration with curved and molded surround; rusticated basement and first story; paneled-wood door with grilled transom; projecting bay at the second story with curved base, flanking paneled pilasters, and surmounting paneled fascia; third story partially incorporated into the roof; grouped fenestration with transoms and flanking blind arcades; elaborately carved panel above the third story; slate-covered mansard roof with molded cross gable; box brownstone stoop; brownstone garden wall. *Alterations*: replacement windows; sliding sash in roof gable.

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1129 Dean Street

Three bays at the basement; two bays at the first story; one bay at the second and third stories; two bays at the attic story; basement fenestration with shared sill and lintel; main entryway and first-story fenestration with curved and molded surround; rusticated basement and first story; grouped second-story fenestration with continuous sill beneath segmental arch with carved tympanum; wall dormer at the third story with decorated gable, finials, and flanking blind arches; slate-covered mansard roof with gable dormers; brick chimney; box brownstone stoop; brownstone garden wall. *Alterations:* replacement windows.

1131 Dean Street

Three bays at the basement; two bays at the first story; one bay at the second and third stories; basement fenestration with shared sill and lintel; wrought-iron gate under the stoop; main entryway and first-story fenestration with curved and molded surround; rusticated basement and first story; double-paneled wood door with transom; grouped second-story fenestration with continuous molded sill and transoms; foliated panel above the second story; wall dormer at the third story with decorated gable, blind arches, dentil bands, compound moldings, paneled pilasters, and finials; slate-covered mansard roof; brick chimney; box brownstone stoop; brownstone garden wall. *Alterations:* replacement windows.

1133 Dean Street

c.1888 Queen Anne

George P. Chappell (a) / John Lee (o/d). Rowhouse

Three-and-a-half story over basement rowhouse clad in brick and brownstone under a slate-covered, mansarded and hipped roof with copper flashing; three bays at the basement; two bays at the first story; one bay at the second and third stories; basement fenestration with shared sill and lintel; wrought-iron gate under the stoop; main entryway and first-story fenestration with curved and molded surround, molded enframements, transoms, and heavy mullions; rusticated basement and first story; paneled wood-and-glass door with transom; second and third story fenestration incorporated into two-story angled bay on scrolled brackets and extending with a slate-covered conical roof above the arcaded cornice line; carved spandrels above the second story; festoons above the third story; box brownstone stoop; brownstone garden wall. *Alterations:* one-over-one wood sash replacement windows.

1135-1139 Dean Street

c.1881 Neo-Grec

John Mumford (a) / John Lee (o/d). Three rowhouses

Three identical rowhouses: three-story over basement, three-bay rowhouses clad in brownstone under a carved wood cornice; chamfered window lintels with decorative rosettes; projecting water table; wood-and-glass main entryway with sidelights and fanlight; elaborate door surround featuring fluted pilasters, scrolled brackets, and projecting hoods decorated with frets; bracketed window sills; incised window hoods on fluted brackets decorated with brackets, blocks, carved panels, and anthemion; cast-iron railings on stoop; wrought-iron fence.

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1135 Dean Street

Alterations: replacement windows and stoop railing.

1137 Dean Street

Alterations: replacement windows at basement level; concrete newel posts.

1139 Dean Street

Alterations: replacement main-entrance door and stoop railing.

1141-1147 Dean Street

c.1889 Renaissance Revival

George P. Chappell (a) / D.H. Fowler (o/d). Four rowhouses

Four rowhouses in an A-B-B-A pattern: three-story over basement clad in brick and brownstone under a denticulated pressed-metal cornice with foliated frieze and brackets. Facades are arranged as a symmetrical, mirror-image ensemble with two recessed center houses flanked by sharply angled bays and unified by a rusticated base incorporating the basements and first stories and, originally, by an uninterrupted cornice; brownstone stoop; low areaway wall.

1141 Dean Street

A pattern: two bays with paired fenestration at the projecting bays; splayed window lintel at the basement; foliated lintel-ends at the first story window and door; denticulated crown molding above the first story; projecting window sills, wide mullions, and molded lintels at the second and third stories; high brownstone stoop; brownstone areaway wall. *Alterations:* replacement windows; non-historic fence and gate.

1143 Dean Street

B pattern: two bays at the basement and first stories; one bay with grouped and angled fenestration at the second story; three bays at the third story; splayed window lintels at the basement; paneled wood-and-glass main entryway with transom; foliated lintel-ends at the first story window and door; denticulated crown molding above the first story; molded window sills and foliated surround at the second story; shared, projecting window sill and molded lintel at the third story; heavy mullions at the first and third stories; brownstone box stoop. *Alterations:* replacement windows; non-historic fence and gate.

1145 Dean Street

B mirror pattern: two bays at the basement and first stories; one bay with grouped and angled fenestration at the second story; three bays at the third story; splayed window lintels at the basement; paneled wood-and-glass main entryway with transom; foliated lintel-ends at the first story window and door; denticulated crown molding above the first story; molded window sills and foliated surround at the second story; shared, projecting window sill and molded lintel at the third story; heavy mullions at the first and third stories; brownstone box stoop. *Alterations:* replacement main-entrance door and windows;

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two-bay, brick rooftop addition with paired fenestration in the north bay; non-historic fence and gate.

1147 Dean Street

A mirror pattern: two bays with paired fenestration at the projecting bays; splayed window lintel at the basement; foliated lintels-ends at the first story window and door; denticulated crown molding above the first story; projecting window sills, wide mullions, and molded lintels at the second and third stories; high brownstone stoop; brownstone areaway wall. *Alterations:* replacement main-entrance door and windows in the upper stories; basement window converted to door/window ensemble with aluminum door; non-historic fence and gate.

The Granleden Apartments, 1149-1153 and 1155-1157 Dean Street

c.1906 Renaissance Revival

Axel Hedman (a) / William B. Greenman (o/d). Two apartment buildings

Two identical apartment buildings: Four-story apartment buildings clad in brick and terra cotta under a prominent pressed metal and modillioned and denticulated terra-cotta roof cornice with a decorative frieze; five bays at the first story; eight bays at the upper stories; rusticated terra-cotta base; masonry stoop; central entryway with elaborate bronze grilled doors and foliated surround; base decorated with recessed panels, cartouches, and swags; heavy crown molding featuring scrolled and fluted brackets, modillions, guttae, and a foliated frieze above the first story; the four center bays at the second and third stories project with flanking two-story fluted Ionic columns on molded pedestals topped by a prominent denticulated crown molding decorated with carved panels; second-story balustrade; pedimented fenestration and elaborately carved window surrounds at the second story; terra-cotta band course at the third story; fourth-story window sill incorporated into a continuous molded band; decorative wrought-iron fire escapes.

1149-1153 Dean Street

Alterations: replacement windows.

1155-57 Dean Street

Alterations: replacement windows.

1159-1161 Dean Street

1908-09 Neo-Classical

George Roosen (a) / Eleanor Nelson (o/d). Apartment building

Four story apartment house clad in brick and terra cotta under a modillioned and denticulated pressed-metal roof cornice decorated with masks; six bays; recessed central bays; projecting water table; brownstone stoop; wrought-iron railings; main entryway and westernmost window bay topped by elaborate terra-cotta lintel decorated with rams heads, carved panel, and surmounting cartouche; splayed window lintels; round-arched third-story fenestration at the end bays; projecting band above the first-story; paneled crown molding above the third story incorporating the fourth-story sills; molded window

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surrounds at the fourth story; wrought-iron fire escape. *Alterations:* replacement main-entrance door and windows; roof balustrade removed and replaced with chain link fence.

1163-1171 Dean Street

c.1889 Romanesque Revival

George P. Chappell (a) / D.H. Fowler (o/d). Five rowhouses

Five rowhouses with alternating mirror-image facades, with nos. 1163, 1169, and 1171 identical and nos. 1165 and 1167 their mirror counterparts; end facades project slightly beyond the plane of the center facades. Three-story over basement clad in brick, brownstone, and terra cotta under a denticulated roof cornice; two bays with paired fenestration at the basement and first stories; three bays at the upper stories; smooth brownstone water table; projecting window sill at the first story; foliated and molded crown molding above the first story incorporating the first-story lintels; molded band below the second-story sill; continuous molded window sills at the second and third stories; round-arch fenestration at the second story with flanking brick quoins (also at the third story) and radiating brick surrounds outlined with molded terra cotta; continuous brownstone lintel at the third story topped by molded band; rock-faced brownstone bases incorporating the basement and first-stories, and round-arch, radiating window heads on the second story; high brownstone stoops with wrought-iron railings; brownstone areaway wall topped with wrought-iron fence.

1163 Dean Street

Alterations: replacement main-entrance door and windows.

1165 Dean Street

Alterations: replacement main-entrance door and windows; non-historic fence and gate at the areaway.

1167 Dean Street

Alterations: replacement main-entrance door and windows.

1169 Dean Street

Alterations: replacement main-entrance door and windows.

1171 Dean Street

Alterations: replacement main-entrance door and windows.

1173-1175 Dean Street

c.1889 Northern Renaissance Revival

George P. Chappell (a) / D.H. Fowler (o/d). Two rowhouses

Three-and-a-half-story over basement rowhouses clad in brick and brownstone with terra-cotta trim under a mansard roof with gable-fronted dormers that together read as a single house; low brownstone stoop with wrought-iron railings.

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1173 Dean Street

Two bays with paired fenestration at the basement and first story; one-bay with grouped fenestration at the upper stories; paneled wood-and-glass door at the main entryway; rock-faced brownstone base incorporating the basement and first story; first-story lintels in a continuous smooth brownstone band above carved foliation; molded terra-cotta crown molding above the first and second stories; second and third story window sills in a continuous molded band; stone quoins flanking the second and third story fenestration; third story partially incorporated into the roof as a gable wall dormer; slate-covered mansard roof with hipped dormer. *Alterations:* replacement windows.

1175 Dean Street

Two bays including wide projecting bay topped by a steep gable; similar details and ornament to No. 1173; paired fenestration on all stories. *Alterations:* replacement windows.

1177-1185 Dean Street

c.1892 Renaissance Revival

Jeremiah D. McAuliffe (a) / Thomas Brown (o/d). Five rowhouses

Three-story over basement rowhouses clad in brownstone under a denticulated pressed-metal cornice with a foliated frieze and scrolled brackets; box brownstone stoop; brownstone areaway wall.

1177 Dean Street

Two bays including projecting bay with grouped fenestration on the upper stories; rock-faced ashlar basement; projecting water table; window sills incorporated into continuous molded bands; crown moldings above all three stories; one-over-one wood sash; rock-faced band courses at the third story; paneled, double wood doors with transom at the main entryway, which is topped by a foliated panel; squat attached columns in spandrel above the entryway; second- and third-story windows above the main entryway incorporated within two-story round-arch flanked by slender piers and quoins, and topped by voussoirs and a keystone; box brownstone stoop featuring angled steps, relieving arch with rock-faced voussoirs and foliated keystone, and stone side walls topped by molded copings with scrolled ends.

1179 Dean Street

Three bays; rock-faced basement; projecting water table; round-arch main entryway flanked by squat attached columns with foliated capitals, and rock-faced voussoirs and keystone; double wood-and-glass doors with curved transom; first-story window sills in a continuous molded band above recessed panels; round-arch first-story fenestration flanked by squat attached columns with foliated capitals, and topped by rock-faced voussoirs and keystones; molded crown with intricately carved fascia above the first story, incorporating the second-story window sills; molded bandcourse above the second story; third-story window sills in a continuous molded band; round-arch third-story fenestration between rock-faced piers with foliated caps; label moldings with foliated ends above the third story fenestration; box stoop with rockfaced base, newels with foliated caps, and molded coping. *Alterations:* replacement windows; non-historic fence and gate.

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1181 Dean Street

Two bays, including three-window angled bay; rock-faced basement; projecting water table; window sills in a continuous molded band; paired thin attached columns with foliated capitals between the first-story bay fenestration; crown moldings above the first and second stories; foliated panels between the first-story crown molding and second-story sills; smooth window lintels; one-over-one wood sash; brownstone box stoop with rock-faced base, wrought-iron grille, molded coping with foliated ends, and cast-iron railings. *Alterations:* replacement main-entrance door; non-historic gate.

1183 Dean Street

Three bays; rock-faced basement; projecting water table; round-arch main entryway flanked by squat attached columns with foliated capitals; double paneled wood-and-glass doors with curved transom and elaborate wrought-iron gate; first-story window sills in a continuous molded band above recessed panels; round-arch first-story fenestration flanked by squat attached columns with foliated capitals; molded crown with intricately carved fascia above the first story, incorporating the second-story window sills; molded bandcourse above the second story; third-story window sills in a continuous molded band; round-arch third-story fenestration between rock-faced piers with foliated caps and rock-faced voussoirs; two-story pilasters with foliated capitals framing the second and third stories; box stoop with rockfaced base, newels with foliated caps, wrought-iron grille and molded coping. *Alterations:* replacement windows; stoop railings; non-historic fence and gate.

1185 Dean Street

Two bays, including three-window angled bay; rock-faced basement; projecting water table; elaborate main entryway with flanking squat attached columns on scrolls and with foliated capitals, prominent foliated hood, and double wood-and-glass doors and transom; second and third story windows above the main entryway within two-story round arch with label molding and rosette panel in the spandrel; window sills in a continuous molded band; paired thin attached columns with foliated capitals between the first-story bay fenestration; crown moldings above the first and second stories; foliated panels between the first-story crown molding and second-story sills; smooth window lintels; brownstone box stoop with rock-faced base, wrought-iron grille, and molded coping with foliated ends. *Alterations:* replacement windows; center basement window in projecting bay converted to entryway prior to c.1940; aluminum awning; wrought-iron stoop railings; wrought-iron fence.

1187-1191 Dean Street

c.1893 Renaissance Revival

Paul F. Higgs (a) / Thomas Brown (o/d). Three rowhouses

Three-story over basement rowhouses clad in brownstone under a pressed-metal roof cornice with a foliated frieze and scrolled brackets; box brownstone stoop with rock-faced side walls and molded copings with scrolled ends.

1187 Dean Street

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Two bays at the first story; three bays on the other stories; rock-faced basement with smooth fascia incorporating the lintels; round-arch entryway with compound molding, foliated keystone, and double wood-and-glass doors with transom; first-story fenestration grouped within shallow oriel with curved base, and molded sill, surround, and hood; second- and third-story window sills incorporated into a continuous molding; center bay of the second story contains paired fenestration beneath a bracketed hood, flanked by smaller, leaded glass windows in a molded surround flanked by fluted surfaces; molded window surrounds with hoods at the third story. *Alterations:* replacement windows; wrought-iron stoop railings; wood shed entry to the basement; resurfaced masonry areaway wall with non-historic fence and gate.

1189 Dean Street

Two bays, including three-window angled bay; rock-faced basement with smooth fascia incorporating the lintels; non-historic basement-level main entryway (installed prior to c.1940) with paneled wood-and-glass door, sidelights, and fanlight beneath a segmental arch with a molded surround; window sills in a continuous molded band; molded crowns above the bay windows on the upper floors; molded hood above the first- and third-story windows and curved pediment above the second-story window over the main entryway; window heads at the first-story bay flanked by foliation; foliated panels beneath the second-story sills. *Alterations:* replacement windows; non-historic masonry areaway wall and wrought-iron areaway fence and gate.

1191 Dean Street

Two bays, including three-window curved bay; rock-faced basement with smooth fascia incorporating the lintels; elaborate main entryway with flanking, fluted pilasters, Ionic capitals, scrolled brackets, foliated mullion, transom, carved hoods topped by balusters; first- and second-story window sills in a continuous molded band above a foliated panel; molded crowns above the bay windows on the upper floors; molded hood above the first- and third-story windows and curved pediment above the second-story window over the main entryway; window heads at the first story bay flanked by foliation; foliated panels beneath the second-story sills. *Alterations:* replacement main-entrance doors and windows; wrought-iron stoop railings; resurfaced masonry areaway wall with non-historic fence and gate.

1193-1195 Dean Street (a/k/a 622-628 Nostrand Avenue)

c.1928 Art Deco

Charles P. Cannella (a) / Baum & Strauss Trading Co. (o/d). Commercial building

Two-story commercial building constructed of brick with terra-cotta facing under a bracketed and denticulated cornice crowned by a parapet featuring a paneled frieze with a geometrical pattern that is topped by orbs. Three bays with grouped fenestration; dentil molding above the first story; paired pilasters flanking the windows; projecting window sills; possibly original wood casements and transoms at the second story; window lintels incorporated into a continuous molded band. *Alterations:* Steel roll-down gate at the main entryway to the upper story facing Dean Street; aluminum and glass storefronts; awnings and signs.

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DEAN STREET (Odd Numbers)

North Side, Between Nostrand Avenue and New York Avenue

1197-1205 Dean Street

c.1892 Queen Anne

Albert E. White (a) / John A. Bliss (o/d). Five rowhouses

Three-story over basement rowhouses clad in brownstone under a a continuous mansard roof with gable dormers.

1197 Dean Street (a/k/a 585-591 Nostrand Avenue)

Three bays; rough-faced band coursing and window lintels at the basement; square-arched main entryway surmounted by a bracketed hood; first- and second-story window sills set in a continuous molded band; rough-faced window lintels at the first-story sitting upon foliated moldings; first story surmounted by a continuous crown molding incorporating the door hood; checkerboard stonework between the first-story crown and second-story sills; wide crown molding above the second story with scrolled brackets and a foliated frieze; slate-covered mansard; gable dormers decorated with foliation, dentils, scrolls, and decorative panels; brick chimney flues with decorative panels facing; box brownstone stoop. *Alterations:* replacement door and surround at the main entryway; replacement windows and plywood infill in basement windows; wrought-iron stoop railings. Nostrand Avenue Façade: Irregular bay arrangement; projecting, angled oriel at the first- and-second stories; projecting, rough-faced sills and lintels; corbelled chimneys decorated with recessed panels and checkerboard brickwork; wide crown molding above the second story with scrolled brackets and a foliated frieze. *Alterations:* aluminum storefronts at the basement level; replacement windows; signage.

1199 Dean Street

Three bays; rough-faced band coursing and window lintels at the basement; first- and second-story window sills set in a continuous molded band; round-arched first-story fenestration flanked by grouped half-columns on pedestals with foliated caps; rough-faced voussoirs and ashlar above the first-story windows; wide crown molding above the second story with scrolled brackets and a foliated frieze; slate-covered mansard; gable dormers decorated with grouped half-columns, molded surrounds, sunbursts, and foliated tympanums; wrought-iron crestwork. *Alterations:* Stoop removed and replaced with basement-level main entryway prior to 1940; replacement windows; non-historic fence and gate.

1201 Dean Street

Three bays; rough-faced band coursing and window lintels at the basement; square-arched main entryway surmounted by a bracketed hood; first- and second-story window sills set in a continuous molded band; segmental window lintels at the first-story sitting upon foliated moldings; first-story surmounted by a continuous crown molding incorporating the door hood; checkerboard stonework between the first-story crown and second-story sills; round arch second-story fenestration; stained-glass transoms at the first and second story windows; wide, rough-faced banding at the second story; wide crown molding above the second story with scrolled brackets and a foliated frieze; slate-covered mansard with gable dormers; box

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brownstone stoop with wrought-iron railing. *Alterations:* replacement windows; crestwork removed from the roof; non-historic fence and gate.

1203 Dean Street

Three bays; rough-faced band coursing and window lintels at the basement; wrought-iron window grilles at the basement; round-arch main entryway at the first story with paneled double wood-and-glass door with curved transom; round-arched first-story and fenestration flanked by grouped half-columns on pedestals with foliated caps; rough-faced voussoirs and ashlar above the first-story windows; stained-glass transoms at the first and second stories; wide crown molding above the second story with scrolled brackets and a foliated frieze; slate-covered mansard; gable dormers decorated with grouped half-columns, molded surrounds, sunbursts, and foliated tympanums; first and second-story window sills set in a continuous molded band box brownstone stoop with cast-iron railing. *Alterations:* replacement windows; crestwork removed from the roof; non-historic gate.

1205 Dean Street

Three bays; rough-faced band coursing and window lintels at the basement; square-arched main entryway surmounted by a bracketed hood; first- and second-story window sills set in a continuous molded band; rough-faced window lintels at the first story sitting upon foliated moldings; first-story surmounted by a continuous crown molding incorporating the door hood; possibly original double wood-and-glass doors with transom at the main entryway; checkerboard stonework between the first-story crown and second-story sills; stained-glass transoms at the first- and second- story windows; wide crown molding above the second story with scrolled brackets and a foliated frieze; slate-covered mansard; gable dormers decorated with foliation, dentils, scrolls, and decorative panels; box brownstone stoop. *Alterations:* original basement window converted to a door covered with wrought-iron gate; first-story windows sealed with plywood; replacement windows at the upper stories; crestwork removed from the roof; non-historic fence and gate.

1207-1215 Dean Street

c.1892 Queen Anne

George P. Chappell (a) / Arthur G. Stone (o/d). Five rowhouses

Five rowhouses in a mirror-image A-B-C-B-A pattern. Three-story over basement rowhouses clad in Roman brick and brownstone under a pressed-metal cornice with a molded base, foliated frieze, and scrolled brackets; rough-faced brownstone areaway wall.

1207 Dean Street

A pattern: two bays at the basement and first story; three bays at the second and third stories; rough-faced ashlar at the basement; paired basement fenestration with chamfered and splayed lintel; convex stonework at the first story; original paired paneled wood-and-glass doors at the main entryway topped by a dentil course, tripartite transom filled with stained glass, and a geometrically carved panel outlined by a molded label; molded window sill above a projecting spandrel at the first story; paired first-story fenestration topped by a molded, floating lintel and surmounting segmental transom topped by a splayed voussoirs

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and filled with stained glass; molded crown above the first story; second-story window sills in a continuous molded band; third-story window sills in a continuous projecting flat band; second and third story fenestration deeply set behind chamfered jambs with quoins; wide muntins, possibly original single pane wood sash; lintels in a continuous wide brownstone band; molded crown with foliated ends above the second story; brownstone box stoop with turned newel posts and foliated panel. *Alterations:* some replacement windows; wrought-iron stoop railings.

1209 Dean Street

B pattern: four bays, including the three-window-wide, projecting bay running the full height of the building; non-historic basement-level main entryway with paneled wood-and glass door; rough-faced brownstone ashlar at the basement and first story; projecting water table; molded window sills; wide muntins, rectangular transoms, and rough-faced lintels above the first-story windows; molded crown above the first- and second-stories; second-story west window with wide sill in a continuous brownstone band, chamfered lintel, and rough-faced vouissoirs; round-arch third story fenestration at the projecting bays with rough-faced vouissoirs and label moldings with foliated ends. *Alterations:* Stoop removed over basement-level entryway installed prior to 1940; roof cornice, turret, and dormer removed between 1940 and c.1985; replacement windows; non-historic fences.

1211 Dean Street

C pattern: three bays; rough-faced brownstone ashlar at the basement and first story; molded water table; first and second story window sills in a continuous molded band; possibly original paneled wood doors and surmounting transom at the main entryway, flanked by quoins; first-story fenestration divided by foliated column and muntins, and flanking quoins; stained-glass transoms; molded crown above the first story; rough-faced brownstone quoins and piers at the second story; third story partially incorporated into the roof; third-story fenestration arranged in a Palladian motif with a bracketed sill, attached columns, and molded label outlining the round-arched window at the center bay; curved gable at the roofline with molded coping; slate-covered partial mansard; box brownstone stoop with turned newel posts, foliated panel, and molded banisters. *Alterations:* aluminum awning over the main entryway; replacement windows; wrought-iron stoop railing; non-historic fence and gate.

1213 Dean Street

B mirror pattern: four bays, including the three-window-wide, projecting bay running the full height of the building; non-historic basement-level main entryway with paneled wood-and glass door; rough-faced brownstone ashlar at the basement and first story; projecting water table; molded window sills; wide muntins, rectangular transoms, and rough-faced lintels above the first-story windows; molded crown above the first- and second-stories; second-story west window with wide sill in a continuous brownstone band, chamfered lintel, and rough-faced vouissoirs; round-arch third story fenestration at the projecting bays with rough-faced vouissoirs and label moldings with foliated ends. *Alterations:* replacement main-entrance door and windows; non-historic fence.

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A mirror pattern: two bays at the basement and first story; three bays at the second and third stories; rough-faced ashlar at the basement; paired basement fenestration with chamfered and splayed lintel; convex stonework at the first story; original paired paneled wood-and-glass doors at the main entryway topped by a dentil course, tripartite transom filled with stained glass, and a geometrically carved panel outlined by a molded label; molded window sill above a projecting spandrel at the first story; paired first-story fenestration topped by a molded, floating lintel and surmounting segmental transom topped by a splayed voussoirs and filled with stained glass; molded crown above the first story; second-story window sills in a continuous molded band; third-story window sills in a continuous projecting flat band; second and third story fenestration deeply set behind chamfered jambs with quoins; wide muntins, possibly original single pane wood sash; lintels in a continuous wide brownstone band; molded crown with foliated ends above the second story; brownstone box stoop with turned newel posts and foliated panel. *Alterations:* some replacement windows; wrought-iron fence and gate.

1217-1225 Dean Street

c.1891 Romanesque Revival/Renaissance Revival

Albert E. White (a) / John A. Bliss (o/d). Five rowhouses

Five rowhouses in an A-B-C-D-A pattern: three-story over basement clad in brick and brownstone under a pressed-metal cornice; rough-faced brownstone areaway wall.

1217 Dean Street

A pattern: two bays with paired fenestration at the basement thru the second story; rough-faced brownstone basement; round-arched main entryway with deeply set paneled double wood-and-glass doors and rough-faced voussoirs resting on a molded band featuring carved acanthi (also at the first-story window); molded window sill at the first story; curved oriels at the second story with foliated bases, molded sills, and a continuous projecting crown with scrolled brackets, dentils, and concave roof covered with slates; third-story window sills in a continuous molded band; wide muntins and continuous rough-faced lintels at the third story; prominent pressed-metal roof cornice decorated with festoons and scrolled brackets; box brownstone stoop with turned newel posts, foliated panel, molded banisters, and rough-faced side walls. *Alterations:* replacement windows; non-historic fence and gate.

1219 Dean Street

B pattern: four bays; curved bay at the basement thru the second story; rough-faced brownstone basement and first story; brownstone stoop with rough-faced side walls and molded banisters; projecting water table; concave spandrel below a continuous molded window sill at the first story; first-story door and window lintels on all stories incorporated into a wide, rock-faced brownstone band; possibly original wood-and-glass double doors and transom at the main entryway; wide muntins at the first and second stories; square transom above the first story windows and rectangular transoms above the second story windows, filled with stained glass; second-story window sills in a continuous rough-faced band; round-arch window at the second story above the main entryway with radiating brick surround; denticulated crown at the projecting bay; fourth story fenestration divided by attached half-columns with foliated caps

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and framed by rough-faced quoins; prominent pressed-metal roof cornice with a decorative frieze and scrolled brackets. *Alterations*: replacement windows; non-historic fence and gate.

1221 Dean Street

C pattern: three bays at the basement and first stories; two bays with paired fenestration at the second and third stories; Roman brick; smooth brownstone panels between the water table and the first-story sill; rough-faced brownstone at the basement and first-story piers; molded water table; window sills in continuous molded bands; round-arch openings at the first-story door and windows with vouissoirs resting upon foliated bands; projecting keystones extending up to the second-story sill molding; curved transom at the main entryway; second-story fenestration with prominent rough-faced surround and lintel; rectangular transom filled with stained glass above the east bay of the second story; third-story window sill rests on Roman brick corbel panel; round-arch third-story fenestration with rough-faced vouissoirs; carved foliation in the spandrels; prominent pressed-metal roof cornice with foliated frieze and scrolled brackets; box brownstone stoop with twisted newel posts, foliated panel, and molded banisters.

Alterations: replacement main-entrance door and windows; non-historic fence and gate.

1223 Dean Street

D pattern: four bays; curved bay at the basement thru the second story; rough-faced brownstone basement and first story; brownstone stoop with rough-faced side walls and molded banisters; projecting water table; concave spandrel below a continuous molded window sill at the first story; round-arch main entryway with rough-faced vouissoirs and flanking paired attached columns with foliated caps; possibly original paneled wood-and-glass doors; wide muntins above the first-story windows with stained-glass transoms; chamfered and splayed lintel at the second story window above the main entryway; denticulated crown atop the projecting bay; rough-faced band course and wide continuous lintel at the third story; prominent pressed-metal roof cornice featuring wide paneled frieze decorated with rosettes, foliated molding, and bracketed crown. *Alterations*: replacement windows; wrought-iron stoop railings; non-historic fence and gate.

1225 Dean Street

A pattern: two bays with paired fenestration at the basement thru the second story; rough-faced brownstone basement; round-arched main entryway with deeply set paneled double wood-and-glass doors and rough-faced vouissoirs resting on a molded band featuring carved acanthi (also at the first-story window); molded window sill at the first story; curved oriels at the second story with foliated bases, molded sills, and a continuous projecting crown with scrolled brackets, dentils, and concave roof covered with slates; third-story window sills in a continuous molded band; wide muntins and continuous rough-faced lintels at the third story; prominent pressed-metal roof cornice decorated with festoons and scrolled brackets; box brownstone stoop with turned newel posts, foliated panel, molded banisters, and rough-faced side walls. *Alterations*: replacement windows; non-historic fence and gate.

1227-1235 Dean Street

c.1891 Romanesque Revival

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Albert E. White (a) / John A. Bliss (o/d). Five rowhouses

Five rowhouses in an A-B-C-B-A pattern: three-story over basement clad in Roman brick and brownstone under alternating cornice and parapet rooflines; rough-faced brownstone areaway wall.

1227 Dean Street

A pattern: four bays at the basement thru the second story, including the three-window-wide projecting angular bay; one bay with grouped fenestration at the third story; rough-faced brownstone ashlar at the basement; molded water table; window sills incorporated into continuous brownstone bands; brownstone muntins dividing the main entryway and transom, and first-story fenestration and transoms; stained-glass transom at the first-story windows; wide roughfaced brownstone lintel over the main entryway and first-story fenestration; denticulated crown above the first-story projecting bay; brick corbel and brownstone bracket supporting the sill of the second-story window, containing paired sash and topped by wide, smooth brownstone lintel above the main entryway; projecting bay topped by balusters; stained glass transoms at the third story; rough-faced lintel at the third story; prominent pressed-metal roof cornice featuring shield panels, brackets, attached balusters, and dentils; brownstone box stoop with turned newel posts, foliated panel, molded banister, and cast-iron railings. *Alterations:* replacement door and enframent at the main entryway and replacement windows; wrought-iron fence and gate.

1229 Dean Street

B pattern: two bays at the basement and first story; three bays at the second story; five bays at the third story; rough-faced brownstone ashlar up to the level of the first-story window sill; segmental-arch window at the basement with rough-faced vouissoirs, foliated keystone, and paired sash; round-arch main entryway and window at the first story with rough-faced vouissoirs sitting upon a foliated molding; molded window sill at the first story supported by a curved base; possibly original wood-and-glass double doors at the main entryway; second- and third-story window sills in continuous molded bands; second-story fenestration separated by rough-faced brownstone piers topped by attached balusters and outlined by a wide molding with a carved geometrical pattern; stained-glass transoms; wide window muntins at the second and third stories (the third story muntins lie in a continuous band); third-story lintels in a wide continuous fascia; prominent, pressed-metal roof gable flanked by twisted turrets and filled with foliation and masks; brownstone stoop with rough-faced side walls and wrought-iron railing. *Alterations:* replacement windows; wrought-iron fence and gate.

1231 Dean Street

C pattern: three bays at the basement and first stories; two bays with paired fenestration at the second and third stories; smooth brownstone panels between the water table and the first-story sill; rough-faced brownstone at the basement and first-story piers; molded water table; window sills in continuous molded bands; round-arch openings at the first-story door and windows with vouissoirs resting upon foliated bands; projecting keystones extending up to the second-story sill molding; paneled wood-and-glass double doors and curved transom at the main entryway; second-story fenestration with prominent rough-faced surround and lintel; rectangular transoms at the second story windows; third-story window sill rests on brick corbel panel; round-arch third-story fenestration with rough-faced vouissoirs; carved foliation in

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the spandrels; prominent pressed metal roof cornice with foliated frieze and scrolled brackets; box brownstone stoop with molded banisters and cast-iron railings. *Alterations:* replacement windows; non-historic fence and gate.

1233 Dean Street

B pattern: two bays at the basement and first story; three bays at the second story; five bays at the third story; rough-faced brownstone ashlar up to the level of the first-story window sill; segmental-arch window at the basement with rough-faced vouissoirs, foliated keystone, and paired sash; round-arch main entryway and window at the first story with rough-faced vouissoirs sitting upon a foliated molding; molded window sill at the first story supported by a curved base; possibly original wood-and-glass double doors at the main entryway; second- and third-story window sills in continuous molded bands; second-story fenestration separated by rough-faced brownstone piers topped by attached balusters and outlined by a wide molding with a carved geometrical pattern; stained-glass transoms; wide window muntins at the second and third stories (the third story muntins lie in a continuous band); third-story lintels in a wide continuous fascia; prominent, pressed-metal roof gable flanked by twisted turrets and filled with foliation and masks; brownstone stoop with rough-faced side walls and wrought-iron railing. *Alterations:* replacement windows; stoop covered with cement stucco; wrought-iron fence.

1235 Dean Street

A pattern: four bays at the basement thru the second story, including the three-window-wide projecting angular bay; one bay with grouped fenestration at the third story; rough-faced brownstone ashlar at the basement; molded water table; window sills incorporated into continuous brownstone bands; brownstone muntins dividing the main entryway and transom, and first-story fenestration and transoms; stained-glass transom at the first-story windows; wide roughfaced brownstone lintel over the main entryway and first-story fenestration; denticulated crown above the first-story projecting bay; brick corbel and brownstone bracket supporting the sill of the second-story window, containing paired sash and topped by wide, smooth brownstone lintel above the main entryway; projecting bay topped by balusters; stained glass transoms at the third story; rough-faced lintel at the third story; prominent pressed-metal roof cornice featuring shield panels, brackets, attached balusters, and dentils; brownstone box stoop with turned newel posts, foliated panel, molded banister, and cast-iron railings. *Alterations:* basement window converted to entryway with aluminum and glass door; replacement windows; wrought-iron stoop railing; wrought-iron fence.

1237-1245 Dean Street

c.1890 Queen Anne

A. Hill & Son (a) / Andrew Miller (o/d). Five rowhouses

Three-and-a-half-story with basement clad in brownstone under a bracketed and denticulated cornice crowned by a slate-covered mansard roof with gable dormers.

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Three bays at the basement thru the third story; two bays at the attic; rough-faced ashlar at the stoop over basement; alternating rough-faced and smooth brownstone coursing at the upper façade; splayed brownstone lintels at the basement; paneled wood-and-glass door at the main entryway with surmounting molded hood on scrolled brackets; window sills in continuous molded bands; wide, continuous brownstone mullions separating the first and second story fenestration from their transoms; molded crown at the level of the entryway hood above the first story; smooth and rough-faced brownstone blocks in a checkerboard pattern above the first story crown; molded crown above the second story. *Alterations:* replacement windows.

1239 Dean Street

Three bays at the basement, first and third stories; two bays at the second-story and attic; rough-faced ashlar at the stoop, basement, and first story; alternating rough-faced and smooth brownstone coursing at the upper façade; splayed brownstone lintels at the basement; possibly original paneled wood-and glass double doors at the main entryway with transom and surmounting molded hood on scrolled brackets; grouped sash at the first story; paired sash at the second story; window sills in continuous molded bands; molded crown at the level of the entryway hood above the first story; smooth and rough-faced brownstone blocks in a checkerboard pattern above the first story crown; molded crown above the second story. *Alterations:* replacement windows.

1241 Dean Street

Three bays at the basement, first and third stories; two bays at the second-story and attic; rough-faced ashlar at the stoop, basement, and first story; alternating rough-faced and smooth brownstone coursing at the upper façade; splayed brownstone lintels at the basement; possibly original paneled wood-and glass double doors at the main entryway with transom and surmounting molded hood on scrolled brackets; grouped sash with turned enframements and stained-glass transoms at the first story; paired sash with turned enframements and stained-glass transoms at the second story; window sills in continuous molded bands; molded crown at the level of the entryway hood above the first story; smooth and rough-faced brownstone blocks in a checkerboard pattern above the first story crown; molded crown above the second story. *Alterations:* Painted stone; wrought-iron window grilles at the basement; possibly replacement wood one-over-one sash. *Site Features:* Possibly original wrought-iron fence and gate with cast-iron posts.

1243 Dean Street

Three bays at the basement thru the third story; two bays at the attic; rough-faced ashlar at the stoop over basement; alternating rough-faced and smooth brownstone coursing at the upper façade; splayed brownstone lintels at the basement; possibly original paneled wood-and glass double doors with transom at the main entryway, with surmounting molded hood on scrolled brackets; window sills in continuous molded bands; wide, continuous brownstone mullions separating the first and second story fenestration from their stained-glass transoms; molded crown at the level of the entryway hood above the first story; smooth and rough-faced brownstone blocks in a checkerboard pattern above the first story crown; molded crown above the second story; cast-iron stoop railings. *Alterations:* replacement windows.

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1245 Dean Street

Four bays, including the three-window-wide angular projecting bay; rough-faced brownstone ashlar to the basement, stoop, and first story; basement window lintels incorporated into the smooth brownstone water table; elaborate portico at the main entryway with molded hood, giant scrolled brackets, and attached columns with stylized capitals; possibly original paneled wood-and-glass double doors; window sills in continuous molded bands; molded crown at the level of the entryway hood above the first story; molded window surrounds at the west bays with projecting sills, fluted brackets, and molded hoods (curved pediment at the second story); chamfered lintels at the upper-story bay windows. *Alterations:* replacement windows; non-historic fence and gate.

1247-1255 Dean Street

c.1892 Romanesque Revival

Albert E. White (a) / John A. Bliss (o/d). Five rowhouses

Five rowhouses in an A-B-C-B-D pattern: three-story over basement rowhouses clad in brick and limestone, except No. 1251, which is brownstone under a variety of pressed-metal cornices; high brownstone stoops.

1247 Dean Street

A pattern: four bays, including the three-window-wide curved projecting bay from the basement thru the second story; three bays at the third story; basement window sills in a continuous projecting band; projecting water table; possibly original paneled wood-and-glass double doors at the main entryway with wide mullion and transom; first-story window sills in a continuous molded band; wide mullions and transoms at the first-story windows; molded crown above the first story; second- and third-story window sills in continuous rough-faced bands; rough-faced lintels at the second story; round-arch, third-story fenestration with radiating, header-brick surround and molded labels with scrolled ends; prominent pressed metal cornice with moldings, foliation, and dentils; possibly limestone box stoop with turned newels, foliated panel, and rough-faced side walls. *Alterations:* replacement windows.

1249 Dean Street

B pattern: two bays at the basement and first story; three bays at the second story; four bays at the third story; rough-faced limestone ashlar up to the level of the first-story window sill; chamfered window lintel at the basement with smooth vouissoirs and paired sash; round-arch main entryway and window at the first story with rough-faced vouissoirs sitting upon a foliating molding; foliated decorations at the first-story piers; possibly original wood-and-glass double doors at the main entryway; second- and third-story window sills in continuous molded bands; second-story fenestration separated by rough-faced limestone piers topped by attached squat columns and outlined by a wide molding with a carved geometrical pattern; stained-glass transoms; wide window muntins at the second and third stories (the third story muntins lie in a continuous rough-faced band); third-story lintels in a wide continuous fascia; prominent pressed-metal cornice with moldings, foliation, and dentils; limestone stoop with rough-faced side walls. *Alterations:* replacement windows.

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1251 Dean Street

C pattern: three bays at the basement and first stories; two bays with paired fenestration at the second and third stories; rough-faced brownstone at the basement and first-story piers; box brownstone stoop with twisted newel posts, foliated panel, molded banisters, and wrought-iron railings; molded water table; window sills in continuous molded bands; round-arch openings at the first-story door and windows with voussoirs resting upon foliated bands; projecting keystones extending up to the second-story sill molding; curved transom at the main entryway; second-story fenestration with prominent rough-faced surround and lintel; third-story window sill rests on brick corbel panel; round-arch third-story fenestration with rough-faced voussoirs; carved foliation in the spandrels; prominent pressed metal roof cornice with foliated frieze and scrolled brackets; box brownstone stoop with twisted newel posts. *Alterations:* replacement main-entrance doors and windows.

1253 Dean Street

B pattern: two bays at the basement and first story; three bays at the second story; four bays at the third story; rough-faced limestone ashlar up to the level of the first-story window sill; chamfered window lintel at the basement with smooth voussoirs and paired sash; round-arch main entryway and window at the first story with rough-faced voussoirs sitting upon a foliating molding; foliated decorations at the first-story piers; possibly original wood-and-glass double doors at the main entryway; second- and third-story window sills in continuous molded bands; second-story fenestration separated by rough-faced limestone piers topped by attached squat columns and outlined by a wide molding with a carved geometrical pattern; stained-glass transoms; wide window muntins at the second and third stories (the third story muntins lie in a continuous rough-faced band); third-story lintels in a wide continuous fascia; prominent pressed-metal cornice with moldings, foliation, and dentils; limestone stoop with rough-faced side walls. *Alterations:* replacement windows.

1255 Dean Street

D pattern: four bays at the basement thru the second story, including the three-window-wide curved projecting bay; three bays at the third story; basement window sills in a continuous projecting band (center window concerted to a secondary entryway); projecting water table; possibly original paneled wood-and-glass double doors at the main entryway with wide mullion and stained-glass, divided transom; first-story window sills in a continuous molded band; wide mullions and divided transoms filled with stained-glass at the first-story windows; molded crown above the first story; stained-glass window, located in the west bay above the main entryway, with chamfered jambs, quoins and splayed voussoirs; second- and third-story window sills in continuous rough-faced bands; rough-faced lintels at the second story; round-arch third story fenestration with radiating, header-brick surround and molded labels with scrolled ends; prominent pressed metal cornice with moldings, foliation, and dentils; limestone box stoop with turned newels, foliated panel, elaborate wrought-iron railings, and rough-faced side walls. *Alterations:* basement window converted to paneled aluminum door (prior to c.1940) and replacement windows.

1257-1265 Dean Street

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c.1892 Romanesque Revival

Albert E. White (a) / John A. Bliss (o/d). Five rowhouses

Five rowhouses in an A-B-C-D-B pattern: three-story over basement rowhouses clad in Roman brick and limestone, except No. 1261, which is brownstone, under a pressed-metal cornice; rough-faced limestone areaway wall.

1257 Dean Street

A pattern: two bays at the basement and first story; three bays at the second and third stories; rough-faced ashlar at the basement; possibly original one-over-one wood sash at the basement with chamfered and splayed lintel; convex stonework at the first story; possibly original paired paneled wood-and-glass doors at the main entryway topped by a molded mullion with dentils, rectangular transom, and a foliated panel outlined; molded window sill above a projecting spandrel at the first story; paired first-story fenestration topped by a molded, floating lintel and surmounting segmental, stained-glass transom topped by a splayed voussoirs; possibly original single-pane wood sash at the first story; molded crown above the first story; second-story window sills in a continuous molded band; third-story window sills in a continuous projecting flat band; second and third story fenestration deeply set behind chamfered jambs with quoins and wide muntins; lintels in a continuous wide limestone band; molded crown above the second story; prominent, pressed metal roof cornice with a molded base, foliated frieze, and scrolled brackets; limestone stoop with wrought-iron railings. *Alterations:* replacement windows at the second and third stories; wrought-iron fence and gate; wrought-iron lantern.

1259 Dean Street

B pattern: four bays at the basement thru the second story, including the three-window-wide curved projecting bay; three bays at the third story; basement window sills in a continuous projecting band; projecting water table; possibly original paneled wood-and-glass double doors at the main entryway with wide mullion and stained-glass, divided transom; first-story window sills in a continuous molded band; wide mullions and divided transoms filled with stained-glass at the first-story windows; molded crown above the first story; stained-glass window, located in the west bay above the main entryway, with chamfered jambs, quoins and splayed voussoirs; second- and third-story window sills in continuous rough-faced bands; rough-faced lintels at the second story; round-arch third story fenestration with radiating, header-brick surround and molded labels with scrolled ends; prominent pressed-metal cornice with moldings, foliation, and dentils; limestone box stoop with turned newels, foliated panel, molded banisters, and rough-faced side walls. *Alterations:* replacement windows.

1261 Dean Street

C pattern: three bays at the basement and first stories; two bays at the second and third stories; rough-faced brownstone at the basement and first-story piers; molded water table; window sills in continuous molded bands; round-arch openings at the first-story door and windows with voussoirs resting upon foliated bands; projecting keystones extending up to the second-story sill molding; possibly original paneled wood-and-glass double doors and curved transom at the main entryway; second-story fenestration with prominent rough-faced surround and lintel and paired sash divided by attached columns and topped

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by stained-glass transoms; third-story window sill rests on brick corbel panel; round-arch third-story fenestration with rough-faced voussoirs; carved foliation in the spandrels; possibly original one-over-one wood sash throughout; prominent pressed-metal roof cornice with foliated frieze and scrolled brackets; box brownstone stoop with rough-faced side walls, molded banisters, and wrought-iron railings.

1263 Dean Street

D pattern: two bays at the basement and first story; three bays at the second story; four bays at the third story; rough-faced limestone ashlar up to the level of the first-story window sill; chamfered window lintel at the basement with smooth voussoirs; round-arch main entryway and window at the first story with rough-faced voussoirs sitting upon a foliating molding; foliated decorations at the first-story piers; possibly original paneled wood-and-glass double doors at the main entryway; second- and third-story window sills in continuous molded bands; second-story fenestration separated by rough-faced limestone piers topped by attached squat columns and outlined by a wide molding with a carved geometrical pattern; wide window muntins and transoms at the second and third stories (the third story muntins lie in a continuous rough-faced band); third-story lintels in a wide continuous fascia; prominent pressed-metal cornice with moldings, foliation, and dentils; limestone stoop with rough-faced side walls. *Alterations:* replacement windows.

1265 Dean Street

B pattern: four bays at the basement thru the second story, including the three-window-wide curved projecting bay; three bays at the third story; basement window sills in a continuous projecting band; projecting water table; possibly original paneled wood-and-glass double doors at the main entryway with wide mullion and stained-glass, divided transom; first-story window sills in a continuous molded band; wide mullions and divided transoms filled with stained-glass at the first-story windows; molded crown above the first story; stained-glass window, located in the west bay above the main entryway, with chamfered jambs, quoins and splayed voussoirs; second- and third-story window sills in continuous rough-faced bands; rough-faced lintels at the second story; round-arch third story fenestration with radiating, header-brick surround and molded labels with scrolled ends; prominent pressed-metal cornice with moldings, foliation, and dentils; limestone box stoop with turned newels, foliated panel, molded banisters, and rough-faced side walls. *Alterations:* replacement windows. New York Avenue Façade: Irregular bay arrangement; projecting curved bay with round-arch lancets filled with stained glass and recessed spandrels; rough-faced limestone band courses; double-hung sash with rough-faced sills and lintels; bracketed cornice. *Alterations:* Secondary street-level entryway filled in with brick; replacement windows; one-story rear garage addition clad in brick with a steel gate.

DEAN STREET (Odd Numbers)

North Side, Between New York Avenue and Brooklyn Avenue

1285-1289 Dean Street

c.1906 Renaissance Revival

George Roosen (a) / Arthur H. Waterman (o/d). Two flats

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Two identical flats: four-story clad in brick with stone and terra-cotta trim under a metal cornice; five bays; entrance door with elaborate terra-cotta surround with foliate molding and cartouche and a bracketed hood supporting a blind enframingent with guttae flanked by fluting and surmounted by a scroll design; metal-and-glass door with transom; foliate molding between basement and first floors; rusticated brick at first floor; first floor windows with splayed lintels with keystone and projecting sills; brick pilasters at second and third floors on projecting blocks with Corinthian capitals; terra-cotta pilasters with foliate carving in the shaft at fourth floor; eared terra-cotta window surrounds with projecting carved foliate bands and hoods at second floor; eared terra-cotta window surrounds with central bracket and bracketed sills at the third floor; terra-cotta splayed lintels at the fourth floor with sills; terra-cotta banding with guttae and wave molding between first and second floors and denticulated banding and cornice with lion heads between the third and fourth floors; terra cotta garland below center window at third floor; metal cornice; low stone stoop at center bay.

1285 Dean Street

Alterations: replacement windows; two light fixtures with exposed conduit and intercom at entrance; stoop railing removed; one basement window with cement block infill; satellite dish at second floor; non-historic metal fence at western-most lot line.

1289 Dean Street

Alterations: replacement windows; metal infill at basement windows; metal railing at stoop; non-historic areaway gate.

1291-1293 Dean Street

c.1903 Renaissance Revival

Axel Hedman (a) / Charles G. Reynolds (o/d). Two flats

Two mirror flats: four-story over basement clad in brick with a stone base and trim under a pressed-metal cornice; seven bays at first floor and eight bays at the second thru fourth floors; rusticated stone base and brick with stone trim upper floors; elaborate stone door surround with carved foliate molding above panel with carved letters "DuBois", fluted pilasters and denticulated pediment; rusticated brick walls at second thru fourth floors; three-window angled bay at west and three-window curved bay at east; decorative stone trim with floral designs, cornice with dentils, and brackets at the first floor; second-floor windows with projecting sills and splayed lintels with keystones; central window of angled bay at second floor has molded surround with rounded, carved pediment filled with floral ornament flanked by orbs set on blocks at sill; double window at second floor center bay set within molded enframingent with projecting sill, carved bas-relief floral panel between windows and bracketed sculptural cartouche surmount; central window of curved bay at second floor has quoined enframingent, carved foliate molding below projecting lintel surmounted by brackets and flanked by orb set on blocks at sill; splayed lintels with keystones at first floor center windows of projecting bays; splayed lintels at third floor with keystones at center bay windows and center windows of projecting bays, with projecting sills; continuous, flat lintels with projecting sills at fourth-floor windows; wrought-iron window grilles at basement; metal-and-glass double doors and transom; basement door beneath stoop with wrought-iron door; paired stained-glass

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windows at center bay at second, third and fourth floors; cornice with modillions and dentils; stone stoop at center bay; low masonry areaway wall.

1291 Dean Street

Alterations: replacement windows; metal railing at stoop; stoop gate; non-historic iron railing on areaway wall.

1293 Dean Street

Alterations: replacement windows; metal railing at stoop; non-historic iron railing on areaway wall.

1299-1303 Dean Street

c.1913 Renaissance Revival

Cohn Brothers (a) / Oxfield & Aaron, Inc. (o/d). Two flats

Two nearly identical flats, with no. 1299 featuring an asymmetrical design with three bays and no. 1303 featuring a symmetrical design with five bays; four-story clad in brick with a stone base and brick and stone trim under a pressed-metal denticulated cornice with modillions, large consoles and frieze with rosettes; rusticated stone base with tan brick upper floors; molded door surround; metal-and-glass door and transom; tripartite windows at second thru fourth floors; splayed stone lintels and projecting footed stone sills at first floor; splayed brick with bracketed keystone at window lintels at upper floors; low stone stoop with iron railings.

1299 Dean Street

Three bays at base and two bays in upper floors. *Alterations:* plywood at basement window opening and replacement windows in upper floors.

1303 Dean Street

Five bays at base and six bays at upper floors. *Alterations:* plywood at three basement windows and replacement windows in upper floors; metal mesh added to entrance doors.

1307-1309, 1311-1313 Dean Street

c.1913 Colonial Revival

William Debus (a) / Arthur G. Schaffner (o/d). Two two-family rowhouses

Originally designed in the Italianate style c.1869-1880, these two identical two-family rowhouses were re-designed in the Colonial Revival style c.1913. Four-story, three-bay clad in red brick with stone and marble trim under a pressed-metal cornice; marble door and window surrounds at first and second floors with inset panel above second floor windows; segmental-arch-headed stone window lintels at third and fourth floors with stone sills at the third floor and a stone band at the fourth floor; segmental-arch-headed window opening at first floor center bay; metal-and-glass entrance doors at first floor side bays; arch-headed window openings at first, third and fourth floors; metal balconies at second floor windows; large projecting cornice with modillions. One-story, two-car red brick garage set back in rear yard. (ALT 308-1913)

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1307-1309 Dean Street

Alterations: replacement windows.

1311-1313 Dean Street

Alterations: replacement windows.

1315-1323 Dean Street

1875 Altered Italianate/neo-Grec

King & Vance (a) / King & Vance (o/d). Five rowhouses

Originally five identical wood-sided rowhouses with front porches and double-leaf paneled doors under bracketed portico; window lintels and cornices that have been substantially altered. Three-story over basement, three-bay; variously sided/refaced; basement door beneath stoop with wrought-iron door; door surround with lintel and brackets; cornice with brackets. (*RERBG* (November 13, 1875), 742)

1315 Dean Street

NON-CONTRIBUTING

Alterations: clad with aluminum siding at the upper floors and imitation stone veneer at the basement; masonry stoop; stoop metal railing; red metal canopies installed above the entrance door and basement door beneath stoop; replacement main-entrance door; replacement windows; non-historic metal areaway fence and gate.

1317 Dean Street

NON-CONTRIBUTING

Alterations: clad with pvc shingles at the upper floors; parapet wall with a peaked center; stoop resurfaced; stoop metal railing; replacement windows.

1319 Dean Street

NON-CONTRIBUTING

Alterations: clad with aluminum siding at the upper floors; replacement main-entrance door; masonry stoop; stoop metal railing; replacement windows; non-historic metal areaway fence and gate.

1321 Dean Street

NON-CONTRIBUTING

Alterations: clad in brownstone veneer; concrete and brick stoop; stoop metal railings; replacement windows; non-historic metal areaway fence and gate.

1323 Dean Street

NON-CONTRIBUTING

Alterations: clad with aluminum siding at the upper floors and cornice; stoop resurfaced; stoop metal railing; stucco walls at top of stoop; replacement windows.

1325-1329 Dean Street

NON-CONTRIBUTING

c.1874 Altered Italianate/neo-Grec

unknown (a) / unknown (o/d). Three rowhouses

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Originally three-story over basement rowhouses clad in brownstone under a bracketed wood cornice that have since been altered significantly; door and window surrounds with bracketed pediments and incised carving at the first floor, window surrounds with bracketed molded lintels and incised carving at the upper floors and cornices with modillions and brackets.

1325 Dean Street

NON-CONTRIBUTING

Alterations: clad with vinyl siding at the upper floors and stucco at the basement and stoop; replacement windows; canopy above basement door; stoop metal railings; non-historic iron areaway fence and gate at front.

1327 Dean Street

NON-CONTRIBUTING

Alterations: clad with stucco to approximate (painted) brownstone; stoop steps clad in brick with stucco at cheek walls; stoop metal railings; replacement main-entrance door and windows; cornice replaced; non-historic iron areaway fence and gate; areaway metal fence at western lot line appears to be historic; concrete areaway

1329 Dean Street

NON-CONTRIBUTING

Alterations: vernacular re-design; clad with stucco; stoop clad in brick and stucco; stoop railings; replacement main-entrance door and windows; part of door surround removed; altered window opening at the first floor; cornice replaced by parapet wall; non-historic areaway fence and gate.

1331-1343 Dean Street (a/k/a 96 Brooklyn Avenue) - See 96 Brooklyn Avenue

DEAN STREET (Odd Numbers)

North Side, Between Brooklyn Avenue and Kingston Avenue

1345 Dean Street (a/k/a 95 Brooklyn Avenue) - See 95 Brooklyn Avenue

1347 Dean Street

c.1902 Renaissance Revival

Albert E. White (a) / John A. Bliss (o/d). Townhouse

Three-story, two-bay over basement clad in limestone and brick under a modillioned and denticulated cornice; stone basement level and rusticated stone first floor, both with machine-tooled finish; Roman-brick second and third stories with stone quoining at their edges; one-over-one, double-hung wood window sashes at the second and third floors; two basement-level window openings with two-pane wood sashes and metal security grilles; first-floor Palladian window featuring a projecting, molded sill and fluted columnar mullions, filled with single-pane wood sashes and a wood transom bar; scrolled keystones over the first-floor window and door opening supporting a stone band with Greek-key decoration; eared window surrounds at the second and third floors; molded lintels at the second-floor surrounds; keystones at the third-floor surrounds; stone stoop and cheek walls; glass-and-metal main entrance gate; stone areaway wall. *Alterations:* removal of rooftop balustrade.

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1349-1351 Dean Street

c.1902 Renaissance Revival

White & Roosen (a) / John A. Bliss (o/d). Two rowhouses

Three-story, three-bay over basement clad in limestone under galvanized iron cornices; two-window-wide, full-height, curved projection; basement rustication; pedimented window hoods; wood window brickmolds; box stoops with foliate ornament; stone areaway wall.

1349 Dean Street

Incised banding at the first floor; pair of wood-and-glass main entrance doors behind a metal gate and transom grille; continuous, projecting windowsills; continuous projecting moldings over the first- and third-floor windows, and over the second-floor openings on the curved projection; plain, projecting bases and capitals flanking the second-floor openings on the curved projection; bracketed sill and angular window hood supported by brackets with incised rosettes over the easternmost second-floor window; paneled galvanized-iron cornice with foliate brackets and an acanthus-leaf molding; front cheek wall of stoop featuring a rectangular opening with metal grille crowned by carved voussoirs and a panel filled with foliate ornament, and flanked by paneled pilasters; scrolled coping on the stoop cheek walls.

Alterations: replacement windows; glass-block infill between the north edge of the door frame and the façade.

1351 Dean Street

Rustication at the basement and first floors; one-over-one, double-hung wood sashes and metal window grilles at the basement; metal main-entrance door frame and transom grille; keystone filled with foliate ornament over the main entrance; continuous, projecting windowsills; continuous projecting moldings over the first- and third-floor windows; continuous denticulated molding over the second-floor openings on the bowed projection; denticulated galvanized-iron cornice with foliate brackets; front cheek wall of stoop featuring a rectangular opening with metal grille crowned by carved voussoirs and a panel filled with foliate ornament, and flanked by paneled pilasters; scrolled coping on the stoop cheek walls.

Alterations: replacement main-entrance door and windows.

1353 Dean Street

c.1902 Renaissance Revival

White & Roosen (a) / John A. Bliss (o/d). Townhouse

Three-story over basement clad in limestone under a galvanized cornice; rusticated at the basement; four bays, including a full-height, three-window-wide, angled projecting bay; metal basement window grilles; paneled wood main-entrance door within a pilastered enframement and below a wood transom window, all within a pilastered main-entrance surround crowned by a modillioned, angular pediment filled with carved ornament, including a wreath and torch; incised banding at the first floor; plain, recessed panels below the continuous first-floor windowsill; projecting moldings above the first-, second-, and third-floor windows; continuous projecting, molded windowsill at the second floor of the projecting bay; leaded-glass window within a four-shouldered opening at the second floor, over the main entrance; projecting,

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molded lintel over the four-shouldered opening; paneled galvanized-iron cornice with foliate brackets and an acanthus-leaf molding; stone stoop; front cheek wall of stoop featuring a rectangular opening with a metal grille crowned by carved voussoirs and a panel filled with foliate ornament, and flanked by paneled pilasters; scrolled coping on the cheek walls; stone areaway wall. *Alterations:* replacement windows; stoop railing; opening on front of stoop cheek wall sealed; metal areaway gate and fence atop the areaway wall.

1357-1363 Dean Street

c.1892 Renaissance Revival

George P. Chappell (a) / Arthur Stone (o/d). Four rowhouses

Four rowhouses in an A-B-A-C pattern: three-story over basement clad in brownstone under a denticulated cornice with egg-and-dart molding, which wraps the façade and continues to the west façade; all except the easternmost house in this group are united by a continuous band of carved fretwork below their second-floor sills, and by foliate ornament between their third-floor windows and cornices; brownstone stoop with molded banding on the outer cheek-wall surfaces and brownstone newels; rough-faced stone areaway wall.

1357 Dean Street

A pattern: four bays, including full-height, three-window-wide, bowed projection; pair of paneled, wood-and-glass main entrance doors within a garlanded stone surround; rough-faced brownstone at the basement floor; continuous, projecting molded sills and lintels; molded window surrounds; bands of foliate ornament above the second-floor windows and between the third-floor windows and cornice. *Alterations:* replacement windows; metal areaway gate; posts at the west end of the areaway wall and flanking the entrance gate.

1359 Dean Street

B pattern: two bays; pair of paneled wood inner, and wood-and-glass outer main entrance doors within a molded surround; rough-faced brownstone at the basement floor; large first-floor window opening with a molded surround and projecting sill containing a tripartite wood window with a molded transom bar; projecting moldings and sills, which are continuous with those at the adjacent houses; projecting molded lintels at the second floor; band of interlaced foliate ornament between the third-floor windows and cornice. *Alterations:* replacement windows; red canvas awning installed over the main entrance; garage opening at the basement floor with a paneled roll-up door.

1361 Dean Street

A pattern: four bays, including full-height, three-window-wide, bowed projection; pair of paneled, wood-and-glass main entrance doors within a garlanded stone surround; rough-faced brownstone at the basement floor; continuous, projecting molded sills and lintels; molded window surrounds; bands of foliate ornament above the second-floor windows and between the third-floor windows and cornice. *Alterations:* replacement windows; stoop railings; metal areaway gate and fence installed atop the areaway wall.

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1363 Dean Street

D pattern: two bays at the first floor, and one bay at the second and third floors; bowed oriel at the second floor; one-over-one, double-hung wood windows and metal window grilles at the basement; wood single-pane window sashes at the first, second, and third floors; wood leaded-glass transom sashes at the first, second, and third floors; pair of paneled wood-and-glass main entrance doors beneath a shallow, stepped molding that extends the width of the façade; rough-faced brownstone at the basement; rustication at the first floor; wood tripartite window with columnar mullions and wood transom bar; continuous projecting molded sills at the first and second floors; brownstone mullions and transom bars at the second and third floors; denticulated and molded oriel window base; panel filled with carved festoons and ribbons above the second-floor windows; continuous, denticulated molded sill at the third floor; incised panels with central diamond above the third-floor windows; machicolated and denticulated cornice. *Alterations:* Stoop railings; metal areaway gate and fence atop the areaway wall.

1365-1373 Dean Street

c.1892 Renaissance Revival

George P. Chappell (a) / Arthur Stone (o/d). Five rowhouses

Three-story over basement clad in brownstone and brick under a metal cornice with egg-and-dart molding; stone areaway wall.

1365 Dean Street

Four bays, including a three-window-wide, basement-thru-second-floor, angled projecting bay; brownstone first floor and projecting bay; Roman-brick upper floors with brownstone trim; rough-faced brownstone at basement; pair of wood-and-glass main-entrance doors, which fill their round-headed opening; rusticated main entrance surround; continuous projecting sills at the first and second floors of the projecting bay; heavy, molded sill decorated with acanthus-leaf ornament at the easternmost second-floor window; narrow, continuous denticulated bands above the first- and second-floor openings; projecting molding capping the projecting bay, and engaging the continuous third-floor windowsill; brownstone window surrounds at the brick portions of the second and third floors; continuous projecting molding above the third-floor windows; stone stoop with newel posts. *Alterations:* replacement windows; stoop railing; non-historic gate and fence.

1367 Dean Street

Rough-faced brownstone basement; rusticated brownstone first floor; Roman brick second and third floors with brownstone trim; two bays at the first and fourth floors; one bay at the second floor; three bays at the third floor; metal basement window grilles; brownstone stoop; glass-and-metal security grille and transom grille, both with metal tracery, within the round-headed main-entrance opening; large basket-handle-arch-headed window opening at the first floor with a projecting stone sill, filled with a tripartite wood window frame with columnar mullions; continuous heavy, molded sill decorated with acanthus-leaf ornament at the second floor; narrow denticulated bands at the second and third floors, engaging identical bands on the façade of No. 1365; second-floor window opening with stone surround and columnar

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mullions; continuous projecting, molded sill at the third floor; continuous projecting molding above the third-floor windows. *Alterations*: red-brick fourth-floor addition; replacement windows; wood transom panel at the first-floor tripartite window.

1369 Dean Street

Four bays, including full-height, three-window-wide, angled projecting bay; rough-faced stone basement; smooth-faced stone first floor, and second and third floors of the projecting bay; orange Roman brick with stone trim at eastern second- and third-floor portions of façade; stone stoop; pair of wood-and-glass main entrance doors below a wood transom bar with egg-and-dart molding, and a wood transom window, all within a molded surround with curved corners, crowned by a carved cartouche; continuous denticulated sill at the first floor; bead-and-reel first-floor window surrounds; two narrow denticulated bands above the first-floor windows on the projecting bay; continuous projecting, molded sill with fretwork at the second floor; two-story stepped surrounds at the second and third floors of the projecting bay; projecting denticulated moldings above the second-floor windows; continuous projecting sill at the third floor; quoined stone surrounds and stone transom bars at the easternmost second- and third-floor windows; round-headed transom at the easternmost third-floor window; carved wreath and foliate ornament at the easternmost third-floor window head; carved foliate ornament above the third-floor windows; ornate denticulated and modillioned cornice with cartouches. *Alterations*: replacement windows.

1371 Dean Street

Two asymmetrical bays, with paired windows at the western bay of the second and third floors; rough-faced stone basement; smooth-faced stone first floor; orange Roman-brick second and third floors with stone trim; pair of wood-and-glass main entrance doors below a wood transom bar with egg-and-dart molding and transom window, all within a molded surround with curved corners, crowned by a carved cartouche; projecting molded sills at the first, second, and third floors, denticulated at the first floor, and with fretwork at the second floor; large first-floor window opening with curved corners and a molded surround crowned by a carved cartouche; continuous stone transom bars, quoined window surrounds, and stone lintel courses at the second and third floors; carved wreaths and other foliate ornament within the third-floor window surrounds; carved foliate ornament above the third-floor windows; ornate denticulated and modillioned cornice with cartouches; rough-faced stone stoop and newels. *Alterations*: replacement windows.

1373 Dean Street

Four bays, including a full-height, three-window-wide, angled projecting bay; rough-faced stone basement; smooth-faced stone first floor; second and third floors of the projecting bay are of stone; orange Roman brick with stone trim at the eastern second- and third-floor portions of the façade; understoop opening with metal gate; pair of wood-and-glass main entrance doors below a wood transom bar with an egg-and-dart molding and wood transom window, all within a molded surround with curved corners, crowned by a carved cartouche; continuous denticulated sill, and bead-and-reel window surrounds at the first floor; two narrow denticulated bands on the projecting bay, above the first-floor windows; continuous projecting, molded sill at the second floor, which engages the sill of No. 1371; two-

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story stepped surrounds at the second and third floors of the projecting bay; continuous projecting molding above the easternmost second-floor window; continuous projecting sill at the third floor; quoined stone surrounds and stone transom bars at the easternmost second- and third-floor windows; round-headed transom at the easternmost third-floor window; carved wreath and foliate ornament within the easternmost third-floor window surround; carved foliate ornament over the third-floor windows; ornate denticulated cornice with cartouches. *Alterations:* replacement windows.

The George B. and Susan Elkins House, 1375 Dean Street

c.1855-69 Transitional Greek Revival/Italianate

unknown (a) / George B. and Susan Elkins (o/d). Freestanding house

Two-and-a-half story over basement clad in wood siding under a deeply overhanging wood cornice with two bead-and-reel moldings of different sizes; three bays in width; wood transom window at the main entrance; molded main-entrance surround; floor-length ground-floor window openings and surrounds; front porch with square wood columns; wood porch roof beams; slightly pitched porch roof with wood fascia; three rectangular window openings with cusped wood surrounds at the attic story; two horizontally sliding sashes at the central attic opening; continuous wood molding at the attic story; masonry chimney. *Alterations:* removal of wood shutters; replacement of main-entrance doors and windows; siding of indeterminate material covering the porch base; alteration or replacement of porch column shafts; conversion of porch balustrades into parapets; alteration of the segmental-archheaded, central second-floor opening to a square-headed opening; removal of projecting lintels and bracketed sills at the second floor of the Dean Street façade; covering of west and east facades and bay window with stucco; filling of first-floor window openings on the west and east facades with stucco; replacement of stoop with concrete stoop with metal railing; concrete steps with cinder-block cheek walls at the front of the areaway; brick areaway wall crowned by a metal fence; metal areaway gate; chain-link fences at the west and east borders of the front yard.

1383-1391 Dean Street

c.1905 Renaissance Revival

Axel S. Hedman (a) / Edwin J. Maguire (o/d). Three flats

Three flats in an A-B-A pattern:

Four-story over basement clad in brick with stone and terra-cotta trim under a galvanized cornice; classically inspired ornament that includes: ground-floor rustication, molded and quoined window surrounds, sills and window and door hoods supported by scrolled brackets, molded window surrounds, and lintels with scrolled and double keystones.

1383 Dean Street

A pattern: three large bays; alternating gray brick and terra-cotta bands at the basement and first floors; second-, third-, and fourth-floor portions of façade are of gray brick, with stone or terra-cotta trim; paired window openings within the outer four bays of the first thru fourth floors; pair of wood-and-glass main-entrance doors within a surround featuring an acanthus-leaf molding, festoons and shields within its entablature, and scrolled brackets supporting a modillioned hood, which engages a continuous, projecting

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second-floor sill featuring an acanthus-leaf motif; four basement-level openings with keystone lintels and label moldings; molded window surrounds, projecting sills, and molded lintels at the first floor; two-story pilasters at the second and third floors with bases and capitals supporting a deep projecting molding; window surrounds and hoods supported by consoles at the central bay of the second and third floors; windowsill supported by consoles at the central bay of the third floor; beaded, foliate, and egg-and-dart moldings at the central second- and third-floor windows; lintels with scrolled keystones and projecting voussoirs at the four outer second-floor openings; panels between the four outer second- and third-floor windows; shared sills, and lintels with keystones at the outer four third-floor openings; lintels with double keystones at the fourth floor; quoined surround with double keystone at the central fourth-floor window opening; decorative brickwork over the fourth-floor windows; denticulated, galvanized iron cornice with panels and foliate brackets; stone stoop and areaway wall. *Alterations*: replacement windows; stoop railings; basement openings sealed with wood; façade repointed with red mortar; metal fence atop the areaway wall; metal fence at east border of areaway.

1387 Dean Street

B pattern: three large bays; two full-height, three-window-wide, angled projecting bays; alternating gray brick and terra-cotta bands at the basement and first floors; second-, third-, and fourth-floor portions of façade are of brick, with stone or terra-cotta trim; main-entrance surround featuring an acanthus-leaf molding and festoons and shields within its entablature, and consoles supporting a modillioned hood, which engages a continuous, projecting second-floor sill; six basement-level openings with keystone lintels and label moldings; molded window surrounds, projecting sills, and molded lintels at the first floor; window surrounds and hoods supported by consoles at the central bay of the second and third floors; windowsill supported by consoles at the central bay of the third floor; lintels with scrolled keystones and projecting voussoirs at the six outer second-floor openings; panels between the six outer second- and third-floor windows; continuous sills, and lintels with keystones at the six outer third-floor openings; deep, continuous projecting molding with bead-and-reel and egg-and-dart motifs above the third-floor windows; lintels with double keystones at the four outer fourth-floor openings; quoined surround with double keystone at the central fourth-floor window opening; decorative brickwork over the fourth-floor windows; galvanized iron cornice with paired brackets and foliate ornament; stone stoop and areaway wall. *Alterations*: replacement metal-and-glass main-entrance door, sidelight, and transom; replacement windows; stoop railings; metal areaway gate; metal fence crowning the areaway wall; metal railing in front of the basement steps.

1391 Dean Street

A pattern: three large bays; alternating gray brick and terra-cotta bands at the basement and first floors; second-, third-, and fourth-floor portions of façade are of gray brick, with stone or terra-cotta trim; paired window openings within the outer four bays of the first thru fourth floors; pair of wood-and-glass main-entrance doors within a surround featuring an acanthus-leaf molding, festoons and shields within its entablature, and scrolled brackets supporting a modillioned hood, which engages a continuous, projecting second-floor sill featuring an acanthus-leaf motif; four basement-level openings with keystone lintels and label moldings; molded window surrounds, projecting sills, and molded lintels at the first floor; two-

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story pilasters at the second and third floors with bases and capitals supporting a deep projecting molding; window surrounds and hoods supported by consoles at the central bay of the second and third floors; windowsill supported by consoles at the central bay of the third floor; beaded, foliate, and egg-and-dart moldings at the central second- and third-floor windows; lintels with scrolled keystones and projecting voussoirs at the four outer second-floor openings; panels between the four outer second- and third-floor windows; shared sills, and lintels with keystones at the outer four third-floor openings; lintels with double keystones at the fourth floor; quoined surround with double keystone at the central fourth-floor window opening; decorative brickwork over the fourth-floor windows; denticulated, galvanized iron cornice with panels and foliate brackets; stone stoop and areaway wall. *Alterations:* replacement windows; stoop railings; basement openings sealed with cinderblock; uppermost part of cornice replaced with sheet metal; metal areaway gate; metal railing atop the areaway wall; metal fences at east and west borders of areaway.

1395 Dean Street

c.1901 Colonial Revival

Waid & Cranford (a) / unknown (o/d). Townhouse or three-family townhouse

Three-story over high basement clad in Flemish-bond red brick with a marble stoop under a wraparound modillioned cornice crowned by a parapet; stone or cast-stone trim and quoined edges; molded wood main-entrance door frame; simple sills at all floors; splayed lintels with keystones at the basement floor; splayed lintels with triple keystones at the first floor and double keystones at the second and third floors; rusticated brick pilasters at the first floor; projecting brick brackets supporting the first-floor sills; projecting brick molding above the basement-floor openings, corbelled brick molding over the first-floor openings; stone box stoop; metal front areaway fence and gate with stone base. *Alterations:* replacement windows; treads and front cheek wall of stoop covered with tile; replacement main entrance door with diamond-shaped pane; metal picket fence and gate at entrance to west areaway.

1397-1407 Dean Street

1896 Queen Anne

John Fraser (a/o/d). Five rowhouses

Five rowhouses in an A-B-C-B-A pattern:

Three-story over basement clad in stone and orange brick under a simple molded metal cornice crowned by metal cresting; rough-faced brownstone stoop and low areaway wall.

1397 Dean Street

A pattern: two asymmetrical bays, with paired window openings at the first, second, and third floors; rough-faced brownstone basement; smooth-faced brownstone first floor; upper portions of façade are of orange brick, with brownstone trim; single-leaf wood-and-glass main-entrance door below a wood transom bar with an egg-and-dart molding; molded main entrance surround below a continuous projecting molding and carved overdoor filled with interlaced foliate ornament; flat arches over the basement windows composed of large, rough-faced gauged brownstone voussoirs; molded brownstone window surrounds at the first and second floors; two paired first-floor windows; plain brownstone panel below the

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two paired, westernmost, second-floor windows; continuous projecting sills at the second and third floors; continuous label molding above the second-floor windows; pair of windows within a brownstone surround, crowned by a large triangular pediment at the third floor; smaller triangular pediment over the easternmost third-floor window, which is set within a brownstone surround. *Alterations:* replacement windows; resurfacing of the large third-floor pediment, resulting in the removal of its circular panel; basement portion of façade resurfaced; stoop resurfaced; most rooftop metal cresting removed; metal areaway gate; metal fence crowning the areaway wall.

1399 Dean Street

B pattern: Four bays at the first and second floors, including a basement-thru-second-floor, three-window-wide, angled projecting bay; two asymmetrical bays at the third floor; smooth-faced stone façade, with orange brick at the uppermost portions; pair of paneled wood-and-glass main entrance doors below a wood transom bar with an egg-and-dart molding; molded main entrance surround crowned by a scrolled keystone, denticulated cornice, and carved overdoor filled with acanthus leaf and other foliate ornament; continuous molded sills at the first and second floors of the projecting bay; continuous moldings, denticulated at the first floor, above the first- and second-floor openings on the projecting bay; molded cornice crowning the parapet of the projecting bay and engaging a continuous projecting third-floor windowsill; label molding and projecting sill at the easternmost second-floor window; pair of third-floor windows within a fluted, pilastered surround, crowned by a triangular pediment containing an incised diamond and foliate ornament; smaller triangular pediment over the easternmost third-floor window, which is set within a fluted, pilastered surround. *Alterations:* replacement windows; replacement brick stoop with stone treads and metal railing; basement portion of façade and areaway wall resurfaced; rooftop metal cresting removed; metal areaway gate; metal fence atop the areaway wall.

1401 Dean Street

C pattern: four bays at the first floor, including a basement-and-first-floor, three-window-wide, angled projecting bay; three bays at the second and third floors; façade is of smooth-faced stone at the basement and first floors, and of orange brick with stone trim at the second and third floors; leaded-glass inner sash at the central first-floor opening on the projecting bay; paneled wood-and-glass main-entrance door; molded main-entrance surround crowned by a scrolled bracket, denticulated cornice, and carved overdoor filled with interlaced foliate ornament; continuous molded sill and denticulated molding on the projecting bay; molded cornice crowning the parapet of the projecting bay and engaging a continuous projecting second-floor windowsill; molded stone window surrounds, and stone label moldings at the second floor; continuous projecting, molded stone sill at the third floor; projecting molding at the third floor; three third-floor windows, each within a fluted, pilastered surround crowned by an angular pediment with interlaced foliate ornament. *Alterations:* replacement windows; hood over the basement entrance; swan figure attached to the top of the parapet of the projecting bay; stoop resurfaced; portion of rooftop metal cresting removed; metal areaway gate; metal fence installed atop the areaway wall.

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B pattern: Four bays at the first and second floors, including a basement-thru-second-floor, three-window-wide, angled projecting bay; two asymmetrical bays at the third floor; smooth-faced stone façade, with orange brick at the uppermost portions; pair of paneled wood-and-glass main entrance doors below a wood transom bar with an egg-and-dart molding; molded main entrance surround crowned by a scrolled keystone, denticulated cornice, and carved overdoor filled with acanthus leaf and other foliate ornament; continuous molded sills at the first and second floors of the projecting bay; continuous moldings, denticulated at the first floor, above the first- and second-floor openings on the projecting bay; molded cornice crowning the parapet of the projecting bay and engaging a continuous projecting third-floor windowsill; label molding and projecting sill at the easternmost second-floor window; pair of third-floor windows within a fluted, pilastered surround, crowned by a triangular pediment containing an incised diamond and foliate ornament; smaller triangular pediment over the easternmost third-floor window, which is set within a fluted, pilastered surround. *Alterations*: replacement windows; stoop railing; metal areaway gate; metal fence installed atop the areaway wall.

1407 Dean Street

A pattern: two asymmetrical bays, with paired window openings at the first, second, and third floors; rough-faced brownstone basement; smooth-faced brownstone first floor; upper portions of façade are of orange brick, with brownstone trim; single-leaf wood-and-glass main-entrance door below a wood transom bar with an egg-and-dart molding; molded main entrance surround below a continuous projecting molding and carved overdoor filled with interlaced foliate ornament; flat arches over the basement windows composed of large, rough-faced gauged brownstone voussoirs; molded brownstone window surrounds at the first and second floors; two paired first-floor windows; plain brownstone panel below the two paired, westernmost, second-floor windows; continuous projecting sills at the second and third floors; continuous label molding above the second-floor windows; pair of windows within a brownstone surround, crowned by a large triangular pediment at the third floor; smaller triangular pediment over the easternmost third-floor window, which is set within a brownstone surround. *Alterations*: replacement windows; stoop railing; resurfacing of brownstone portions of façade, resulting in the removal of the circular panel from the large third-floor pediment; possible removal of detail from main-entrance overdoor and panel below the two westernmost second-floor windows; metal areaway gate; metal fence installed atop the areaway wall.

1409-1417 Dean Street

c.1895 Renaissance Revival

Michael J. McLaughlin (a/o/d). Four rowhouses

Four rowhouses in an A-B-A-B pattern, with the "A" houses featuring three-sided projecting bays at their second floors, and the "B" houses featuring second-floor terraces with balustrades. Four-story clad in stone on the first floor and brick on the upper floors with stone trim under a denticulated cornice with foliate brackets; low stone stoop.

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A pattern: rusticated stone first floor with a two-bay projection supporting a three-sided, single-story stone bay window; remainder of façade is of brick with stone trim; window opening west of the main entrance with projecting stone sill; service entrance and small window east of the main entrance; projecting, molded stone sill with elliptical stone base below the central bay-window opening; projecting, molded sills at the second-, third- and fourth-floor windows, continuous at the second and fourth floors; tripartite window with a stone enframement at the third floor; molded stone window surrounds; low stone stoop. *Alterations:* replacement main-entrance door and windows; front steps surfaced with tile; door within the central opening of the third-floor tripartite window; removal of the balustrades in front of the outer second-floor bay window openings; balustrade atop the bay window converted to parapet; metal areaway fence and gate.

1411 Dean Street

B pattern: rusticated stone first floor with two-bay projection supporting a terrace with stone balustrade; remainder of façade is of red brick with stone trim; one-over-one, double-hung wood windows at the first floor; wood window brickmolds at the second, third, and fourth floors; low stone stoop; paneled wood-and-glass main entrance door; window openings east and west of the main entrance with projecting stone sills and metal grilles; projecting elliptical balustrade base decorated with interlaced foliate ornament at the second floor; projecting molded stone windowsills, continuous at the second and fourth floors; tripartite windows with stone enframements at the second and third floors. *Alterations:* replacement windows at the second, third, and fourth floors; metal canopy over the main entrance and second-floor windows; façade repointed with white mortar; metal areaway fence and gate.

1415 Dean Street

A pattern: rusticated stone first floor with a two-bay projection supporting a three-sided, single-story stone bay window; remainder of façade is of brick with stone trim; window opening west of the main entrance with projecting stone sill; service entrance and small window east of the main entrance; projecting, molded stone sill with elliptical stone base below the central bay-window opening; projecting, molded sills at the second-, third- and fourth-floor windows, continuous at the second and fourth floors; tripartite window with a stone enframement at the third floor; molded stone window surrounds; low stone stoop. *Alterations:* Ashlar stone veneer at the first floor and on the stoop cheek walls; replacement windows; balustrades in front of the outer second-floor bay-window openings and crowning the bay window converted to parapets; front steps covered with ceramic tile; portion of metal areaway fence removed.

1417 Dean Street

B pattern: rusticated stone first floor with two-bay projection supporting a terrace with stone balustrade; remainder of façade is of red brick with stone trim; one-over-one, double-hung wood windows at the first floor; wood window brickmolds at the second, third, and fourth floors; low stone stoop; paneled wood-and-glass main entrance door; window openings east and west of the main entrance with projecting stone sills and metal grilles; projecting elliptical balustrade base decorated with interlaced foliate ornament at the second floor; projecting molded stone windowsills, continuous at the second and fourth floors;

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tripartite windows with stone enframements at the second and third floors. *Alterations:* replacement windows; metal gates at the main and service entrances; metal canopy over the service entrance; damage to metal fence and gates.

DEAN STREET (Even Numbers)

South Side, Between Rogers Avenue (Grant Square) and Nostrand Avenue

1122 Dean Street (a/k/a 19-29 Rogers Avenue, 19-29 Grant Square and 1353-1363 Bedford Avenue) - See 19-29 Rogers Avenue

1136-1144 Dean Street

c.1889 Romanesque Revival

George P. Chappell (a) / A.C. Brownell (o/d). Five rowhouses

Five rowhouses in an A-B-C-B-A pattern with the As in a mirror pattern: three-and-half-story over basement clad in brownstone under a peaked roofline with gable and tower variations; brownstone areaway wall.

1136 Dean Street

A mirror pattern: four bays, including the three-window wide, full-height, angled bay; main entryway and first-story fenestration flanked by joined-half columns with foliated capitals; molded crown with rope molding and dentils above the first story; projecting window sills; brownstone stoop. *Alterations:* basement windows sealed with concrete blocks; first-story windows and main entryway sealed with plywood; upper-story windows removed and open to the elements; turret removed.

1138 Dean Street

B pattern: three bays at the basement, second, and third stories; two bays at the first story; projecting, non-historic basement-level main entryway with paneled-wood door, transom, and molded hood; projecting window sills (in a continuous band at the second story); joined attached columns and grouped fenestration at the first story; molded crown with rope molding and dentil course above the first story; geometrical-carved spandrels above the second story; round-arch third story fenestration outlined with labels; cross-gable with oculus at the roofline. *Alterations:* replacement windows; stoop removed; non-historic fence and gate.

1140 Dean Street

C pattern: four bays, including the three-window-wide, full-height curved bay topped by a conical turret; non-historic basement-level main entryway with paneled wood-and-glass door, wood enframement and molded stone surround; non-historic secondary entryway at the center opening of the center bay with wood door; projecting water table; main entryway and first- and second-story fenestration flanked by joined-half columns with foliated capitals; projecting window sills in continuous molded bands; molded crown with rope molding and dentil course above the first story; wide window mullions, transoms, and

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deep reveals at the third and attic. *Alterations:* replacement windows and roofing at the turret and mansard; stoop removed; secondary entryway at the projecting bay.

1142 Dean Street

B pattern: three bays at the basement, second, and third stories; two bays at the first story; projecting, non-historic basement-level main entryway with paneled-wood door, transom, and molded hood; projecting window sills (in a continuous band at the second story); joined attached columns and grouped fenestration at the first story; molded crown with rope molding and dentil course above the first story; geometrical-carved spandrels above the second story; round-arch third story fenestration outlined with labels; cross-gable with oculus at the roofline. *Alterations:* replacement windows and roofing; non-historic fence and gate.

1144 Dean Street

A pattern: four bays, including the three-window wide, full-height, angled bay; main entryway and first-story fenestration flanked by joined-half columns with foliated capitals; molded crown with rope molding and dentils above the first story; projecting window sills; brownstone stoop. *Alterations:* replacement windows and roofing at the turret and mansard.

1146-1150 Dean Street

c.1891 Renaissance Revival

George P. Chappell (a) / Elliott McCormack (o/d). Three rowhouses

Three rowhouses in an A-B-A pattern: three-story, two-bay over basement clad in a combination of brick and sandstone under a prominent terra-cotta cornice at the roofline featuring fret band, egg-and-dart molding, scrolled brackets, and parapet; incised horizontal striations at the parlor floor, which are angled at the round-arch entryways to create the visual effect of voussoirs; rough-faced brickwork with terra-cotta bands at every fourth course and splayed lintels; limestone stoop.

1146 Dean Street

A pattern: rough-faced limestone ashlar basement topped by smooth fascia; non-historic secondary entryway at the basement flanked by fenestration and filled with paneled wood-and-glass door with sidelights; round-arch main entryway with carved keystone and possibly original paneled wood-and-glass double doors; first-story window features original enframent consisting of heavy wood mullion supported by round columns, leaded-glass sidelights and transom incorporating a divided fanlight, and a molded surround and hood; denticulated crown molding tops the first story and incorporated the second-story window sills; projecting window sills at the third story; splayed lintels at the upper stories. *Alterations:* some replacement windows; areaway wall removed; stoop railing.

1148 Dean Street

B pattern: two bays; rough-faced limestone ashlar basement topped by smooth fascia; round-arch main entryway with carved keystone and possibly original paneled wood-and-glass double doors topped by curved transom; molded surrounds and hoods at the first-and second-story fenestration; denticulated

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crown molding tops the first story and incorporated the second-story window sills; projecting window sills at the third story; splayed lintels at the third story; original-stained-glass transoms at the second and third story windows; prominent terra-cotta cornice at the roofline featuring fret band, egg-and-dart molding, scrolled brackets, and parapet. *Alterations:* Wrought-iron window grilles at the basement; replacement windows at the first story; sandstone areaway wall topped by molded coping stones; non-historic gate.

1150 Dean Street

A pattern: two bays; rough-faced limestone ashlar basement topped by smooth fascia; round-arch main entryway with carved keystone and possibly original paneled-wood-and-glass door with sidelights and carved transom; first-story window features original enframent consisting of heavy wood mullion supported by round columns, leaded-glass sidelights and transom incorporating a divided fanlight, and a molded surround and hood; denticulated crown molding tops the first story and incorporates the second-story window sills; projecting window sills at the third story; splayed lintels at the upper stories; possibly original single pane wood sash with surrounding stained-glass transoms; prominent terra-cotta cornice at the roofline featuring fret band, egg-and-dart molding, scrolled brackets, and parapet. *Alterations:* wrought-iron stoop railings; sandstone areaway wall topped by molded coping stones.

1152 Dean Street

c.1920 No style

unknown (a) / unknown (o/d). Townhouse

Originally part of the Romanesque Revival/Renaissance Revival row at 1154-1156 Dean Street; substantially altered c.1920. Four-story over basement covered in stucco that is scored to resemble brickwork under a peak roof with a cross gable with molded cast-stone coping; three bays from the basement to the third story, including the three-window-wide angled bay; stucco-covered box stoop with prominent newels topped by foliation; wrought-iron stoop railings; possibly original paneled wood-and-glass double doors with round-arch transom; molded window sills in a continuous band; clay-tile-covered mansard with cross gable incorporating the two round-arch attic windows. *Alterations:* Stucco scored to look like brickwork (possibly c.1920 or c.1950); replacement windows; non-historic gate.

1154-1156 Dean Street

c.1894 Romanesque Revival/Renaissance Revival

Jeremiah D. McAuliffe (a) / C.L. Sanurus (o/d). Two rowhouses

Three-story over basement rowhouses clad in brick and brownstone under a pressed-metal roof cornice with decorated frieze, scrolled brackets and dentils.

1154 Dean Street

Four bays from the basement to the second story, including the three-window-wide angled bay; three bays at the third story; rusticated brownstone base and splayed window lintels at the basement; projecting water table; molded window sills in continuous bands; round-arch main entryway foliated keystone and impost blocks, and molded architrave; possibly non-historic, but appropriate, wrought-iron and glass

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grilles and transom at the main entryway; grouped half columns with foliated capitals flank the center window of the first-story bay; molded crown above the first story; attached columns at the second-story bay; foliated panel above the main entryway; rough-faced stonework, splayed window lintels, and foliated panels at the second story above the entryway; paneled parapet above the projecting bay; round-arch third story fenestration with smooth architraves and prominent rough-faced keystones; brownstone stoop with curving side walls and cast-iron railings. *Alterations:* replacement windows; stoop sidewalls resurfaced with stucco.

1156 Dean Street

Four bays from the basement to the second story, including the three-bay-wide curved bay; rough-faced brownstone ashlar and window lintels at the basement; smooth water table; paired, attached columns flank the main entryway, featuring possibly original paneled wood-and-glass double doors and transom and rough-faced brownstone lintel; rough-faced brownstone piers, mullions, and lintels at the first story; rectangular transoms above the first story windows; molded crown above the first story; molded window sills in continuous bands; rough-faced window lintels at the second story bay; stained-glass window flanked by grouped arched columns with foliated caps and splay rough-faced lintel with foliated keystone at the west bay of the second story; pressed metal cornice decorated with acanthi at the projecting bay; round-arch third story fenestration with radiating header brick surround lined with label moldings; box brownstone stoop with rough-faced sidewalls and round-arch opening with voussoirs and a keystone. *Alterations:* replacement windows; non-historic fence.

1158-1160 Dean Street

c.1892 Renaissance Revival

Jeremiah D. McAuliffe (a) / C.L. Sanurus (o/d). Two rowhouses

Three-story over basement rowhouses clad in brownstone under a prominent pressed-metal cornice with decorated frieze, scrolled brackets, and dentils.

1158 Dean Street

Three bays at the basement, second, and third stories; two bays with paired fenestration at the first story; rough-faced ashlar at the basement; projecting water table; foliated panel beneath the molded first-story window sill; round-arch main entryway; broadly arched first story window flanked by squat half-columns with foliated capitals; prominent crown above the first story, also serving as the second story window sill, featuring attached balusters and a foliated panel with a mask; second-story fenestration flanked by rough-faced ashlar piers and topped by a prominent crown molding, incorporating the third story sill, with a central foliated carving; round-arch third story fenestration with smooth architraves and rough-faced piers; corbel course above the third story; box brownstone stoop with coursed rough-faced side walls and foliation. *Alterations:* non-historic wood door and gate at the main entryway; replacement windows; stoop railings; non-historic fence and gate.

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Four bays, including the three-window-wide angled bay; rough-faced brownstone at the basement with projecting window lintels; possibly original paneled-wood double doors at the main entryway stained-glass transom, splay rough-faced lintel flanked by foliations and molded reveal; smooth water table; window sills in continuous molded bands; first-story fenestration separated by twisted attenuated column and topped by a stained-glass transoms, molded reveals, and labels; foliated panels in the spandrels above the first story; rough-faced piers and molded crown at the second story with large dentils; paneled and foliated lintels, molded crown and recessed panels above the third story bay; round-arch window at the west bay of the third story with a geometrically carved panel below the sill and a molded label; brownstone stoop with rough-faced side walls and foliated ends. *Alterations:* replacement windows; non-historic fence and gate.

1162 Dean Street

c.1888 Renaissance Revival

Charles E. Hebbard (a) / Frederick J. Miller (o/d). Townhouse

Four-story over basement townhouse clad in brick and limestone under a mansard roof with stepped side walls and gable dormers; limestone base, including the rusticated first story; four bays including the three-bay-wide round bay; projecting water table incorporating the basement lintels; elaborate entryway surround with carved pilasters, Corinthian capitals, and molded curved architrave; prominent crown above the first story featuring fret molding and dentils (also serving as the second story window sills); second-story lintels in a continuous molded band; delicately forged wrought-iron balconette at the west bay of the third story; limestone cornice above the third story (incorporating the third story lintels) with dentils; limestone box stoop with foliated posts. *Alterations:* aluminum door with sidelights and transom at the main entryway; replacement windows and roofing at the mansard; gables appear to have been simplified with aluminum sheathing; non-historic fence and gate.

1164-1182 Dean Street

c.1889 Queen Anne

George P. Chappell (a) / A.C. Brownell (o/d). Ten rowhouses

Ten rowhouses in an A-B-B-B-C-C-D-D-D-A pattern with multiple mirror patterns: three-story over basement clad in various combinations of brick, sandstone, wood, and clay tile under a picturesque roofline, incorporating stepped gables, mansards, chimneys and dormers.

1164 Dean Street

A mirror pattern: three bays; brownstone base including the basement and first story; recessed main entryway with corner column and possibly original paneled wood-and-glass double door; first-story window sills in a continuous molded band; molded crown above the first story; continuous second- and third-story window sills; wide mullions and transoms at the first thru the third story windows; quoined window surrounds with chamfered reveals at the second and third stories; stepped-roof gable with carved

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brownstone panel and pinnacle; box brownstone stoop. *Alterations:* replacement windows; wrought-iron stoop railings; non-historic fence and gate.

1166 Dean Street

D pattern: three bays at the basement; two bays with grouped fenestration at the first story; one bay with grouped fenestration at the second and third stories; sandstone basement; brick at the first story; imbricated wood shingles at the second story; third story incorporated into the roof and covered with clay tiles; deep reveals at the basement fenestration ; possibly original paneled wood-and-glass double doors and a molded surround at the main entryway; tripartite fenestration at the first story with a molded surround, possibly original leaded-glass sash and transoms and wide mullions; overhung second story on foliated brackets; angled oriel with molded surround at the second story on scrolled brackets; overhung third story with gable angular oriel with molded enframement; brick chimney; box brownstone stoop. *Alterations:* replacement windows; wrought-iron stoop railings; non-historic fence and gate.

1168 Dean Street

D mirror pattern: three bays at the basement; two bays with grouped fenestration at the first story; one bay with grouped fenestration at the second and third stories; sandstone basement; brick at the first story; imbricated wood shingles at the second story; third story incorporated into the roof and covered with clay tiles; deep reveals at the basement fenestration ; possibly original paneled wood-and-glass double doors and a molded surround at the main entryway; tripartite fenestration at the first story with a molded surround, possibly original leaded-glass sash and transoms and wide mullions; overhung second story on foliated brackets; angled oriel with molded surround at the second story on scrolled brackets; overhung third story with gable angular oriel with molded enframement; brick chimney; box brownstone stoop. *Alterations:* replacement windows; wrought-iron stoop railings; non-historic fence and gate.

1170 Dean Street

D pattern: three bays at the basement; two bays with grouped fenestration at the first story; one bay with grouped fenestration at the second and third stories; sandstone basement; brick at the first story; imbricated wood shingles at the second story; third story incorporated into the roof and covered with clay tiles; deep reveals at the basement fenestration ; possibly original paneled wood-and-glass double doors and a molded surround at the main entryway; tripartite fenestration at the first story with a molded surround, possibly original leaded-glass sash and transoms and wide mullions; overhung second story on foliated brackets; angled oriel with molded surround at the second story on scrolled brackets; overhung third story with gable angular oriel with molded enframement; brick chimney; box brownstone stoop. *Alterations:* jalousie windows at the first story; replacement windows at the basement and upper stories; fixed aluminum awning at the basement; wrought-iron stoop railings; non-historic fence and gate.

1172 Dean Street

C mirror pattern: Four bays; sandstone base at the basement and first story; swell-front at the second and third stories surmounted by a wide, foliated panel and a bulbous roof; basement fenestration with deep reveals; recessed main entryway with corner column, foliated capital, possibly original paneled wood-

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and-glass double doors, and molded enframement; window sills in continuous molded bands; convex window mullions; rectangular transoms; molded crown above the first story; molded window surrounds at the second and the third story; third story partially incorporated into the roof; molded pressed-metal roof cornice; box brownstone stoop. *Alterations:* replacement windows; wrought-iron stoop railings; replacement roofing.

1174 Dean Street

C pattern: four bays; sandstone base at the basement and first story; swell-front at the second and third stories surmounted by a wide, foliated panel and a bulbous roof; basement fenestration with deep reveals; recessed main entryway with corner column, foliated capital, possibly original paneled wood-and-glass double doors, and molded enframement; window sills in continuous molded bands; convex window mullions; rectangular transoms; molded crown above the first story; molded window surrounds at the second and the third story; third story partially incorporated into the roof; molded pressed-metal roof cornice; box brownstone stoop. *Alterations:* replacement windows and select windows at the first and second story with plywood infill; wrought-iron stoop railings; replacement roofing.

1176 Dean Street

B pattern: three bays at the basement; two bays with grouped fenestration at the first story; one-bay with grouped fenestration at the second and third stories; sandstone basement; brick at the first story; imbricated wood shingles at the second story; third story incorporated into the roof and covered with clay tiles; deep reveals at the basement fenestration; possibly original paneled wood-and-glass double doors and a molded surround at the main entryway; tripartite fenestration, molded surround, transoms, and wide mullions at the first story; overhung second story on foliated brackets; angled oriel with molded surround and window transoms at the second story on scrolled brackets; overhung third story with gable angular oriel with molded enframement, dentil course at the base, and window transoms; box stoop. *Alterations:* replacement windows; wrought-iron stoop railings; non-historic fence and gate.

1178 Dean Street

B mirror pattern: three bays at the basement; two bays with grouped fenestration at the first story; one-bay with grouped fenestration at the second and third stories; sandstone basement; brick at the first story; imbricated wood shingles at the second story; third story incorporated into the roof and covered with clay tiles; deep reveals at the basement fenestration; possibly original paneled wood-and-glass double doors and a molded surround at the main entryway; tripartite fenestration, molded surround, transoms, and wide mullions at the first story; overhung second story on foliated brackets; angled oriel with molded surround and window transoms at the second story on scrolled brackets; overhung third story with gable angular oriel with molded enframement, dentil course at the base, and window transoms; box stoop. *Alterations:* wrought-iron stoop railings; wrought-iron gate at the main entryway; basement and first-story windows with plywood infill; replacement windows at the second and third stories; non-historic fence; cyclone gate.

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B pattern: three bays at the basement; two bays with grouped fenestration at the first story; one-bay with grouped fenestration at the second and third stories; sandstone basement; brick at the first story; imbricated wood shingles at the second story; third story incorporated into the roof and covered with clay tiles; deep reveals at the basement fenestration; possibly original paneled wood-and-glass double doors and a molded surround at the main entryway; tripartite fenestration, molded surround, transoms, and wide mullions at the first story; overhung second story on foliated brackets; angled oriel with molded surround and window transoms at the second story on scrolled brackets; overhung third story with gable angular oriel with molded enframement, dentil course at the base, and window transoms; box stoop; brownstone areaway wall. *Alterations:* replacement windows; wrought-iron stoop railings; replacement roofing next to the third-story oriel; non-historic fence and gate.

1182 Dean Street

A pattern: three bays; brownstone base including the basement and first story; recessed main entryway with corner column and possibly original paneled wood-and-glass double door; first-story window sills in a continuous molded band; molded crown above the first story; continuous second- and third-story window sills; wide mullions and transoms at the first thru the third story windows; quoined window surrounds with chamfered reveals at the second and third stories; stepped-roof gable with carved brownstone panel and pinnacle; box brownstone stoop. *Alterations:* replacement windows; wrought-iron stoop railings; non-historic fence and gate.

1184-1192 Dean Street (no. 1192 a/k/a 630 to 638A Nostrand Avenue)

c.1893 Romanesque Revival

Magnus Dahlander (a) / J.F. Ryan (o/d). Five rowhouses

Three-story over basement (no. 1186 is four-story over basement) clad in combinations of brick, brownstone, and limestone under an elaborate pressed-metal cornice; rough-faced sandstone bases and round-arch openings, effusive foliation; rough-faced box stoops.

1184 Dean Street

Four bays at the basement thru the second story, including the three-window-wide curved bay; brownstone base including the basement (rough faced) and first story (smooth above the sill molding); projecting water table; possibly original paneled wood-and-glass double doors at the main entryway with molded jambs and mullion, transom, and foliated lintel; transoms and rough-faced mullions in a continuous band at first story windows; molded crown above the first story; second-story bay window sills in a continuous band; rough-faced brownstone lintels at the second-story bay; molded crown and brick parapet tops the projecting bay; possibly original wood sash in the west bay of the second story with quoins, chamfered lintel, rough-faced voussoirs, and stained glass upper sash; round-arch fenestration at the third story with projecting sills, wide mullion, and label lintels; elaborate, pressed-metal roof cornice with curved and foliated frieze and brackets; box brownstone stoop with rough-faced side walls.

Alterations: patched stone and brick; replacement windows; wrought-iron stoop railings.

1186 Dean Street

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Two bays with paired fenestration at the basement and first story; three bays at the second story; four bays at the third and fourth stories; rough-faced brownstone ashlar basement; chamfered lintels and splayed voussoirs at the basement window; first story window sill in a continuous molded band; round-arch door and window openings at the first story with rough-faced architraves springing from foliated bands; non-historic, but appropriate, wrought-iron and glass double doors with transom screen at the main entryway; geometrically carved panels at the first-story piers; second-, third-, and fourth-story window sills in continuous molded bands; rough-faced brownstone piers topped by squat pilasters at the second story; foliated surround at the second story windows; wide mullions and stained-glass transom at the second story windows; mullions and sills in continuous brownstone bands at the third and fourth story windows; stained glass transoms and continuous rough-faced brownstone lintels at the third and fourth story windows; prominent pressed-metal roof cornice with a curved foliated frieze and dentils; box brownstone stoop with rough-faced side walls, foliated panel, geometrically carved newels, and molded banisters. *Alterations:* replacement windows; non-historic fence and gate.

1188 Dean Street

Four bays at the basement thru the second story, including the three-window-wide curved bay; limestone base including the basement (rough faced) and first story (smooth above the sill molding); projecting water table; possibly original paneled wood-and-glass double doors at the main entryway with molded jambs and mullion, transom, and foliated lintel; stained-glass transoms and rough-faced mullions in a continuous band at first story windows; molded crown above the first story; second-story bay window sills in a continuous band; rough-faced limestone lintels at the second-story bay; molded crown and brick parapet tops the projecting bay; window with quoins, chamfered lintel, and rough-faced voussoirs in the west bay of the second story; round-arch fenestration at the third story with projecting sills, wide mullions, and label lintels outlining radiating header bricks; elaborate, pressed-metal roof cornice with curved and foliated frieze and brackets; box limestone stoop with rough-faced side walls. *Alterations:* replacement windows; wrought-iron stoop railings; non-historic fence and gate.

1190 Dean Street

Two bays at the basement and first story; three bays at the second and third stories; rough-faced brownstone basement; chamfered window lintel with splayed voussoirs at the basement; convex brownstone courses at the first story; possibly original paneled wood-and-glass double doors at the main entryway with molded jambs and mullion, transom, and foliated lintel; segmental arch window at the first story with molded sill and mullion, stained-glass transom, and splayed lintel; molded crown above the first story; second and third-story windows sills in continuous bands; wide brownstone mullions and stainedglass transoms at the second and third story windows; rough-faced window lintels at the second story; second- and third story fenestration surrounded by brownstone quoins; elaborate, pressed-metal cornice with curved and foliated frieze; box brownstone stoop with rough-faced side walls, foliated panel, twisted newels and molded banisters. *Alterations:* replacement windows; wrought-iron stoop railing; non-historic fence and gate.

1192 Dean Street (a/k/a 630 to 638A Nostrand Avenue)

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Four bays, including the three-window-wide curved bay that wraps around the corner onto Nostrand Avenue; rough-faced brownstone base up to the level of the continuous first-story window sills; projecting, smooth water table; elaborate main entryway portico with joined columns, wide rough-faced mullion, round-arch transom with compound architrave, and surmounting panel with squat, attached columns with Ionic capitals; rough-faced, first-story window lintels in a continuous band; continuous, molded window sills and molded crowns at the first and second stories; carved panels at the second-story piers; rough-faced stone ashlar, molded window sill and lintel at the second story above the main entryway; round-arch third-story fenestration with rough-faced ashlar piers and keystones; prominent, pressed-metal wraparound cornice with a paneled frieze; box limestone stoop with rough-faced side walls, foliated panel, twisted newels, molded banisters and cast-iron railings. *Alterations:* aluminum-and-glass door and sidelights at the main entryway; replacement windows. Nostrand Avenue Façade features brick with limestone ornament; round-arch fenestration at the first and third stories with rough-faced quoins, sills and keystones; paired fenestration at the south bay; window sills, mullions, and lintels in continuous rough-faced limestone bands; shallow oriel with decorative limestone base in the north bay. *Alterations:* aluminum-and-glass storefronts inserted into the ground-level façade; replacement windows; sign boards and awnings; steel roll-down gates; non-historic fence and gate; no-style, one-story taxpayer-like rear addition facing Nostrand Avenue.

DEAN STREET (Even Numbers)

South Side, Between Nostrand Avenue and New York Avenue

Bedford Presbyterian Church, 1200 Dean Street (a/k/a 1198-1200 Dean Street and 593-607 Nostrand Avenue)

c.1897/c.1906 Romanesque Revival

Arthur Bates Jennings (c.1897) (a); attrib. Dodge & Morrison with Kenneth M. Murchison (c.1906) (a) / Bedford Presbyterian Church (o/d). School and church.

The Jennings design, located on the southeast corner consists of a two-story school building with a three-and-a-half-story tower; asymmetrical massing and bay arrangement, consisting of square, angled and round towers with a variety of slate-covered roof features, including cones, octagons, pyramids, hips and gables, round and flat arch doors and windows with rough-faced stone lintels, leaded glass, cast-iron spandrels decorated with rondels, incised panels, limestone steps. The 1906 Dodge & Morrison addition, located along Nostrand Avenue, consists of double-height church; irregular bay arrangement; relieving arches; round-arch windows and doors with projecting sills and keystones; rose window; stained glass, five-story-high campanile bell tower. *Alterations:* replacement doors; sign boards and hanging signs; nonoriginal wrought-iron areaway fence and gates.

1208-1216 Dean Street

c.1869-80 Altered Italianate

unknown (a) / unknown (o/d). Five rowhouses

Five identical rowhouses: three-story over basement wood-frame construction under a wood cornice with segmental frieze panels, scrolled brackets, modillions, and dentils; round-arch main entryway with

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compound architrave molding; porch cornice with curved brackets, scrolled brackets, bead moldings, and modillions; possibly original paneled wood-and-glass double doors and curved transom.

1208 Dean Street

NON-CONTRIBUTING

Alterations: Synthetic stone at the basement and first story; vinyl siding at the upper stories; replacement porch with wrought-iron railings and supports; modified window openings; replacement windows; non-historic areaway fence.

1210 Dean Street

NON-CONTRIBUTING

Alterations: Synthetic siding; replacement porch with wrought-iron railings, bars, and supports; replacement door at the main entryway; modified window openings; replacement windows; non-historic areaway fence.

1212 Dean Street

NON-CONTRIBUTING

Alterations: Synthetic stone at the basement and first story; vinyl siding at the upper stories; brick and stone replacement porch with wrought-iron railings and supports; modified window openings; replacement windows; non-historic areaway fence.

1214 Dean Street

NON-CONTRIBUTING

Alterations: Synthetic stone siding; brick and stone replacement porch with wrought-iron railings and supports; replacement windows; non-historic areaway fence.

1216 Dean Street

NON-CONTRIBUTING

Alterations: Synthetic stone siding; replacement porch with aluminum awning and wrought-iron railings and supports; replacement windows; non-historic areaway fence.

1218-1228 Dean Street

c.1877 Neo-Grec

William Rofs (a) / Christmas Rofs (o/d). Six rowhouses

Six identical rowhouses: three-story, two-bay over basement clad in brownstone under a wood cornice with paneled frieze, scrolled brackets, guttae, and dentils; chamfered lintel and elaborate wrought-iron bars at the basement window; projecting water table; bracketed, round-arch main entryway with molded surround, triangular pediment on brackets, wood-and-glass double doors and transom; molded window sills on brackets; molded window surrounds with projecting hoods; brownstone stoop.

1218 Dean Street

Alterations: replacement windows; wrought-iron stoop railings.

1220 Dean Street

Alterations: replacement main entryway door and enframent; replacement windows; wrought-iron stoop railings.

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1222 Dean Street

Alterations: replacement main entryway door and enframement; replacement windows; wrought-iron stoop railings.

1224 Dean Street

Alterations: replacement main entryway door and enframement; replacement windows.

1226 Dean Street

Alterations: replacement main entryway door and enframement; replacement windows; wrought-iron stoop railings.

1228 Dean Street

Alterations: replacement windows at the basement, second, and third stories; wrought-iron stoop railings.

1230 Dean Street

1923-24

Medieval Revival

Adolph Goldberg (a) / Johanna Meyer (o/d). Townhouse

Two-story, two-bay over basement clad in American-bond brick with sandstone trim under a slate-covered mansard roof and gable wall dormer; basement level garage with sandstone lintel; Tudor-arch main entryway with possibly original paneled-wood and leaded-glass door, stylized surround with quoin-like blocks and a label lintel ending in diamond-shaped panels; molded window surrounds; possibly original leaded-glass casements and transoms at the first-story window; grouped and paired fenestration at the second story with possibly original six-over-one wood sash; overhanging eaves with copper gutters; brick chimney; sandstone stoop with brick side walls topped by molded sandstone copings. *Alterations:* Paneled wood roll-up garage door; one first-story casement replacement with plywood infill; possibly non-historic brick retaining wall and steps with concrete copings and treads, and wrought-iron fence.

1232-1238 Dean Street

c.1889 Queen Anne

William H. Burhans (a) / C.V. Hastings (o/d). Four rowhouses

Three-story over basement rowhouses clad in brick and brownstone under a prominent pressed-metal cornice decorated with dentils, rosettes, and brackets; brownstone stoop with rough-faced side walls; low brownstone areaway wall with wrought-iron fencing.

1232 Dean Street

Three bays at the basement, second, and third stories; two bays with grouped fenestration at the first story; rough-faced brownstone rusticated ashlar basement and first story up to the level of the bracketed band course; segmental main entryway with carved keystone, brick-and-stone voussoirs, possibly original paneled wood-and-glass double doors, transom, and flanking organic carvings; carved brownstone panels beneath the molded first-story window sill; flat window lintel with rosettes at the first story beneath a

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brick relieving arch; second- and third-story window sills in continuous molded brownstone bands; splayed brick window lintels, molded band course, and carved panel at the second story; rough-faced window lintels and molded band course at the third story. *Alterations:* basement window converted to a secondary entryway filled with a paneled wood-and-glass door; replacement windows; segment of original wrought-iron fence removed to allow for vehicular parking.

1234 Dean Street

Three bays at the basement and first story; one bay with grouped fenestration at the second and third story, which is incorporated into the mansard roof; rough-faced and rusticated brownstone ashlar at the stoop, basement, and first stories; splay lintels at the basement window; smooth brownstone water table; projecting main entryway hood with splayed stones, prominent keystone, and carved brackets; possibly original paneled wood double doors and transom at the main entryway; projecting window sills in a continuous smooth brownstone band, wide mullions, transoms, and splayed lintels with prominent keystones at the first story windows; angled oriel with a curved, decorated base and foliated crown, molded window sills in a continuous band, carved brownstone panels, and flat pilasters with Corinthian capitals at the second story; prominent pressed-metal crown with scrolled brackets above the second story; gable dormer with sunburst and finial. *Alterations:* replacement windows and roofing.

1236 Dean Street

Three bays at the basement, second and third stories; two bays with paired fenestration at the first story; brownstone stoop over basement; rough-faced brownstone ashlar at the stoop and first story; smooth window lintels with curved decoration and rough-faced panel at the basement; smooth, projecting water table on brackets decorated with a rosette; smooth brownstone panel beneath the molded first-story window sill, which lies in a continuous band; gable portico with incised brackets, triangular gable with rough-faced stone, and smooth fascia with curving decorations, possibly original paneled wood-and-glass double doors and transom; molded crown above the first story; window sills, mullions, and lintels in continuous brownstone bands at the second and third stories; stained glass transoms at the first, second, and third story windows. *Alterations:* replacement windows.

1238 Dean Street

Three bays; brownstone at the basement and first story; projecting water table; decorative brownstone panel beneath the first-story window sill, which lies in a continuous band; gable portico with incised brackets, triangular gable with rough-faced stone, and smooth fascia with possibly original paneled wood-and-glass double doors and transom; projecting piers at the first and second stories with incised bands, molded lintels, rosettes, and crown moldings; stained-glass transoms at the first-story windows; sills in a continuous molded band and rough-faced lintels at the third story; prominent pressed-metal roof cornice decorated with dentils, rosettes, and scrolled brackets, and surmounted by a triangular gable decorated with dentils. *Alterations:* replacement windows.

1240-1248 Dean Street

c.1890 Queen Anne

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William H. Burhans (a) / C.V. Hastings (o/d). Five rowhouses
Five rowhouses in an A-B-C-C-D pattern: three-story over basement rowhouses clad in brick and brownstone (no. 1248 brownstone only) under a picturesque roofline; low areaway walls with wrought-iron fencing.

1240 Dean Street

D pattern: three bays at the basement; two bays at the first story with grouped fenestration; one bay at the second and third stories with grouped fenestration; rough-faced rusticated brownstone ashlar at the first story, stoop, and first story up to the level of the molded band course; rough-faced brick at the upper façade; third story incorporated into the roof; smooth water table over basement window lintels; round-arch main entryway with an elaborately carved surround and architrave; deeply inset, possibly original paneled wood-and-glass double doors with transom; Tudor arch first-story window with elaborately carved architrave, possibly original wood enframent, sash, and stained-glass transoms; angled oriel at the second story with a curved base, foliated crown and sill in continuous brownstone band; prominent pressed metal cornice above the second story decorated with large brackets, dentils, and surmounting pinnacles; slate-covered mansard with gable dormer featuring an elaborate surround and stained-glass transoms. *Alterations*: replacement windows at the basement, second, and third stories.

1242 Dean Street

C pattern: three bays at the basement and first story; one bay at the second and third stories with grouped fenestration; rough-faced rusticated brownstone ashlar at the basement, and first story up to the level of the molded band course; rough-faced brick at the upper façade; third story incorporated into the roof; smooth water table; curved basement window lintels; projecting window sills at the first story above carved panels; broad segmental relieving arch with foliation and inset Tudor arches; round arch with foliation and flat pilasters incorporating twisted moldings at the first story window that replaced the original main entryway (see alterations); angled oriel at the second story with a curved and foliated base, foliated crown and sill in continuous brownstone band; prominent pressed metal cornice above the second story decorated with large brackets, dentils, and surmounting pinnacles; slate-covered mansard with gable dormer featuring an elaborate surround and transoms. *Alterations*: original main entryway and stoop removed (prior to c.1940) and replaced by basement-level entryway (with paneled wood door, sidelight, and transom); replacement windows; non-historic fence and gate.

1244 Dean Street

C pattern: three bays at the basement and first story; one bay at the second and third stories with grouped fenestration; rough-faced rusticated brownstone ashlar at the basement, and first story up to the level of the molded band course; rough-faced brick at the upper façade; third story incorporated into the roof; smooth water table; curved basement window lintels; projecting window sills at the first story above carved panels; broad segmental relieving arch with foliation and inset Tudor arches; round arch with foliation and flat pilasters incorporating twisted moldings at the first story window that replaced the original main entryway (see alterations); angled oriel at the second story with a curved and foliated base, foliated crown and sill in continuous brownstone band; prominent pressed metal cornice above the second

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story decorated with large brackets, dentils, and surmounting pinnacles; slate-covered mansard with gable dormer featuring an elaborate surround and transoms. *Alterations:* original main entryway and stoop removed (prior to c.1940) and replaced by basement-level entryway (with paneled wood door, sidelight, and transom); replacement windows; non-historic fence and gate.

1246 Dean Street

B pattern: two bays at the basement and first story; grouped fenestration at the first story; three bays at the second and third story; third story partially incorporated into the roof; rough-faced brownstone rusticated ashlar from the basement up to the second-story window sills; smooth water table; prominent main entryway surround featuring flat pilasters and molded hood on carved brackets; possibly original paneled wood double doors and transom at the main entryway; projecting sill and segmental relieving arch above a foliated panel at the first story window; molded crown on brackets above the first story, incorporating the second-story window sills; shallow oriel at the second story with stained-glass transoms, splayed brick lintels beneath a shared label topped by a foliated gable; impost blocks decorated with rosettes; third-story window sill in a continuous molded band; round-arch third-story fenestration beneath a broad relieving arch decorated with foliation, moldings and rosettes; cross gable at the roofline with carved panel with a mask at the apex; irregularly shaped window with wide molding on the right side of the attic level; slate-covered mansard roof with copper cresting; brownstone stoop with rough-faced side walls. *Alterations:* replacement windows; possibly non-historic fence and gate.

1248 Dean Street

A pattern: four bays, including the three-window-wide, full-height angled bay topped by a slate-covered turreted roof with surmounting pinnacle; third-story partially incorporated into the roof; brownstone stoop with rough-faced side walls; rough-faced, rusticated ashlar at the basement and first story; smooth water table incorporating the basement window lintels; prominent main entryway surround featuring flat pilasters and molded hood on carved brackets; window sills in continuous molded bands; flat pilasters with molded caps, sunburst, and label molding at the first story projecting bay; molded lintels in a continuous band at the second and third stories; pressed-metal cornice with curved and elaborately decorated frieze above west bay; molded crown tops the projecting bay; slate-covered mansard and dormer with curved roof above the west bay. *Alterations:* deeply inset wood door at the main entryway; replacement windows; rough-faced brick areaway wall topped with stone coping; non-historic areaway fence and gate.

1250-1254 Dean Street

c.1895 Queen Anne

Albert E. White (a) / John A. Bliss (o/d). Three rowhouses

Three rowhouses in an A-B-A pattern: three-story over basement clad in brick and sandstone under a clay-tile-covered mansard roof with gable and hipped dormers.

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A pattern: four bays at the basement thru the second story, including the three-window-wide curved projecting bay; three bays at the third story which is incorporated into the clay-tile-covered mansard roof; and rough-faced ashlar side walls; rough-faced sandstone at the basement; smooth sandstone water table; first-story window sills in a continuous molded band above rough-faced sandstone panels; lintels ay the main entryway and first- and second-story fenestration incorporated into continuous rough-faced sandstone bands; deeply inset main entryway with a molded surround and transom; molded crown above the first story; second-story window in a continuous band; surmounting crown molding and battlements at the projecting bay; gable and hipped roof dormers with foliated and denticulated ornamentation; sandstone stoop with brownstone steps, cast-iron railings. *Alterations:* replacement door at the main entryway; replacement windows.

1252 Dean Street

B pattern: two bays at the basement and first story; three bays at the second and third story; third-story incorporated into the clay-tile-covered mansard roof; rough-faced sandstone rusticated ashlar at the basement; sandstone stoop with brownstone steps, cast-iron railings; and rough-faced ashlar side walls; rough-faced sandstone at the basement; smooth sandstone water table; first-story window sills in a continuous molded band above rough-faced sandstone panels; lintels ay the main entryway and first-story fenestration incorporated into continuous rough-faced sandstone bands; possibly original paneled wood-and-glass main entryway door and transom; molded crown above the first story; shallow oriel on a corbelled brick base at the second story; second-story window sills in a continuous molded band; flat brick pilasters with molded caps and shared molded lintel at the second story oriel; prominent pressed-metal cornice above the second story with scrolled brackets; hipped dormer at the third story with paneled pilasters, dentil course, and clay-tiles. *Alterations:* replacement windows.

1254 Dean Street

A pattern: four bays at the basement thru the second story, including the three-window-wide curved projecting bay; three bays at the third story which is incorporated into the clay-tile-covered mansard roof; and rough-faced ashlar side walls; rough-faced sandstone at the basement; smooth sandstone water table; first-story window sills in a continuous molded band above rough-faced sandstone panels; lintels ay the main entryway and first- and second-story fenestration incorporated into continuous rough-faced sandstone bands; deeply inset main entryway with a molded surround and transom; molded crown above the first story; second-story window in a continuous band; surmounting crown molding and battlements at the projecting bay; gable and hipped roof dormers with foliated and denticulated ornamentation; sandstone stoop with brownstone steps, cast-iron railings. *Alterations:* replacement windows; battlements removed from the projecting bay.

1256 to 1268 Dean Street (a/k/a 100 New York Avenue) - See 100 New York Avenue

DEAN STREET (Even Numbers)

South Side, Between New York Avenue and Brooklyn Avenue

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1270-1276 Dean Street (a/k/a 101 New York Avenue) - See 101 New York Avenue

1280-1288 Dean Street

c.1905 Renaissance Revival

George F. Roosen (a) / Arthur H. Waterman (o/d). Three flats

Three identical flats: four-story flats, five-bay clad in brick with terra-cotta trim under a parapet; rusticated brick first floor; terra-cotta decorative door surround with voussoirs and bracketed keystone surmounted by a cartouche and cornucopia; projecting molding between first and second floors with fret pattern frieze; eared window lintels with bracketed keystone at second floor; splayed lintels with bracketed keystones at third floor; eared window surround with bracketed keystone at center bay of second floor; window surround with bracketed keystone at center bay of third floor; window surrounds at the fourth floor; stone stoop in center; band with foliated molding incorporating window sills between the third and fourth floors; continuous sills at second floor; band between basement and first floor; decorative areaway fence.

1280 Dean Street

Alterations: replacement main-entrance door and windows; metalwork installed on top of stoop walls; cornice replaced with brick parapet wall (parged); basement window with concrete infill; plywood infill in easternmost fourth floor window.

1284 Dean Street

Alterations: replacement main-entrance door and windows; cornice replaced with brick parapet wall (parged); basement windows with concrete, brick and vents infill; fire damage at fourth floor; plywood in four westernmost windows at the fourth floor; stoop removed.

1288 Dean Street

Alterations: replacement main-entrance door and windows; cornice replaced with brick parapet wall (parged); metal work installed on top of stoop walls; basement windows with concrete infill.

1294-1308 Dean Street

c.1893 Romanesque Revival

Albert E. White (a) / John A. Bliss (o/d). Eight rowhouses

Eight rowhouses in an A-B-C-D-C-B-D-A pattern: Three-story over basement, except 1296 is four over basement clad in brick and limestone under a press-metal cornice; asymmetrical designs, rough-faced stone, arch-headed windows and projecting bays; low limestone areaway wall.

1294 Dean Street

A pattern: two bays at basement and first floor and three bays at upper floors; rough to smooth bands of stone at basement; decorative stone carving at the first, second and third floors; colossal rough-faced splayed lintels at first floor with intricate grouping of pilasters between windows; grouped keyed window enframingent at second floor with stone transom bars and rough-faced stone lintel; rinceau molding

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between second and third floors with three bundles on either side; continuous stone sill and transom bar at third floor; wood-and-glass double doors with transom; arch-headed window openings at the third floor with foliate decorations between windows and cornice; cornice with modillions; rough-faced limestone box stoop. *Alterations:* replacement windows; iron railings at stoop; metal grille door at entrance; low limestone areaway wall with non-historic metal railing, non-historic areaway gate and fence.

1296 Dean Street

D pattern: four bays at basement thru second floor with three bays in curved bay that extends from the basement thru the second floor and three bays at third and fourth floors; rough-faced stone at basement and first floor; brick with smooth and rough-faced stone at the upper floors; square-shaped transoms at first floor bay with stained-glass; denticulated cornice at top of curved bay *Alterations:* fourth floor added, stoop removed, carved limestone door surround and entrance door at basement, windows with limestone band beneath in former entrance door location and cornice re-installed at top floor, all prior to 1939-41; replacement windows; non-historic areaway metal railing with stone posts and gate.

1298 Dean Street

B pattern: three bays at first floor and two bays at basement and upper floors; rough-faced stone at basement and first and second floor; arch-headed rough-faced stone door and window surrounds with voussoirs and keystones at first floor; rough-faced, arch-headed stone window surrounds with voussoirs at third floor with decorative foliated stone details above and a continuous brownstone sill with brick corbelling below; rough-faced quoined stone surround with continuous sill at second floor windows; arch-headed window openings at first and third floor; brick at upper floors; wrought-iron window grilles at basement; wood-and-glass double doors with arch-headed transom; basement door beneath stoop with wrought-iron door; windows with leaded-glass transoms at second floor; cornice with modillions; rough-faced box stoop. *Alterations:* metal gate at entrance door; replacement windows; non-historic areaway fence and gate.

1300 Dean Street

C pattern: two bays at basement and first floor and three bays at upper floors; decorative stone carving consisting of foliate medallions at first floor and continuous band of rinceau molding and window lintels at second floor; rough-faced stone with voussoirs at first floor arch-headed door and window lintels; rough-faced stone banding at the second and third floors; rough-faced lintels at third floor; brick at upper floors; wrought-iron window grilles at basement; shoulder-shaped basement window with splayed stone lintel; wood-and-glass arch-headed double doors; arch-headed window opening at first floor; stained-glass transoms at second floor; projecting rounded stone balconet at the middle bay of the second floor; brick corbelling below second floor windows; rusticated pilasters with swagged garland frieze at the third floor; cornice with dentils and garlands; rough-faced stone at stoop over basement. *Alterations:* stoop railings; non-historic areaway railing and gate.

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D pattern: four bays at basement thru second floor with three bays in curved bay that extends from the basement thru the second floor and three bays at third and fourth floors; rough-faced stone at basement and first floor; brick with smooth and rough-faced stone at the upper floors; square-shaped transoms at first floor bay with stained-glass; denticulated cornice at top of curved bay. *Alterations:* replacement windows; stoop railings; non-historic metal railing and gate.

1304 Dean Street

C pattern: two bays at basement and first floor and three bays at upper floors; decorative stone carving consisting of foliate medallions at first floor and continuous band of rinceau mold and window lintels at second floor; rough-faced stone with voussoirs at first floor arch-headed door and window lintels; rough-faced stone banding at the second and third floors; rough-faced lintels at third floor; brick at upper floors; wrought-iron window grilles at basement; shoulder-shaped basement window with splayed stone lintel; wood-and-glass arch-headed double doors; arch-headed window opening at first floor; stained-glass transoms at second floor; projecting rounded stone balconet at the middle bay of the second floor; brick corbelling below second floor windows; rusticated pilasters with swagged garland frieze at the third floor; cornice with dentils and garlands; rough-faced stone at stoop over basement. *Alterations:* replacement windows; stoop railings; non-historic railing and gate.

1306 Dean Street

B pattern: three bays at first floor and two bays at basement and upper floors; rough-faced stone at basement and first and second floor; arch-headed rough-faced stone door and window surrounds with voussoirs and keystones at first floor; rough-faced, arch-headed stone window surrounds with voussoirs at third floor with decorative foliated stone details above and a continuous brownstone sill with brick corbelling below; rough-faced quoined stone surround with continuous sill at second floor windows; arch-headed window openings at first and third floor; brick at upper floors; wrought-iron window grilles at basement; wood-and-glass double doors with arch-headed transom; basement door beneath stoop with wrought-iron door; windows with leaded-glass transoms at second floor; cornice with modillions; rough-faced box stoop. *Alterations:* replacement windows; stoop railings; non-historic areaway masonry wall.

1308 Dean Street

A pattern: two bays at basement and first floor and three bays at upper floors; rough to smooth bands of stone at basement; decorative stone carving at the first, second and third floors; colossal rough-faced splayed lintels at first floor with intricate grouping of pilasters between windows; grouped keyed window enframingent at second floor with stone transom bars and rough-faced stone lintel; rinceau molding between second and third floors with three bundles on either side; continuous stone sill and transom bar at third floor; wood-and-glass double doors with transom; arch-headed window openings at the third floor with foliate decorations between windows and cornice; cornice with modillions; rough-faced limestone box stoop. *Alterations:* replacement windows; stoop railings; metal grille on glass panels at entrance door; non-historic areaway fence and gate.

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c.1888 Queen Anne/Romanesque Revival

George P. Chappell (a) / D. H. Fowler (o/d). Four rowhouses

Three-story over basement rowhouses clad in a combination of brick and stone under a slate roof; rough-faced brownstone basement and stoop with iron railings.

1310 Dean Street

Four bays; full-height angled-bay brownstone tower with conical slate roof and finial; brick with brownstone trim at the second floor; third floor incorporated into the roof; continuous sill at second floor; molded band course between first and second floors; wood-and-glass door with transom; leaded-glass transoms at first floor; slate pitched roof with gable dormer. *Alterations:* replacement windows; cornice below top floor removed; non-historic iron areaway fence and gates.

1312 Dean Street

Three bays; rough-faced brownstone at basement and first floor; brick with brownstone bands at upper floors; front-facing, scalloped-shaped gable at top floor with brownstone carved decoration at the apex; brownstone transom bars at first and second floors; continuous brownstone sills; basement windows with wrought-iron grilles; wood-and-glass door with transom; slate pitched roof with scalloped-shaped gable. *Alterations:* replacement windows.

1314 Dean Street

Four bays; full-height angled-bay brownstone tower with conical slate roof and finial; brick with brownstone trim at the second floor; third floor incorporated into the roof; continuous sill at second floor; molded band course between first and second floors; wood-and-glass door with transom; cornice below top floor; slate pitched roof with gable dormer. *Alterations:* replacement windows; non-historic gate.

1316 Dean Street

Three bays at basement and third floor and two bays at first and second floors; rough-faced brownstone basement and partial first floor; brownstone keystone lintels at basement; brick quoined window surrounds at second and third floors with brownstone keystone; brick arch-headed door and window lintel at first floor; continuous brownstone sills; brownstone band at transoms of first floor; oriel window at second floor with leaded-glass transoms; basement windows with wrought-iron grilles; arch-headed wood-and-glass double doors; arch-headed leaded-glass transom with lower portion divided into three vertical sections at first floor window; square stained-glass window at second floor; cornice with dentils. *Alterations:* replacement windows; side windows at oriel altered.

1318-1324 Dean Street

c.1890 Romanesque Revival

Albert E. White (a) / John A. Bliss (o/d). Four rowhouses

Three-story over basement rowhouses clad in brick and stone under a peaked roof with gable dormers; rough-faced brownstone stoops with metal railings and areaway wall.

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1318 Dean Street

Three bays at basement and second floor, two bays at first floor and four bays at third floor; rough-faced brownstone at basement and trim at upper floors; brick at third floor with corbelling below the gable dormer and cornice with dentils; third floor incorporated into roof; continuous sills; basement windows with iron guards; windows grouped at second floor with rough-faced brownstone quoined enframement; slate pitched roof; gable dormer with decorative carving at pediment and projecting rounded pillars; gable decorated with garland and foliate motifs and flanked by two square windows set into one-quarter circles. *Alterations:* replacement main-entrance door and windows; window openings at either side of gable dormer appear to be alterations.

1320 Dean Street

Two bays at basement and first floor, three bays at second floor and five bays at third floor; rough-faced brownstone at basement; smooth-faced brownstone at first floor; third floor incorporated into roof; arch-headed window at first floor and segmental-arch-headed window at basement; arch-headed wood-and-glass double doors; rough-faced brownstone segmental-arched splayed lintel at basement window; rough-faced brownstone arch-headed lintels with voussoirs at first floor door and window; carved brownstone window surround and brownstone transom bar at second floor; brownstone transom bar at first floor and brownstone sill at second floor form continuous moldings; continuous brownstone sill at third floor; brick at upper floors; wrought-iron window grille at basement; rough-faced brownstone stoop with iron railings; pediment with shingles and decorative carving of urn and swag and projecting rounded pillars with decorative carving at either end. *Alterations:* replacement windows; non-historic railing and gate.

1322 Dean Street

Three bays at basement and second floor, two bays at first floor and four bays at third floor; rough-faced brownstone at basement and trim at upper floors; brick at third floor with corbelling below the gable dormer and cornice with dentils; third floor incorporated into roof; continuous sills; windows grouped at second floor with rough-faced brownstone quoined enframement; slate pitched roof; gable dormer with decorative carving at pediment and projecting rounded pillars; gable decorated with garland and foliate motifs and flanked by two windows. *Alterations:* replacement main-entrance door and windows; window openings at either side of gable dormer appear to be alterations; non-historic railing and gate.

1324 Dean Street

Two bays; rough-faced brownstone at basement and trim at upper floors; brick at upper floors; western-most bay set-back with entrance door and stone stepped lintel at first floor, square stained-glass window with quoined surround at second floor, and cornice with dentils and projecting rounded pillar at third floor; quoined window enframement at the first floor; sills at first, second and third floors form a continuous projecting molding; basement door beneath stoop with wrought-iron door; triangular pediment at parapet wall with decorative carving and three projecting round pillars at either side; second floor triple window in angled bay with triangular pediment flanked by rusticated Corinthian pilasters; rough-faced box brownstone stoop. *Alterations:* replacement main-entrance door and windows; cheek walls and railings at stoop; non-historic low concrete wall, metal fence and gate at areaway.

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1326-1328 Dean Street

c.1887 Neo-Grec

Amzi Hill (a) / Andrew Miller (o/d). Two rowhouses

Two identical rowhouses: three-story, three-bay over basement clad in stone under a molded cornice with end brackets; rough-faced brownstone basement and first floor, brick upper floors; incised brownstone door surround with bracketed hood; brownstone window lintels and sills at the upper floors; incised brownstone panels below first floor windows set into smooth brownstone; brownstone banding between the basement and first floor and molded projecting brownstone band between the first and second floor; rectangular brick insets beneath the second and third floor windows; wrought-iron window grilles at basement; rough-faced brownstone stoop with iron railings; basement door beneath stoop with wrought-iron door; wood-and-glass double doors with transom.

1326 Dean Street

Alterations: replacement windows.

1328 Dean Street

1330-1334 Dean Street

c.1886 Neo-Grec

Amzi Hill (a) / Andrew Miller (o/d). Three rowhouses

Three rowhouses in an A-B-B pattern: three-story over basement clad in brownstone under a cornice with modillions and dentils.

1330 Dean Street

B pattern: three bays; incised brownstone door surround with hood and brackets; incised brownstone window surrounds at second and third floors with projecting, molded lintels and sills; vertically continuous projecting window bays on second and third floors; incised decorative detail at first floor between the windows; projecting brownstone banding between the rough-faced basement and smooth-faced first floor and between the first and second floors; decorative panels beneath first floor windows; wood-and-glass double doors; brownstone stoop with iron railings. *Alterations:* replacement windows.

1332 Dean Street

B pattern: three bays; incised brownstone door surround with hood and brackets; incised brownstone window surrounds at second and third floors with projecting, molded lintels and sills; vertically continuous projecting window bays on second and third floors; incised decorative detail at first floor between the windows; projecting brownstone banding between the rough-faced basement and smooth-faced first floor and between the first and second floors; decorative panels beneath first floor windows; wood-and-glass double doors; brownstone stoop with iron railings. *Alterations:* replacement windows; rough-faced brownstone at base altered.

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1334 Dean Street

A pattern: three bays; projecting angled bay with two windows; incised brownstone door surround with hood and brackets; incised brownstone window surrounds at second and third floors with projecting, molded lintels and sills; vertically continuous projecting window bays on second and third floors; projecting brownstone banding between the basement and first floor and between the first and second floors; decorative panels beneath first floor windows; wrought-iron window grilles at basement; brownstone stoop with iron railings; wood-and-glass double doors with transom. *Alterations:* replacement windows at basement, second and third floors.

1336 Dean Street

c.1929 None

Bly & Hamann (a) / Frederick Koch (o/d). Garage

Two-story former garage (now dwelling) clad in brick with two paired windows at the second floor under a stepped-parapet roof. *Alterations:* entrance door with metal canopy in historic entrance door opening; tripartite window with metal window grilles at first floor in altered garage door openings; replacement windows at second floor; non-historic low brick areaway wall painted with iron railing and gate.

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DEAN STREET (Even Numbers)

South Side, Between Brooklyn Avenue and Kingston Avenue

1346 Dean Street (a/k/a 97-105 Brooklyn Avenue) - See: 97-105 Brooklyn Avenue

1364 Dean Street

c.1882 Queen Anne

James Lock (a) / Francis Peck (o/d). Freestanding house

Two-and-a-half-story over basement freestanding house clad in brick with stone or terra-cotta trim under a peaked roof with cresting; stone basement and porch base; four bays at the first and second floors, including a two-story, three-window-wide, angled projecting bay; wood porch with pitched roof, featuring spindlework balusters and columns, carved medallions, and an entablature with a denticulated cornice; wood transom window at the main entrance; continuous projecting sills and moldings on the projecting bay; splayed lintels composed of rough-faced stone voussoirs over the window openings; spandrel panels on the projecting bay filled with terra-cotta tiles; band of terra-cotta tiles between the second-floor windows and the projecting, molded cornice; large gable wall dormer with foliate ornament, crowned by a finial and containing two round-headed window openings grouped beneath a round-headed arch composed of stone voussoirs; ornament on the gable within the area between the window heads and the large arch; small wall dormer containing a square-headed window opening and crowned by an eyebrow molding; stone stoop. *Alterations:* replacement main-entrance door and windows; front stoop

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railings; historic tall brick chimney shortened or replaced; rooftop chain-link fence; front areaway fence; wood railings enclosing the front yard.

1370 Dean Street

c.1885 Queen Anne

G.A. Schellenger (a) / Arthur G. Stone (o/d). Semi-attached house

Two-and-a-half-story semi-attached house clad in brick under a wood cornice; four bays, including a full-height, three-window-wide, angled projecting bay; brownstone foundation; brick façade in stretcher bond; round-headed window openings at the first floor; square-headed window openings at the second and attic stories; one-over-one, double-hung wood sashes; paneled wood-and-glass main entrance door filling the round-headed main entrance opening; projecting main entrance surround featuring pilasters, a molded round arch, and an angular pediment with a molded cornice and sunburst motif; round arches with molded extrados trim and scrolled keystones over the first-floor windows; spandrel panels filled with decorative terra-cotta tile; continuous projecting moldings above the first- and second-floor windows; continuous projecting sillcourses at the first and second floors; splayed flat arches with keystones and gauged-brick voussoirs at the second floor; modillioned wood cornice above the second-floor windows; pitched roof covered with slate shingles; wall dormer crowned by a denticulated angular pediment filled with foliate ornament; three-sided projecting bay at the attic story with a denticulated cornice decorated with foliate ornament, and crowned by a three-sided, truncated pitched roof covered with slate shingles; low stone stoop with incised ornament on the outer faces of its cheek walls.

1372 Dean Street

c.1888 Romanesque Revival

Allen & Kenway (a) / Francis Kimball (o/d). Semi-attached house

Two-and-a-half-story semi-attached house clad in brick with brownstone trim under an iron cornice with a turret; brick laid in stretcher bond, rusticated at the first floor; three bays, including two-bay, full-height tower; brownstone base, water table, sills, and lintels, including first-floor lintelcourse and second-floor sillcourse; shouldered main entrance opening with brownstone corbels; paneled wood-and-glass main entrance door within a heavy wood frame; molded cornices capping the second floor and the third floor of the tower, which has a conical roof covered with slate shingles and crowned by a metal finial; large console at the western end of the second floor; pitched roof at western portion of house, with a gable dormer; stone stoop with cheek walls and metal railing. *Alterations:* replacement windows; stucco-covered non-historic brick chimney.

1374-1384 Dean Street

c.1909 Renaissance Revival

Axel Hedman (a) / Edward J. Maguire (o/d). Seven rowhouses

Seven rowhouses in an A-B-C-D-C-A-D pattern: three-story over basement, four-bay clad in stone under a pressed-metal paneled, denticulated, and modillioned cornice; five of the houses feature full-height angled projecting bays, while the other two have full-height bowed projections; stone stoop with wide landing, balustrade, parapets, and cheek walls; stone areaway wall.

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1374 Dean Street

D pattern: full-height, three-window-wide, angled projecting bay; wood window brickmolds; basement entrance west of the stoop with wood-and-glass door; wood-and-glass main entrance door with metal grille below a denticulated wood transom bar and wood transom window; pilastered main entrance surround below an elaborate overdoor with a swan's-neck pediment, cartouche, and foliate ornament; elaborate window surround at the central first-floor opening on the projecting bay composed of paneled pilasters, and crowned by a swan's-neck pediment containing a cartouche; cartouches over the other two first-floor windows; incised panels beneath the two outer second-floor openings on the projecting bay; projecting, molded sill at the central opening on the projecting bay; continuous molded sill at the third floor; continuous, projecting molding above the second-floor windows; shouldered window surround and projecting sill at the at the easternmost second-floor opening. *Alterations:* Replacement windows.

1376 Dean Street

A pattern: four bays; full-height, three-window-wide, angled projecting bay; one-over-one, double-hung wood windows; basement entrance west of stoop with paneled wood-and-glass door; wood-and-glass main entrance door with metal grille below a denticulated wood transom bar and wood transom window; main entrance surround featuring machicolated and foliated ornament, and overdoor decoration with a cartouche; elaborate window surround and ornament over the central first-floor opening on the projecting bay, which is similar to that over the main entrance; carved, recessed panels containing foliate ornament over the outer first-floor openings on the projecting bay; projecting molded sills at the second floor; projecting molding over the second-floor windows; continuous molded sill at the third floor.

1378 Dean Street

C pattern: four bays; full-height, three-window-wide, bowed projection; basement entrance west of the stoop; metal-and-glass main entrance gate with metal tracery and a transom grille; main entrance surround with rope molding crowned by a broken, round-arched pediment filled with an urn and foliate ornament; molded window surrounds at the first floor featuring shields and foliate ornament; three incised panels within the spandrel area between the first- and second-floor windows; projecting surround at the easternmost, second-floor opening; continuous, projecting molding above the second-floor windows; continuous, molded third-floor sill. *Alterations:* replacement windows.

1378A Dean Street

D pattern: full-height, three-window-wide, angled projecting bay; wood window brickmolds; basement entrance west of the stoop with wood-and-glass door; wood-and-glass main entrance door with metal grille below a denticulated wood transom bar and wood transom window; pilastered main entrance surround below an elaborate overdoor with a swan's-neck pediment, cartouche, and foliate ornament; elaborate window surround at the central first-floor opening on the projecting bay composed of paneled pilasters, and crowned by a swan's-neck pediment containing a cartouche; cartouches over the other two first-floor windows; incised panels beneath the two outer second-floor openings on the projecting bay; projecting, molded sill at the central opening on the projecting bay; continuous molded sill at the third

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floor; continuous, projecting molding above the second-floor windows; shouldered window surround and projecting sill at the at the easternmost second-floor opening. *Alterations:* replacement windows, metal gate at basement entrance, and metal areaway fence.

1380 Dean Street

C pattern: four bays; full-height, three-window-wide, bowed projection; main entrance surround with rope molding crowned by a broken, round-arched pediment filled with an urn and foliate ornament; molded window surrounds at the first floor featuring shields and foliate ornament; three incised panels within the spandrel area between the first- and second-floor windows; projecting surround at the easternmost, second-floor opening; continuous, projecting molding above the second-floor windows; continuous, molded third-floor sill; metal-and-glass main entrance gate with metal tracery and a transom grille. *Alterations:* replacement windows.

1382 Dean Street

B pattern: four bays; full-height, three-window-wide, angled projecting bay; wood window brickmolds; wood-and-glass main entrance door with metal grille below a denticulated wood transom bar and window; pilastered main entrance surround below an overdoor featuring a shield and foliate ornament; central first-floor window surrounded by a bead-and-reel molding and pilasters, and crowned by a pilastered panel filled with a wreath and other foliate ornament; continuous, projecting molding over the first- and second-floor windows; continuous, projecting molded sills at the second and third floors; egg-and-dart surrounds at the easternmost second-floor opening, and at the central second-floor opening on the projecting bay. *Alterations:* replacement windows.

1384 Dean Street

A pattern: four bays; full-height, three-window-wide, angled projecting bay; one-over-one, double-hung wood windows; basement entrance west of stoop with paneled wood-and-glass door; wood-and-glass main entrance door with metal grille below a denticulated wood transom bar and wood transom window; main entrance surround featuring machicolated and foliated ornament, and overdoor decoration with a cartouche; elaborate window surround and ornament over the central first-floor opening on the projecting bay, which is similar to that over the main entrance; carved, recessed panels containing foliate ornament over the outer first-floor openings on the projecting bay; projecting molded sills at the second floor; projecting molding over the second-floor windows; continuous molded sill at the third floor.

1386-1394 Dean Street

c.1876 Neo-Grec

unknown (a) / Stephen Newell (o/d). Five rowhouses

Five identical rowhouses: two-story over basement clad in brownstone under bracketed wood cornices; one-over-one, double-hung wood windows; segmental-arch-headed main entrance opening; pilastered door surround crowned by an angular pediment with a molded cornice; rusticated basement; segmental-archheaded openings at the basement floor; incised panels below the first-floor windows; projecting bracketed sills at the first floor; projecting sills at the second floor; projecting, molded lintels at the first

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and second floors; denticulated wood cornice with diamond-shaped panels and sawtooth decoration; stone stoop.

1386 Dean Street

Alterations: replacement main entrance door, sidelight, and transom panel and stoop railing; replacement areaway fence and gate.

1388 Dean Street

Alterations: replacement main-entrance door and transom panel and windows; stoop railing; areaway fence removed.

1390 Dean Street

Alterations: replacement main-entrance door and windows.

1392 Dean Street

Alterations: replacement windows at the second floor.

1394 Dean Street

Alterations: replacement windows; brick stoop newels crowned by concrete urns.

1396-1400 Dean Street

c.1914 Renaissance Revival

Shampan & Shampan (a) / G&M Improvement Company (o/d). Flats

Four-story flats clad in brick and stone under a deep denticulated cornice with consoles; seven bays at the first floor; eight bays at the three upper floors; brick veneer in Flemish bond at the upper three stories; leaded-glass transoms at the first-floor windows; round-headed transom with metal tracery in a Greek key motif at the main entrance; paneled main entrance reveal with rosettes; projecting, rusticated main entrance surround featuring a round-headed molding with scrolled keystone and a deeply overhanging hood supported by large foliate brackets; basement entrance at west end of façade; plain, ovoid medallions over the first-floor windows; bracketed, projecting stone windowsills at the second floor; soldier-brick window surrounds at the second and third floors; iron balconets at the second floor windows; bracketed sills at the third floor; projecting stone sillcourse at the fourth floor; panels flanking the fourth-floor windows with stone surrounds, filled with herringbone-bond brick. *Alterations:* replacement metal-and-glass main-entrance door with sidelight and windows; basement window openings sealed; metal railing at basement steps.

1402 Dean Street

c.1885 Neo-Grec

J.T. Miller (a) / H.D. Eastman (o/d). Freestanding house

Two-story over basement, three-bay freestanding house clad in brick with brownstone trim under a wood cornice; two-bay projecting western portion of façade; brick façade with brownstone sill- and lintel-

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courses; pair of paneled, wood-and-glass main entrance doors within a beaded wood frame; stone lintel, and consoles supporting a door hood, over the main entrance; recessed spandrel panels below the first- and second-floor openings on the projecting portion of the façade; corbelling above the first- and second-floor windows; deep, bracketed and paneled-wood cornice; brick stoop with brownstone steps.

Alterations: replacement windows; stoop railing and brick stoop newels.

EASTERN PARKWAY (Odd Numbers)

North Side, Between Nostrand Avenue and New York Avenue

Kings County Savings Bank, 539 Eastern Parkway (a/k/a 789-791 Nostrand Avenue)

1929-30 Neo-Romanesque

Halsey, McCormack & Helmer, Inc. (a) / Kings County Savings Bank (o/d). Commercial building
One-story commercial building clad in limestone and granite under a cornice with inscribed fascia; pedimented entrance enframingent with inscribed fascia; engaged columns with sculptural capitals; incised ornament; granite watertable; chamfered corner with clock and plaques; entrance gates; multi-light casements; double-height, round-arched window openings; *Alterations:* altered main-entrance door.

555 Eastern Parkway

c.1907 Renaissance Revival

Gustave Erda (a) / Patrick McTiernan (o/d). Flats

Four-story flats clad in brick and limestone under a pressed-metal modillioned cornice with festoons; full-height, rounded projecting bays; rusticated limestone ground floor; entrance portico with paired Doric columns under a frieze reading "FRANCIS;" limestone window enframingents (entablatures and segmental-arched) and beltcourses; low masonry wall with iron fence. *Alterations:* replacement windows in upper stories; metal gate installed in front of main walk; metal handrails installed along main entrance stairs.

563-573 Eastern Parkway

c.1905 Renaissance Revival

Benjamin C. Raymond (a/o/d). Six two-family houses

Six two-family houses in an A-B-B-A-A-B pattern with the "A" units containing full-height rounded bays and the "B" units containing full-height angled bays; two-story over basement clad in limestone under a pressed-metal denticulated and modillioned cornice with festoons; decorative spandrels and beltcourses; bracketed door hood; rusticated basement; box stoops with rough-faced stone walls and low areaway walls of rough-faced stone.

563 Eastern Parkway

A pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

565 Eastern Parkway

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B pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

567 Eastern Parkway

B pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

569 Eastern Parkway

A pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

571 Eastern Parkway

A pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

573 Eastern Parkway

B pattern. *Alterations:* replacement windows in basement and upper stories; fixed awning installed above main entrance; iron stoop handrails.

575-591 Eastern Parkway

c.1904 Renaissance Revival

Frederick L. Hine (attributed to a) / Thomas F. Martin Realty Co. (o/d). Eight two-family houses
Eight two-family houses in an alternating A-B pattern with the "A" units containing full-height angled bays and the "B" units containing full-height rounded bays; two-story over basement clad in limestone under a pressed-metal denticulated and modillioned cornice with festoons; decorative spandrels and beltcourses; door enframingent; stained-glass transoms; box stoop with sculpted stone handrails.

575 Eastern Parkway

A pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

577 Eastern Parkway

B pattern. *Alterations:* replacement door and replacement windows in basement and upper stories; non-historic iron fence and gate.

579 Eastern Parkway

A pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

583 Eastern Parkway

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B pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

585 Eastern Parkway

A pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

587 Eastern Parkway

B pattern. *Alterations:* replacement main-entrance door and replacement windows in basement and upper stories; stoop removed; main entrance created in basement; non-historic iron fence and gate.

589 Eastern Parkway

A pattern. *Alterations:* replacement main-entrance door and replacement windows in basement and upper stories; stoop removed; main entrance created in basement; non-historic iron fence and gate.

591 Eastern Parkway

B pattern. *Alterations:* replacement windows in basement and upper stories; iron stoop handrails; non-historic iron fence and gate.

595-607 Eastern Parkway

c.1905 Renaissance Revival

Benjamin C. Raymond (attributed a/o/d). Seven two-family houses

Seven two-family houses in an alternating A-B pattern with the "A" units containing full-height angled bays and the "B" units containing full-height rounded bays; two-story over basement clad in brownstone under a pressed-metal modillioned cornice with festoons and wreaths; decorative spandrels and beltcourses; molded door surround; box stoop with sculpted stone handrails and low areaway wall of rough-faced stone.

595 Eastern Parkway

A pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

597 Eastern Parkway

B pattern. *Alterations:* replacement windows in basement and upper stories; iron stoop handrails; non-historic iron fence and gate.

599 Eastern Parkway

A pattern. *Alterations:* central bay in basement infill; replacement windows in basement and upper stories; non-historic iron fence and gate.

601 Eastern Parkway

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B pattern. *Alterations:* replacement windows in basement and upper stories; non-historic iron fence and gate.

603 Eastern Parkway

A pattern. *Alterations:* replacement main-entrance door and replacement windows in basement and upper stories; non-historic iron fence and gate.

605 Eastern Parkway

B pattern. *Alterations:* replacement main-entrance door and replacement windows in basement and upper stories; fixed awning installed above basement entrance; non-historic iron fence and gate.

607 Eastern Parkway

A pattern. *Alterations:* replacement windows in basement and upper stories; concrete block unit areaway wall.

609-615 Eastern Parkway – See 300 New York Avenue

619 Eastern Parkway (a/k/a 299 New York Avenue)

c.1909 Renaissance Revival

Albert Ullrich (a) / Capitol Building Co. (o/d). Two Flats (with 876 Lincoln Place)

Built in conjunction with its mirror at 876 Lincoln Place and a row of seven houses at 285 to 297 New York Avenue. Four-story flats clad in brick and limestone under a pressed-metal modillioned cornice; entrance enframing with fluted columns and an inscription reading "THE ADA COURT;" limestone base; limestone window surrounds and keystone lintels; beltcourses; low masonry wall with iron fence.

Alterations: replacement windows in basement and upper stories; non-historic chain-link fence.

KINGSTON AVENUE (Even Numbers)

West Side, Between St. Mark's Avenue and Bergen Street

120-126 Kingston Avenue

c.1900-1902 Renaissance Revival

Axel Hedman (a) / Clinton Swimm (o/d). Three flats (originally four flats)

Three-story flats clad in light-gray and dark-gray brick with stone trim under a projecting metal cornice with panels, modillions, rosettes, and egg-and-dart moldings. As summarized here, nos. 122-126 are identical while no. 120 is oriented toward Bergen Street: Three bays at the first floor; four bays at the second and third floors; light-colored stone belt courses at the first floor; central main entrance with pilasters supporting an entablature flanked by scrolls that support an angular pediment with a projecting, molded cornice; wood-and-glass main-entrance door and metal transom grille with tracery reading "122;" ornate first-floor window surrounds, each composed of pilasters, an entablature carved to imitate stone voussoirs, and a central scrolled keystone supporting a projecting, molded cornice; simple projecting stone sills at the second- and third-floor window openings; flat arch over each of the second- and third-

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floor openings, composed of dark-colored gauged-brick and stone voussoirs; scrolled keystones and dark-colored brick quoins at the central two openings of the upper two floors; bands of dark-colored brick above the two central second- and third-floor windows; stone stoops with metal railings.

120 Kingston Avenue (a/k/a 1300-1308 Bergen Street)

Bergen Street façade: three-bay-wide break in the cornice at the central portion of the façade; false oculus and dark-brick banding at the cornice level over the main entrance; flat arches at the second- and third-floor window openings, composed of dark-colored gauged-brick and stone voussoirs; dark-colored brick quoins around the window openings; scrolled keystones at five window openings over the main entrance; tripartite window arrangement at the outermost portions of the façade; wood window brickmolds; shield-like ornament in dark-colored brick at the eastern end of the third floor; square-headed window with a molded sill beneath a bracketed, semi-circular hood containing fleurs-de-lis and rosettes at the second floor, above the main entrance. *Alterations:* early-mid-20th-century Moderne storefront introduced along Bergen Street consisting of replacement main-entrance door within a frame with attached light fixtures; a ribbed, aluminum surround and stone stoop; recessed western entrance on the Bergen Street façade with an aluminum soffit panel, containing an aluminum door with a round pane; black-and-red colored-glass banding; aluminum-framed ribbon windows; high brick bulkhead, which extends upward near the main entrance to meet the colored-glass banding; recessed corner storefront entrance with metal post and aluminum door with round pane; cutout aluminum letters filled with neon tubing reading “KINGSTON LOUNGE” attached to a projecting aluminum signband.

122 Kingston Avenue

Alterations: replacement windows.

124-126 Kingston Avenue

Alterations: Nos. 124 and 126 were combined c.2006 into one building with no. 124 serving as the entrance to both buildings; replacement main-entrance doors and windows; stoop railings.

128 Kingston Avenue

c.1902 Colonial Revival

Helmle, Huberty & Hudswell (a) / Bernard Gallagher (o/d). Rowhouse

Three-story, three-bay over basement rowhouse clad in limestone on the basement level and brick on the second and third floors under a shingle-covered mansard roof with metal cresting; two-window-wide curved bay; rusticated, machine-tooled stone basement; stretcher-bond brick at the second and third floors; one-over-one, double-hung wood windows at the basement and first floors; pair of paneled wood-and-glass main-entrance doors below a denticulated wood transom bar and wood transom window; eared main-entrance surround with denticulated and projecting molded cornice; metal basement window grilles; projecting sills and molded lintels at the first and second floors; brick first- and second-floor portions of façade; denticulated and modillioned metal cornice with an egg-and-dart molding, crowned by fleurs-de-lis; mansard roof features three dormers with segmental pediments; stone stoop; metal railing at the main-

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entrance landing. *Alterations:* replacement windows at the second and third floors of the main façade; stoop cheek wall railings; non-historic metal fence and security gate.

144 Kingston Avenue (a/k/a 905 St. Mark's Avenue) - See 903, 905 St. Mark's Avenue

LINCOLN PLACE (Odd Numbers)

North Side, Between Nostrand Avenue and New York Avenue

787-809 Lincoln Place

c.1899 Romanesque Revival/Renaissance Revival

Frederick L. Hine (a) / William R. Pearce, Anglo-American Savings & Loan Association (o/d). Mixed-use dwelling and ten rowhouses

Three-story mixed-use dwelling clad in brick and limestone, and two-story over basement rowhouses clad in a combination of brownstone, brick, and limestone, all under a series of pressed-metal cornices.

787 Lincoln Place (a/k/a 767B-775 Nostrand Avenue)

Three-story mixed-use dwelling; molded keystone and lintels; molded string-course lintels; decorative brickwork; bracketed cornice with deep fascia and egg-and-dart molding; decorative channeling at brick chimneys. *Alterations:* replacement windows; stoop removed; non-historic ground-story storefront infill (metal, glass, non-historic signage); one-story rear extension (n.d.).

789 Lincoln Place

Two-story over basement; rustic brick base and brick and brownstone upper stories; paired wood-and-glass doors; stained-glass transoms at first-story windows; small two-over-two wood window with decorative surround above main entry on second story; rounded bay; brownstone bandcourse lintels and sills; cornice with foliated fascia frieze; stone stoop with decorative metal railings. *Alterations:* replacement windows; door installed in center of rounded bay at basement (before c.1938); non-historic awning over basement door extending into areaway.

793 Lincoln Place

Two-story over basement; brownstone sill; rustic brick base; brick; limestone rock-faced banding; second-story limestone and brick oriel; cornice with foliated fascia frieze; original stoop railings. *Alterations:* some replacement windows.

795 Lincoln Place

Two-story over basement; brownstone; rustic brick base; brick; stained-glass transoms at first-story windows; small window with decorative surround above main entry on second story rounded bay; stone band-course lintels and sills; cornice with foliated fascia frieze; original stoop railings. *Alterations:* some replacement windows.

797 Lincoln Place

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Two-story over basement; brick; limestone; arch-headed first-story windows; Palladian window on second story; rock-faced rusticated base; arch-headed window and door openings with acanthus-leaf keystones on first story; cornice with paneled fascia. *Alterations:* replacement main-entrance door and windows; non-historic metal railings at stoop.

799 Lincoln Place

Two-story over basement; brick; limestone; arch-headed first-story windows; Palladian window on second story; rock-faced rusticated base; arch-headed window and door openings with acanthus-leaf keystones on first story; modillioned cornice with deep fascia. *Alterations:* replacement main-entrance door and some replacement windows; non-historic metal railings at stoop.

801 Lincoln Place

Two-story over basement; rustic brick; molded brick; stone; stained-glass transom at first-story window; arched stained-glass transoms at second-story windows; rock-faced rusticated base; molded-brick quoining at window and door openings; foliated ornament; rock-faced rusticated banding. *Alterations:* replacement main-entry door and windows.

803 Lincoln Place

Two-story over basement; rustic brick; molded brick; brownstone; arch-headed windows on first story; triple-window with decorative surround on second story; rock-faced rusticated base; foliated ornament; arch-headed window and door openings on first story; molded-brick quoining at window and door openings on first story; cornice with paneled fascia; stoop railings. *Alterations:* replacement main-entry door and windows; non-historic gate.

805 Lincoln Place

Two-story over basement; rustic brick; stone; arch-headed window on first story; oval window with decorative surround on second story; rock-faced rusticated base; molded-brick quoining at window and door openings; foliated ornament; cornice with paneled fascia; stoop railings. *Alterations:* replacement main-entry door and windows; non-historic gate.

807 Lincoln Place

Two-story over basement; rustic brick; molded brick; stone; arch-headed windows on first story; triple-window with decorative surround on second story; rock-faced rusticated base; foliated ornament; arch-headed window and door openings on first story; molded-brick quoining at window and door openings on first story; modillioned cornice; stoop railings. *Alterations:* replacement windows.

809 Lincoln Place

Two-story over basement; rustic brick; molded brick; stone; stained-glass transom at first-story window; arched stained-glass transoms at second-story windows; rock-faced rusticated base; molded-brick quoining at window and door openings; foliated ornament; rock-faced rusticated banding; round-arched

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windows on second story. *Alterations:* replacement windows; metal awnings above main over basement entries; non-historic metal railings at stoop; non-historic fence and gate.

811-833 Lincoln Place

c.1897 Romanesque Revival/Renaissance Revival

Frederick L. Hine (a) / Carrie E. Hine (o/d). Ten rowhouses

Ten rowhouses in an A-B-C-D-E-E-D-C-B-A pattern: Two-story over basement clad in brick and limestone under a pressed-metal cornice; stone stoop with metal railings.

811 Lincoln Place

A pattern: rusticated base; three-sided bay; molded stringcourse at first story; molded cornice with paneled fascia; small square window with decorative surround above main entry on second story; stoop railings. *Alterations:* replacement main-entry door and windows.

815 Lincoln Place

B pattern: arch-headed windows on first story; triple-window with stained-glass transoms and rock-faced surround on second story; oval window on second story; arch-headed window and door openings with keystones on first story; rock-faced trim; carved foliated ornament; modillioned cornice with fascia frieze of wreaths and garlands; stoop railings. *Alterations:* replacement windows; metal awning over basement entry; non-historic brick wall and fence on top of brick wall; non-historic gate.

817 Lincoln Place

C pattern: stained-glass transoms at first-story windows; arch-headed window on second story; rock-faced rusticated base; rounded bay; carved foliated ornament at door entablature; molded cornice with foliated fascia frieze; stoop railings. *Alterations:* replacement main-entrance door and windows; non-historic concrete piers with non-historic metal fence and gate.

819 Lincoln Place

D pattern: arch-headed windows on first story; small square window with decorative surround above main entry on second story; rounded bay; limestone cladding on base and first story with decorative carving; cornice with foliated fascia frieze; stoop railings. *Alterations:* replacement windows.

821 Lincoln Place

E pattern: arched stained-glass transoms at second-story windows; rock-faced voussoirs at basement windows; swan's-neck lintel over main entry; molded surrounds on first-story windows; cornice with modillions and fascia frieze of wreaths and garlands. *Alterations:* metal awning over areaway; replacement main-entrance door and windows; non-historic brick wall with possibly cast-stone coping and non-historic metal fence on top; non-historic metal gate.

825 Lincoln Place

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E pattern: arched stained-(or leaded) glass transoms at second-story windows rock-faced voussoirs at basement windows; swan's-neck lintel over main entry; molded surrounds on first-story windows; second-story arch-headed windows; cornice with modillions and fascia frieze of wreaths and garlands; stoop railings. *Alterations:* replacement main-entrance door and windows.

827 Lincoln Place

D pattern: arch-headed windows on first story; small square window with decorative surround above main entry on second story; rounded bay; limestone cladding on base and first story with decorative carving; cornice with foliated fascia frieze; stoop railings. *Alterations:* replacement main-entrance door and windows.

829 Lincoln Place

C pattern: stained-glass transoms at first-story windows; arch-headed window on second story; rock-faced rusticated base; rounded bay; carved foliated ornament at door entablature; molded cornice with foliated fascia frieze; stoop railings. *Alterations:* metal awning at main entry; replacement windows; non-historic concrete wall.

831 Lincoln Place

B pattern: arch-headed windows on first story; triple-window with stained-glass transoms and rock-faced surround on second story; oval window on second story; arch-headed window and door openings with keystones on first story; rock-faced trim; carved foliated ornament; modillioned cornice with fascia frieze of wreaths and garlands; stoop railings. *Alterations:* some replacement windows.

833 Lincoln Place

A pattern: rusticated base; three-sided bay; molded stringcourse at first story; molded cornice with paneled fascia; small square window with decorative surround above main entry on second story; stoop railings. *Alterations:* replaced main-entrance door.

835-837 Lincoln Place

c.1894 Romanesque Revival/Renaissance Revival

Frederick L. Hine (a) / William R. Pearce, Anglo-American Savings and Loan Association (o/d). Two rowhouses

Two identical rowhouses: two-story over basement clad in limestone under a pressed-metal cornice with machicolated fascia frieze; rock-faced banding at base and first story; carved foliated ornament; stoop railings.

835 Lincoln Place

Alterations: roof-top addition with parged walls, door, two windows, ladder to roof, and terra cotta-tile coping; railing above cornice; aluminum awning over entry; replacement windows; non-historic gate.

837 Lincoln Place

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Alterations: aluminum awning over entry; replacement windows; non-historic gate.

839-843 Lincoln Place

c.1899 Queen Anne

Frederick L. Hine (a) / William R. Pearce, Anglo-American Savings and Loan Association (o/d). Three rowhouses

Three rowhouses in an A-B-A pattern: three-story, two-bay over basement clad in rustic brick, molded brick, and brownstone under a peaked roof with gable fronts.

839 Lincoln Place

A pattern: Rock-faced rusticated base; molded-brick quoining at window and door openings; continuous string-course lintels and sills; rock-faced banding; carved foliated ornament; console brackets; stained-glass transom at first-story window; arched stained-glass transoms at second-story windows; tiled mansard roof with cross gable with molded bargeboard. *Alterations:* replacement main-entrance door and windows; non-historic metal railings at stoop; non-historic fence and gate.

841 Lincoln Place

B pattern: Rock-faced rusticated base; arched-brick door surround and wood-and-glass arched door; arched-brick window surrounds with keystone and labels; keystone connects to sillcourse under second-story windows and becomes a cartouche between rectangular second-story windows; oculus with stone surround also on second story; paired dormers with pyramidal roofs in peaked roof. *Alterations:* replacement windows; non-historic metal railings at stoop; non-historic fence and gate.

843 Lincoln Place

A pattern: Rock-faced rusticated base; molded-brick quoining at window and door openings; continuous string-course lintels and sills; rock-faced banding; carved foliated ornament; console brackets; stained-glass transom at first-story window; arched stained-glass transoms at second-story windows; tiled mansard roof with cross gable with molded bargeboard. *Alterations:* replacement main-entrance door and windows; non-historic metal railings at stoop; non-historic fence and gate.

845-851 Lincoln Place

c.1899 Romanesque Revival/Renaissance Revival

Frederick L. Hine (a) / William R. Pearce, Anglo-American Savings and Loan Association (o/d). Four rowhouses

Three-story over basement rowhouses clad in brick and brownstone under a pressed-metal modillioned cornice with fascia frieze of garlands.

845 Lincoln Place

Rock-faced rusticated base; foliated ornament; rock-faced banding; arch-headed window and door openings on first story; arch-headed first-story windows; triple window with decorative surround on second story; stoop railings. *Alterations:* replacement windows; transom over main entry infill.

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847 Lincoln Place

Rock-faced rusticated base; limestone banding. *Alterations:* parged limestone; replacement main-entrance door and windows; stoop removed and replaced by stone-clad basement-level entry vestibule with French doors above (before c.1938); French doors replaced by window (before c.1980s); non-historic fence and gate.

849 Lincoln Place

Rock-faced rusticated base; second-story decorative brownstone window surround; arch-headed windows with brownstone surrounds and keystones on third story; triple-window with decorative surround on second story; arch-headed third-story windows; stoop railings *Alterations:* some replacement windows.

851 Lincoln Place

Rock-faced rusticated base; stone banding; decorative metal oriel on second story; stoop railings. *Alterations:* replacement main-entrance door and windows; non-historic fence and gate.

853-857 Lincoln Place

c.1899 Renaissance Revival

Frederick L. Hine (a) / William R. Pearce, Anglo-American Savings and Loan Association (o/d). Two rowhouses

One 4-story over basement and one 3-story over basement rowhouse clad in brick and limestone under a pressed-metal cornice with foliated fascia frieze.

853 Lincoln Place

Four-story over basement; brownstone sill; rock-faced rusticated base; rounded bay; paneled door surround with scrolled keystone; carved foliated ornament; denticulated cornice at second story; small arch-headed window with decorative surround on fourth story. *Alterations:* replacement windows; stoop removed; main entry moved to basement level (before c.1938); metal awning above main entry.

857 Lincoln Place

Three-story over basement; rock-faced rusticated base; rounded bay; paneled window and door surrounds with impost-style keystones on first story; carved foliated ornament; denticulated cornice at second story; iron-and-glass main entry door. *Alterations:* replacement windows; non-historic brick wall with brick piers and cast-stone coping; non-historic fence and gates.

869 Lincoln Place - See 284 New York Avenue

LINCOLN PLACE (Odd Numbers)

North Side, Between New York Avenue and Brooklyn Avenue

871-885 Lincoln Place - See 271 New York Avenue

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887-909 Lincoln Place

c.1906 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Twelve two-family houses that were part of a larger development that included 887 to 937 and 884 to 932 Lincoln Place.

Twelve two-family houses in an alternating A-B pattern with an "A" unit at nos. 887 and 889, and the "A" units containing full-height rounded bays with fluted pilasters with Corinthian capitals between the parlor windows, and the "B" units containing full-height angled bays: two-story, four-bay over basement clad in limestone under a pressed-metal modillioned cornice with swags; decorative spandrels and beltcourses; entrance enframement consisting of pilasters with Corinthian capitals supporting a decorative frieze; stained-glass transoms; box stoops; low masonry wall.

887 Lincoln Place

A pattern. *Alterations:* replacement windows; non-historic iron fence and gate.

889 Lincoln Place

A pattern. *Alterations:* replacement windows; iron stoop handrails; low masonry wall with non-historic iron fence and gate.

891 Lincoln Place

B pattern. *Alterations:* replacement windows.

893 Lincoln Place

A pattern. *Alterations:* replacement main-entrance door and windows; non-historic iron fence and gate.

895 Lincoln Place

B pattern. *Alterations:* replacement windows; stoop stairs replaced; non-historic iron fence and gate.

897 Lincoln Place

A pattern. *Alterations:* replacement windows; stained-glass transoms removed from parlor floor windows; iron stoop handrails; non-historic iron fence and gate.

899 Lincoln Place

B pattern. *Alterations:* replacement windows; iron stoop handrails; non-historic iron fence and gate.

901 Lincoln Place

A pattern. *Alterations:* Iron stoop handrails; replacement windows; non-historic iron fence and gate.

903 Lincoln Place

B pattern. *Alterations:* replacement main-entrance door and windows; non-historic iron fence and gate.

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905 Lincoln Place

A pattern. *Alterations:* replacement windows.

907 Lincoln Place

B pattern. *Alterations:* replacement windows; non-historic iron fence and gate *Areaway Paving* Concrete

909 Lincoln Place

A pattern. *Alterations:* altered windows; iron balconettes.

911-937 Lincoln Place

c.1906 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Thirteen two-family houses that were part of a larger development of fifty two-family houses.

Thirteen two-family houses in an A-A-A-A-B-A-B-A-A-A-B-B-B pattern with the "A" units containing full-height angled bays and the "B" units containing full-height rounded bays: two-story over basement, four-bay clad in brownstone under a pressed-metal modillioned cornice with swags; decorative spandrels, beltcourses, and fluted pilasters; entrance enframing; box brownstone stoops; low areaway brownstone walls.

911 Lincoln Place

A pattern. *Alterations:* replacement main-entrance door and altered windows; stained-glass transoms removed from parlor floor windows.

915 Lincoln Place

A pattern. *Alterations:* replacement windows; non-historic iron fence and gate.

917 Lincoln Place

A pattern. *Alterations:* replacement main-entrance door windows; non-historic iron fence and gate.

919 Lincoln Place

A pattern. *Alterations:* replacement main-entrance doors and windows; non-historic iron fence and gate.

921 Lincoln Place

B pattern. *Alterations:* replacement windows; non-historic iron fence and gate.

923 Lincoln Place

A pattern. *Alterations:* replacement main-entrance doors and windows; stained-glass transoms removed from parlor floor windows; stoop steps replaced; iron stoop handrails; non-historic iron fence and gate.

925 Lincoln Place

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B pattern. *Alterations:* replacement windows; iron stoop handrails installed; non-historic iron fence and gate.

927 Lincoln Place

A pattern. *Alterations:* replacement windows; iron stoop handrails installed; non-historic iron fence and gate.

929 Lincoln Place

A pattern. *Alterations:* replacement main-entrance doors and windows; iron stoop handrail; non-historic iron fence and gate.

931 Lincoln Place

A pattern. *Alterations:* replacement windows; iron stoop handrail; non-historic iron fence and gate.

933 Lincoln Place

B pattern. *Alterations:* fixed awning over main entrance; replacement main-entrance doors and windows; iron stoop handrails; stoop stairs replaced; non-historic iron fence and gate.

935 Lincoln Place

B pattern. *Alterations:* replacement windows; iron stoop handrails; non-historic iron fence and gate.

937 Lincoln Place

B pattern. *Alterations:* replacement windows; stained-glass transoms removed from parlor floor windows; iron stoop handrails; non-historic iron fence and gate.

951 Lincoln Place - See 266 Brooklyn Avenue

LINCOLN PLACE (Even Numbers)

South Side, Between Nostrand Avenue and New York Avenue

788-804 Lincoln Place

c.1900 Renaissance Revival

Frederick L. Hine (a/o/d). Six two-family houses and a mixed-use dwelling

Two-story over basement rowhouses and three-story mixed-use dwelling clad in brick and limestone under a pressed-metal denticulated cornice with an ornamental fascia.

788 Lincoln Place (a/k/a 777-785 Nostrand Avenue)

Mixed-use dwelling: pedimented and molded lintels; corbelled brick chimneys along Nostrand Avenue; decorative brick quoins and corbelling. *Alterations:* replacement storefront; awnings, signage, and roll-down security gates installed around storefronts; replacement main-entrance door/security gate and fence.

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792 Lincoln Place

Full-height, rounded bay; swan's neck pediment over entrance door; foliate detail within pediment and window lintels; beltcourses and molded stringcourse. *Alterations:* replacement main-entrance door; stoop removed and basement reconfigured into ground floor front extension.

794 Lincoln Place

Full-height, angled bay; door surround featuring pilasters under a molded bandcourse; sillcourse and molded scroll-like lintels in the second story; rusticated basement; stoop handrails. *Alterations:* center basement window altered to sunken entrance opening; replacement windows; re-faced stoop.

796 Lincoln Place

Full-height, rounded bay; swan's neck pediment over entrance door; foliate detail within pediment and window lintels; beltcourses and molded stringcourse; stone-faced stoop; stoop handrails. *Alterations:* replacement windows.

798 Lincoln Place

Full-height, angled bay; double molded stringcourse over first story and single molded stringcourse over second story; second-story sillcourse; stoop handrails. *Alterations:* fixed awning installed above entrance; enclosure built around basement entrance; replacement windows; refaced stoop.

802 Lincoln Place

Full-height, rounded bay with stone-faced bandcourses in the first story; rusticated stone-faced limestone basement; double molded stringcourse over first story and single molded stringcourse over second story; second-story sillcourse; stone-faced stoop and stoop handrails. *Alterations:* replacement windows.

804 Lincoln Place

Full-height, angled bay; double molded stringcourse over first story and single molded stringcourse over second story; second-story sillcourse; stoop handrails. *Alterations:* enclosure built around basement entrance; replacement windows; re-faced stoop.

806-810 Lincoln Place

c.1901 Renaissance Revival

Charles H. Roberts (a) / Harry Hansen (o/d). Three two-family houses

Three two-family houses in an A-B-A pattern with the "A" units containing full-height rounded bays and the "B" unit containing a full-height angled bay; two-story over basement clad in limestone under a pressed-metal modillioned cornice with swags and wreaths; decorative spandrels and beltcourses; entrance enframingent; stained-glass transoms; stone stoops with stoop handrails; low stone areaway wall with iron fencing.

806 Lincoln Place

A pattern. *Alterations:* altered main-entrance door; replacement windows.

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808 Lincoln Place

B pattern. *Alterations:* replacement windows.

810 Lincoln Place

A pattern. *Alterations:* replacement windows.

814-818 Lincoln Place

c.1903 Renaissance Revival

Frederick L. Hine (attributed architect) / Thomas F. Martin Realty Co. (o/d). Three two-family houses
Three two-family houses in an A-B-A pattern with the "A" units containing full-height angled bays and the "B" unit containing a full-height rounded bay; two-story over basement clad in limestone under a pressed-metal modillioned cornice with swags; entrance surround featuring pilasters with Corinthian capitals under denticulated entablature with ornamental friezes; paired wood-and-glass doors; foliate spandrels; molded stringcourses; stained-glass transoms; stone stoops with stoop handrails; low stone areaway wall with iron fencing.

814 Lincoln Place

A pattern. *Alterations:* replacement windows.

816 Lincoln Place

B pattern. *Alterations:* replacement main-entrance door with decorative ironwork door and transom; replacement windows; stoop possibly reconfigured from straight to box; stoop handrails.

818 Lincoln Place

A pattern. *Alterations:* replacement windows.

820-830 Lincoln Place

c.1902 Renaissance Revival

Frederick L. Hine (a) / Thomas F. Martin (o/d). Five two-family houses
Five two-family houses in an A-B-A-B-A pattern with the "A" units containing full-height angled bays and the "B" units containing full-height rounded bays; two-story over basement clad in limestone under a pressed-metal denticulated cornice with swags; entrance surround featuring pilasters with Corinthian capitals under denticulated entablature with ornamental friezes; paired wood-and-glass doors under transom; foliate spandrels; molded stringcourses; stained-glass transoms; stone stoops with stoop handrails; low stone areaway wall with iron fencing.

820 Lincoln Place

A pattern. *Alterations:* replacement windows; fixed awning installed above entrance; enclosure built around basement entrance.

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822 Lincoln Place

B pattern. *Alterations:* replacement windows; enclosure built around basement entrance.

824 Lincoln Place

A pattern. *Alterations:* replacement windows; re-faced stoop.

828 Lincoln Place

B pattern. *Alterations:* replacement windows.

830 Lincoln Place

A pattern. *Alterations:* replacement windows.

832-840 Lincoln Place

c.1902 Renaissance Revival

Frederick L. Hine (a) / Thomas F. Martin (o/d). Four rowhouses

Four rowhouses in an A-B-A-B pattern with the "A" units containing full-height rounded bays and the "B" units containing full-height angled bays; three-story over basement clad in limestone under a pressed-metal modillioned cornice with swags; entrance surround featuring pilasters with Corinthian capitals under denticulated entablature with ornamental friezes; foliate spandrels; molded stringcourses; stained-glass transoms; stone stoops with stoop handrails; low stone areaway wall with iron fencing.

832 Lincoln Place

Alterations: Stained-glass transom removed from center window; replacement windows.

834 Lincoln Place

Alterations: replacement main-entrance door and windows.

838 Lincoln Place

Alterations: some replacement windows; stoop handrails.

840 Lincoln Place

Alterations: replacement windows; re-faced stoop.

842-846 Lincoln Place

c.1901 Renaissance Revival

Jacob H. Roberts (a) / Harry Hansen (o/d). Three two-family houses

Three two-family houses in an A-B-A pattern with the "A" units containing full-height rounded bays and the "B" unit containing a full-height angled bay; two-story over basement clad in limestone under a pressed-metal modillioned cornice with swags and wreaths; entrance surround featuring pilasters with Corinthian capitals under denticulated entablature with ornamental friezes; paired wood-and-glass doors;

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foliate spandrels; molded stringcourses; stained-glass transoms; stone stoops with stoop handrails; low stone areaway wall with iron fencing.

842 Lincoln Place

A pattern. *Alterations:* replacement windows.

844 Lincoln Place

B pattern. *Alterations:* replacement windows.

846 Lincoln Place

A pattern. *Alterations:* replacement main-entrance door and windows; resurfaced stoop.

848-858 Lincoln Place

c.1900 Renaissance Revival

Frederick L. Hine (a/o/d). Five two-family houses

Five two-family houses in an A-B-A-B-A pattern with the "A" units containing full-height angled bays and the "B" units containing full-height rounded bays; two-story over basement clad in limestone under a pressed-metal denticulated cornice with swags; paired wood-and-glass doors; spandrels with occasional foliate panels; molded stringcourses; sillcourse; stone stoops with stoop handrails; low stone areaway wall with iron fencing.

848 Lincoln Place

A pattern. *Alterations:* replacement main-entrance door and windows.

850 Lincoln Place

B pattern. *Alterations:* replacement windows; stoop stairs replaced.

852 Lincoln Place

A pattern. *Alterations:* replacement main-entrance door and windows.

856 Lincoln Place

B pattern. *Alterations:* fixed awning installed above basement entrance; replacement windows.

858 Lincoln Place

A pattern. *Alterations:* replacement main-entrance door and windows; fixed awnings installed above main over basement entrances; enclosure built around basement entrance; stoop stairs replaced; metal handrails.

870 Lincoln Place - See 286 New York Avenue

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South Side, Between New York Avenue and Brooklyn Avenue

876 Lincoln Place (a/k/a 872-876 Lincoln Place, 273 New York Avenue)

c.1909 Renaissance Revival

Albert Ullrich (a) / Capitol Building Co. (o/d). Flats

Built in conjunction with its mirror at 619 Eastern Parkway and a row of seven houses at 285 to 297 New York Avenue. Four-story flats clad in a combination of brick and limestone under a modillioned cornice; entrance enframingent with fluted columns and an inscription reading "HENRIETTA COURT;" limestone window surrounds with foliate lintels on the first and second stories and keystone lintels on the third and fourth stories; beltcourses; iron fence and gate. *Alterations:* replacement main-entrance door and windows.

884-898 Lincoln Place

c.1907 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Eight two-family houses

Part of a larger development of fifty two-family houses. Eight two-family houses in an A-B-B-B-A-A-B-A with the "A" units containing full-height angled bays and the "B" units containing full-height rounded bays; two-story over basement, four-bay clad in limestone under a pressed-metal modillioned cornice with swags; impost keystone in basement lintel with molded stringcourse; box stone stoop with handrails; low areaway wall with fencing.

884 Lincoln Place

A pattern: paired wood-and-glass entry doors; entrance enframingent with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframingents in second-story windows; stained-glass transoms. *Alterations:* replacement main-entrance door; iron stoop handrails; non-historic iron fence and gate.

886 Lincoln Place

B pattern: paired wood-and-glass entry doors; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; foliate spandrel panels under fluted pilasters and enframingents with pilasters in second-story windows; stained-glass transoms; molded stringcourse. *Alterations:* replacement windows; iron stoop handrails.

888 Lincoln Place

A pattern: A pattern: paired wood-and-glass entry doors; entrance enframingent with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframingents in second-story windows; stained-glass transoms. *Alterations:* replacement windows; stained-glass transoms removed from parlor floor windows; re-faced stoop; non-historic iron fence and gate.

890 Lincoln Place

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A pattern: A pattern: paired wood-and-glass entry doors; entrance enframingent with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframingents in second-story windows; stained-glass transoms. *Alterations:* replacement windows; fixed awning installed above main entrance; iron stoop handrails; non-historic iron fence and gate.

892 Lincoln Place

B pattern: paired wood-and-glass entry doors; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; foliate spandrel panels under fluted pilasters and enframingents with pilasters in second-story windows; stained-glass transoms; molded stringcourse. *Alterations:* replacement windows; re-faced stoop.

894 Lincoln Place

B pattern: paired wood-and-glass entry doors; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; foliate spandrel panels under fluted pilasters and enframingents with pilasters in second-story windows; stained-glass transoms; molded stringcourse. *Alterations:* replacement main-entrance door; re-faced stoop; non-historic iron fence and gate.

896 Lincoln Place

B pattern: paired wood-and-glass entry doors; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; foliate spandrel panels under fluted pilasters and enframingents with pilasters in second-story windows; stained-glass transoms; molded stringcourse. *Alterations:* replacement windows; iron stoop handrails; non-historic iron fence and gate.

898 Lincoln Place

A pattern: A pattern: paired wood-and-glass entry doors; entrance enframingent with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframingents in second-story windows; stained-glass transoms. *Alterations:* replacement windows; iron stoop handrails; non-historic iron fence and gate.

900-932 Lincoln Place

c.1907 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Seventeen two-family houses

Part of a larger development of fifty two-family houses. Seventeen two-family houses in an A-B-B-B-B-C-C-C-C-B-B-B-C-C-B-B-B with the "A" unit containing a full-height half-rounded bay, "B" units containing full-height rounded bays, and the "C" units containing full-height angled bays: two-story over basement, four-bay (except for no. 932 which is three-bay) clad in limestone under a pressed-metal modillioned cornice with swags; impost keystone in basement lintel with molded stringcourse; box rough-faced stone stoop with handrails; low areaway wall with fencing.

900 Lincoln Place

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B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* replacement windows; non-historic iron fence and gate.

902 Lincoln Place

B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* replacement main-entrance door and some windows; stoop replaced with one of similar configuration; stained-glass transoms removed from parlor floor windows.

904 Lincoln Place

B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* some replacement windows; re-faced stoop; non-historic iron fence and gate.

906 Lincoln Place

C pattern: paired wood-and-glass entry doors under transom; stained-glass transoms; entrance enframingent with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframingents in second-story windows; stained-glass transoms. *Alterations:* fixed awning installed over entrance; non-historic iron fence and gate.

908 Lincoln Place

C pattern: paired wood-and-glass entry doors under transom; stained-glass transoms; entrance enframingent with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframingents in second-story windows; stained-glass transoms. *Alterations:* replacement main-entrance door and windows; non-historic iron fence and gate.

910 Lincoln Place

B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring fluted pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* replacement windows; non-historic iron fence and gate.

912 Lincoln Place

B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring fluted pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story

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windows; molded stringcourse. *Alterations:* entrance with sunken stairway to cellar created below center bay of basement; fixed awnings installed above main entrance and center basement entrance; replacement main-entrance door and windows; non-historic iron fence and gates.

914 Lincoln Place

B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under fluted pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* metal gate installed in front of original main entrance doors; replacement windows; non-historic iron fence and gate.

916 Lincoln Place

C pattern: paired wood-and-glass entry doors under transom; stained-glass transoms; entrance enframement with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframements in second-story windows; stained-glass transoms. *Alterations:* iron stoop handrails; replacement windows; non-historic iron fence and gate.

918 Lincoln Place

C pattern: paired wood-and-glass entry doors under transom; stained-glass transoms; entrance enframement with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframements in second-story windows; stained-glass transoms. *Alterations:* replacement windows; iron stoop handrails; re-faced stoop; non-historic iron fence and gate.

920 Lincoln Place

C pattern: paired wood-and-glass entry doors under transom; stained-glass transoms; entrance enframement with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframements in second-story windows; stained-glass transoms. *Alterations:* iron stoop handrails; replacement windows; non-historic iron fence and gate.

922 Lincoln Place

C pattern: paired wood-and-glass entry doors under transom; stained-glass transoms; entrance enframement with bracketed entablature; foliate spandrel panels bracketed by scrolls and cartouche spandrels and molded enframements in second-story windows; stained-glass transoms. *Alterations:* iron stoop handrails; non-historic iron fence and gate.

924 Lincoln Place

B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* replacement windows; iron stoop handrails; stoop stairs replaced; altered stoop; non-historic iron fence and gate.

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926 Lincoln Place

B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* re-faced stoop.

928 Lincoln Place

B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* replacement windows; iron stoop handrails; non-historic iron fence and gate.

930 Lincoln Place

B pattern: paired wood-and-glass entry doors under stained-glass transom; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* replacement windows; non-historic iron fence and gate.

932 Lincoln Place

A pattern: rusticated rough-faced stone basement; paired wood-and-glass entry doors under transom; entrance surround featuring pilasters with Corinthian capitals supporting an entablature with a foliate frieze; stained-glass transoms; foliate spandrel panels under pilasters with Corinthian capitals in first- and second-story windows; molded stringcourse. *Alterations:* replacement windows; iron stoop handrail; non-historic iron fence and gate.

936-954 Lincoln Place - See 268 Brooklyn Avenue

NEW YORK AVENUE (Even Numbers)

West Side, Between Pacific Street and Dean Street

76-80 New York Avenue (a/k/a 1316 Pacific Street)

c.1899 Renaissance Revival

John L. Young (a) / William R. Pierce (o/d). Flats

Four-story over basement flats clad in brick with terra-cotta trim under a pressed-metal cornice featuring festoons and brackets; nine bays at the basement and first story; ten bays at the upper stories; rusticated basement; basement window lintels incorporated into the projecting sandstone water table; coursed brick interspersed with terra-cotta bands at the first story; round-arch main entryway with molded architrave and scrolled keystone, flanking windows, and topped by a triangular pediment on scrolled brackets; bracketed window sills at the first story; bracketed pediments above the first-story fenestration; second-

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and fourth-story window sills incorporated into a continuous projecting terra-cotta band; projecting window sills at the third story; splayed terra-cotta window lintels with scrolled keystones at the upper stories; limestone box stoop with double stairways. *Alterations:* replacement main-entrance door and windows.

NEW YORK AVENUE (Odd Numbers)

East Side, Between Dean Street and Bergen Street

UNION UNITED METHODIST CHURCH, SCHOOL AND PARSONAGE

101 New York Avenue (a/k/a 1270-1276 Dean Street)/121 New York Avenue (a/k/a 1161 Bergen Street)

1889-1891 Romanesque Revival

J.C. Cady & Co. (a) / New York Avenue Methodist Episcopal Church (o/d). Church, school, and parsonage

Church: rough-faced sandstone base with orange brick façade; center front-facing gable with large arch-headed stained-glass window with recessed, stepped-brick surround and sandstone sill, small arch-headed opening with vent above with a quoined-brick surround and sandstone sill, and brick corbelled cornice with dentils; projecting square brick pillar at northwest end of gable; two recessed wings at the north with different heights, flat roofs and corbelled brick cornices; arch-headed entrance door opening with recessed, stepped brick door surround in northernmost wing and arch-headed stained-glass window with recessed, stepped-quoined brick surround and sandstone lintel in the second northernmost wing; paneled-wood double doors with arch-headed transom; concrete steps at entrance; continuous sandstone band below large arch-headed window in front-facing gable wraps around the façade from Dean Street and continues through the adjacent school building; massive square second story set-back from front façade with pyramid roof and round turret with slate conical roof and finial at northern-most end, clad with slate tiles with a row of arch-headed stained-glass windows and cornice with dentils; square tower at southern end of the façade with arch-headed entrance and six small arch-headed openings above set in three rows with quoined brick surrounds and sandstone sills; recessed, stepped brick door surround; paneled wood double doors with column in between and arch-headed blind transom with arches radiating from a half-circular design; concrete steps at entrance; flat roof with brick corbelled cornice on all four sides; continuous sandstone band wraps around the façade from Dean Street and continues through the adjacent school building; circular column at northwest end of tower with three rows of blind arches in upper portion, sandstone banding above and in between the rows of arches and two sandstone bands below the arches; the sandstone band above the arches and the two sandstone bands beneath the arches wrap around the four sides of the tower; arch-headed openings having a recessed, stepped brick surround on all four sides of the belfry, within the openings are two paired arch-headed openings and a circular opening under two curved triangular openings above; combination slate and asphalt shingles. *Alterations:* non-historic iron areaway fence and gate on low concrete wall, chain link fence on either side of the steps at the northern entrance, and handicap accessible concrete ramp with metal hand rails at southern entrance in tower.

School: two-story school attached to the southern end of church façade; rough-faced sandstone base with orange brick façade; seven stained-glass windows at first floor; single window with quoined brick

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surround, splayed brick lintel and continuous sandstone sill; three sets of paired windows set in recessed, blind arches with quoined brick surrounds at outer bridges and continuous sandstone sill; six stained-glass windows at second floor with quoined-brick surrounds at outer edges, splayed lintels and continuous projecting sandstone sill; sandstone banding at first floor continues from church building; sandstone banding at second floor is only on school building; projecting brick pier in center of façade; projecting brick chimney at south end next to parsonage; brick corbelled cornice with dentils; hipped roof.

Alterations: non-historic iron fence on low concrete wall.

Parsonage: two-story parsonage attached to the southern end of school façade; rough-faced sandstone base with orange brick façade; round tower at southwest corner with two bays of windows at first floor and three at second floor, brick-corbelled cornice with dentils, and conical roof with finial; tower windows with quoined brick surrounds at outer edges, splayed lintels and continuous sandstone sills; two windows and door at first floor; windows with quoined-brick surrounds at outer edges, splayed lintels and sandstone sills; one-over-one double-hung wood windows; splayed brick door surround; double doors, with glazing in the shape of a cross on each leaf, and transom; stone stoop with no cheekwalls; brick corbelled cornice with dentils; gable dormer with two windows and flanking round pillars at second floor; brick splayed lintels and continuous sandstone sill; round pillars with sandstone ends that are smooth on the top ends and have carving at the bottom ends; combination slate and asphalt shingles. *Alterations:* non-historic iron fence and gate on low concrete wall.

NEW YORK AVENUE (Odd Numbers)

East Side, Between Bergen Street and St. Mark's Avenue

135-147 New York Avenue - *See 769 St. Mark's Avenue*

NEW YORK AVENUE (Odd Numbers)

East Side, Between St. Mark's Avenue and Prospect Avenue

149-163 New York Avenue - *See 780 St. Mark's Avenue*

165-173 New York Avenue

c.1882 Romanesque Revival/Renaissance Revival

George P. Chappell (a) / William H. Lyon (o/d). Four rowhouses

Four rowhouses in a mirror A-B-B-A pattern: three-story over basement clad in brownstone under a denticulated and machicolated wooden cornice; stoop with decorative iron fencing; decorative iron areaway fencing.

165 New York Avenue

A pattern: projecting multi-story angled bay; decorative carved stone panels; continuous molded stone bands. *Alterations:* stoop removed; main entry conversion of basement and removal of original entry; replacement door and windows.

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167 New York Avenue

B pattern: paired wood-and-glass entry doors under transom; stained-glass transoms at first story windows; multi-pane transoms at second and third stories; curved oriel window at second story with leaded-glass transoms and curved sash at outer windows; continuous molded stone bands. *Alterations:* some window replacements.

169 New York Avenue

B mirror pattern: paired wood-and-glass entry doors under transom; stained-glass transoms at first story windows; curved oriel window at second story with leaded-glass transoms and curved sash at outer windows; continuous molded stone bands. *Alterations:* some replacement windows; non-historic gate and fence at northern lot line

171 New York Avenue (aka 881 Prospect Place)

A mirror pattern: two arch-headed stained-glass windows at south façade; projecting multi-story angled bay; decorative carved stone panels; continuous molded stone bands. *Alterations:* stoop removed; main entry conversion of basement and removal of original entry; replacement door and windows.

NEW YORK AVENUE (Odd Numbers)

East Side, Between Prospect Place and Park Place

175-177 New York Avenue

c.1883 Queen Anne with alterations

George P. Chappell (a) / William H. Lyon (o/d). Two semi-attached houses

Three-story over basement semi-attached houses clad in brownstone and brick under a peaked roof accentuated by a turret, dormer, and a cross gable; brownstone stoop with large circular newel.

175 New York Avenue

Regular-coursed ashlar brownstone base; stucco-covered walls; paired wood-and-glass entry doors; tripartite window unit; angled oriel window at second story of front facade; angled oriel windows at first and second stories of north façade; full-length front porch with wooden spindle work and a bracketed eave; turret and gable-front dormer within peaked roof; two brick chimneys with decorative corbelling. One-story brick and cement block garage with wood door at rear of house along Prospect Place West. *Alterations:* front facade at second and third stories resurfaced; replacement windows; stucco parging at second story; non-historic metal gate door.

177 New York Avenue

Regular-coursed ashlar brownstone base with brick stairs and stone treads; running bond brick walls; paired wood-and-glass entry doors; tripartite window unit at first story; oriel with quartet of windows at second story; three double-hung windows in cross-gable roof. *Alterations:* replacement windows.

Trinity Baptist Church, 179 New York Avenue

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1926-1926 Gothic Revival

Tillion & Tillion (a) / Trinity Baptist Church (o/d). Church

One-story church clad in brick with cast-stone trim under a gable-front and side-gable roof covered in slate and a square tower with a crenulated parapet; wood-paneled doors; Gothic arch-headed stained-glass windows and leaded-glass windows; leaded-glass transoms above the entrance doors; brick and stone buttresses. *Alterations:* parged brick base; some replacement windows; metal security doors over main entrance doors.

199 New York Avenue - *See 919 Park Place*

NEW YORK AVENUE (Odd Numbers)
East Side, Between Park Place and Sterling Place

201-225 New York Avenue - *See 920 Park Place*

NEW YORK AVENUE (Odd Numbers)
East Side, Between Sterling Place and St. John's Place

227-235 New York Avenue - *See 960 Sterling Place*

239-247 New York Avenue

c.1906 Renaissance Revival

William Van Alen (a) / Halsey-Macon Construction Company (o/d). Three flats

Three identical flats: four-story over basement clad in a combination of brick and limestone with terra-cotta trim under a modillioned galvanized-iron cornice; rusticated stone base; stone door surround with pilasters and broken pediment; terra-cotta window surrounds with triangular pediments at second story; terra-cotta Grec key cornice between third and fourth stories; splayed limestone stoop with decorative ironwork and areaway fencing.

239 New York Avenue

Alterations: replacement main-entrance door, upper-story windows, and stoop fencing.

243 New York Avenue

Alterations: replacement windows.

247 New York Avenue (aka 245-247 New York Avenue, 927 St. John's Place)

Alterations: replacement main-entrance door and upper-story windows; lion's head removed from above main entrance.

NEW YORK AVENUE (Odd Numbers)
East Side, Between St. John's Place and Lincoln Place

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249-271 New York Avenue

c.1909 Renaissance Revival

Chappell & Bosworth (a) / Charles G. Reynolds (o/d). Twelve two-family houses

Twelve two-family houses in an A-B-C-D-B-A-D-C-B-A-D-C with the second half of houses mirroring the first. Three-story over basement with full-height bays clad in limestone under a modillioned and denticulated press-metal cornice with swags and wreaths in the fascia; ornamental ironwork entrance doors; stone stoops with high cheekwalls and balustraded terraces featuring alternating balustrade patterns; areaway fencing.

249 New York Avenue (aka 928 St. John's Place)

A pattern: angled bay; wood-paneled door under transom within wooden enframement with pilasters; scalloped ornamentation in door lintel; decorative spandrels and beltcourses. *Alterations:* replacement windows; non-historic iron stoop gate and railings.

251 New York Avenue

B pattern: angled bay; stone entrance enframement crowned by a carved pediment with a crest, which is repeated in first-story window lintel; decorative spandrels and beltcourses. *Alterations:* screen door over main entrance; replacement windows; non-historic iron stoop gate and railings.

253 New York Avenue

C pattern: rounded bay; stone entrance enframement crowned by a circular plaque with foliate detailing; first-story window lintel with foliate detail; classically inspired pilasters with faux balustrade in second-story bay; decorative spandrels and beltcourses. *Alterations:* replacement windows; non-historic areaway gate.

255 New York Avenue

D pattern: rounded bay; stone entrance enframement crowned by a plaque with swags, which is repeated in first-story window; decorative spandrels and beltcourses; foliate pilasters and keystones in second-story windows. *Alterations:* replacement windows.

257 New York Avenue

B pattern: angled bay; stone entrance enframement crowned by a carved pediment with a crest, which is repeated in first-story window lintel; decorative spandrels and beltcourses. *Alterations:* replacement windows.

259 New York Avenue

A pattern: angled bay; wood-paneled door under transom within wooden enframement with pilasters; scalloped ornamentation in door lintel; decorative spandrels and beltcourses. *Alterations:* replacement windows; stoop stairs replaced.

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261 New York Avenue

D mirror pattern: rounded bay; stone entrance enframingent crowned by a plaque with swags, which is repeated in first-story window; decorative spandrels and beltcourses; foliate pilasters and keystones in second-story windows. *Alterations:* replacement windows.,

263 New York Avenue

C mirror pattern: rounded bay; stone entrance enframingent crowned by a circular plaque with foliate detailing; first-story window lintel with foliate detail; classically inspired pilasters with faux balustrade in second-story bay; decorative spandrels and beltcourses. *Alterations:* replacement windows and stoop stairs.

265 New York Avenue

B mirror pattern: angled bay; stone entrance enframingent crowned by a carved pediment with a crest, which is repeated in first-story window lintel; decorative spandrels and beltcourses. *Alterations:* replacement windows.

267 New York Avenue

A mirror pattern: angled bay; wood-paneled door under transom within wooden enframingent with pilasters; scalloped ornamentation in door lintel; decorative spandrels and beltcourses. *Alterations:* replacement windows.

269 New York Avenue

D mirror pattern: rounded bay; stone entrance enframingent crowned by a plaque with swags, which is repeated in first-story window; decorative spandrels and beltcourses; foliate pilasters and keystones in second-story windows. *Alterations:* replacement windows.

271 New York Avenue (aka 871-885 Lincoln Place)

C mirror pattern: rounded bay; stone entrance enframingent crowned by a circular plaque with foliate detailing; first-story window lintel with foliate detail; classically inspired pilasters with faux balustrade in second-story bay; decorative spandrels and beltcourses. *Alterations:* replacement main-entrance door and windows; projecting brick entryway; masonry terrace balustrade replaced with metal railing; metal railing and gate installed along stoop; areaway fence along side facade removed and an accessible ramp installed; cloth awning installed above parlor floor windows.

NEW YORK AVENUE (Odd Numbers)

East Side, Between Lincoln Place and Eastern Parkway

273 New York Avenue - *See 876 Lincoln Place*

285-297 New York Avenue

c.1909 Renaissance Revival

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Albert Ullrich (a) / Capitol Building Co. (o/d). Seven two-family houses
Seven two-family houses in an alternating A-B pattern with the "A" units featuring rounded bays with modillioned entablatures over the main entry, and the "B" units featuring angled bays with keystone entablatures over the main entry with : three-story over basement with full-height bay clad in limestone under a modillioned pressed-metal cornice with foliated ("A" units) and striped ("B" units) fascia; egg-and-dart surrounds; paired wood-and-glass entry doors under stained-glass transom; stained-glass transoms over parlor windows; foliated spandrel panels on all floors and decorative lintel panels over first-floor windows; wave-motif bandcourse over first floor; lintelcourse along second- and third-floor windows; stone box stoops with high cheekwalls and low stone areaway dividing walls.

285 New York Avenue

A pattern. *Alterations:* replacement main-entrance door and windows.

287 New York Avenue

B pattern. *Alterations:* replacement main-entrance door and windows.

289 New York Avenue

A pattern. *Alterations:* replacement main-entrance door and windows.

291 New York Avenue

B pattern. *Alterations:* replacement windows; non-historic iron rail.

293 New York Avenue

A pattern. *Alterations:* replacement windows.

295 New York Avenue

B pattern. *Alterations:* replacement main-entrance door and windows.

297 New York Avenue

A pattern. *Alterations:* replacement windows.

299 New York Avenue - See 619 Eastern Parkway

**NEW YORK AVENUE (Even Numbers)
West Side, Between Atlantic Avenue and Pacific Street**

70 to 74 New York Avenue (a/k/a 1361 Pacific Street) - See 1361 Pacific Street

**NEW YORK AVENUE (Even Numbers)
West Side, Between Dean Street and Bergen Street**

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First Church of Christ Scientist, 100 New York Avenue (a/k/a 1256-1268 Dean Street)

c.1909-10 Byzantine Revival

Henry Ives Cobb (a) / First Church of Christ Scientist (o/d). Church

One-story church clad in limestone under a multi-sided hipped roof crowned by a bronze turret; irregular bay arrangement; square entry pavilions with prominent cornice decorated with scrolled brackets and topped by clay-tile covered hipped roofs and copper flashing, and supported by corner buttresses; deeply inset entryway with limestone steps, bundled attached columns, Corinthian capitals, paneled-wood doors, fretwork, round and semi-circular sash filled with leaded glass; one-story arcade with attached Corinthian columns, carved base panels, molded architraves, stained-glass sash, bracketed cornice and limestone parapet with molded coping stones; octagonal basilica with round-arch, stained-glass-filled fenestration incorporating gable wall dormers on brackets and with molded architraves; flat pilasters with molded capitals; prominent roof cornice with scrolled brackets and beaded moldings; clay-tiled-covered, octagonal hipped roof with a bronze turret and bronze flashing; bronze drainpipes; one-story pavilions facing Deans Street with round-arched fenestration, secondary entryway, and similar design elements to New York Avenue side. *Alterations:* non-historic fences and gates.

Concord Hall, 110 New York Avenue (aka 110-120 New York Avenue, 1145-1155 Bergen Street)

c.1928 Medieval Revival

Matthew W. Del Gaudio (a) / Montfort Realty Corporation (o/d). Apartment building

Six-story over basement apartment building clad in brick and limestone under a series of crenellated parapets with machicolation and turrets; round-arch-headed main-entrance opening within large, molded surround; granite front steps; brick and limestone basement and first-story water tables; multi-colored brick laid in a variety of bonds and patterns, including common and English bonds, diaper pattern, and patterns of projecting brick headers; diamond- and square-shaped carved stone plaques; terrazzo plaque reading "CONCORD HALL" in sidewalk in front of main entrance. *Alterations:* replacement windows; canopy; signage; non-historic metal fence and gates.

NEW YORK AVENUE (Even Numbers)

West Side, Between Bergen Street and St. Mark's Avenue

124-132 New York Avenue

c.1892 Romanesque Revival/Renaissance Revival

Charles Infanger (a) / M. Levy & C. Haft (o/d). Five rowhouses

Three-story over basement rowhouses primarily clad in brownstone (no. 124 clad in brick and brownstone) under a peaked slate roof with gable-front dormers, a cross-gable, and a turret; box brownstone stoop with low areaway walls.

124 New York Avenue (aka 122-124 New York Avenue, 1158 Bergen Street)

Oriented toward Bergen Street: projecting central portion of main facade, framed by two narrow bartizans; angled bay with grouped chimney flues; full-height round corner tower; round-headed main-entrance opening crowned by large brownstone round arch with molded archivolt; large tapered chimney

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with grouped flues adjacent to corner tower; carved medieval-inspired ornament; faux mansard roof covered with slate shingles, and with faux gable dormers; possibly historic main-entrance transom sash; stained-glass transoms at first and third stories, stained-glass windows at second story, and stained-glass shouldered upper sash at third story of main façade. *Alterations:* some replacement windows; conical roof removed from corner tower; stoop railings; resurfaced stoop; non-historic areaway gates.

126 New York Avenue

Round-arched main-entrance and first-story window openings with molded archivolt; carved first-story window frame with twisted column; heavy continuous sill molding at second story; carved medieval-inspired ornament; faux pitched roof with faux gable dormers; two quarter-round stained-glass transom windows at first story of main facade; historic stained-glass first-story transoms on west façade.

Alterations: some replacement windows; resurfaced stoop.

128 New York Avenue

Rough-faced brownstone basement; basement-thru-second-story angled bay with rooftop balustrade; carved medieval-inspired ornament, including moldings, pilaster capitals, foliated scrolls, and grouped colonettes; third-story French Renaissance-inspired gable; three possibly historic (painted) leaded-glass transoms over main entrance; three first-story stained-glass transom windows, and square stained-glass window at second story of main facade; historic stained-glass first-story transoms on west façade.

Alterations: some replacement windows.

130 New York Avenue

Rough-faced brownstone basement; columns flanking main entrance and first-story window; carved first- and second-story window frames with twisted columns; heavy continuous sill molding at second story; carved medieval-inspired ornament; faux mansard roof covered with hexagonal slate shingles and with faux gable dormers. *Alterations:* some replacement windows.

132 New York Avenue

Double-height rounded bay with carved medieval ornament; rough-faced basement and first story; main-entrance surround featuring engaged columns with medieval capitals; angled bay at third story; projecting cornice decorated with medieval ornament; denticulated cornice. *Alterations:* replacement windows; stoop railings; non-historic metal fence on historic stone front areaway wall; non-historic metal front gate.

150 New York Avenue - See 751 St. Mark's Avenue

152-164 New York Avenue - See 770 St. Mark's Avenue

NEW YORK AVENUE (Even Numbers)
West Side, Between St. Mark's Avenue and Prospect Place

170 New York Avenue (aka 879 Prospect Place)

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1916-17 Colonial Revival NON-CONTRIBUTING

G.B. Beaumont Company (a) / Emily M. Coler (o/d). Flats

Four-story over basement flats clad in Flemish-bond brick with limestone trim under a parged parapet; molded main-entrance surround crowned by cartouche flanked by scrolled buttresses; bracketed first-story window sills; continuous second-story molding; brick panels at fourth story. *Alterations:* cornice and stoop removed; replacement main-entrance door and windows; non-historic chain-link fence on top of painted, possibly historic wall.

NEW YORK AVENUE (Even Numbers)
West Side, Between Prospect Place and Park Place

182-186 New York Avenue

c.1898 Renaissance Revival

D'Oench & Simon (a) / William R. Pearce (o/d). Three rowhouses

Four-story rowhouses with full-height bay clad in limestone under a galvanized-iron cornice that is crowned by a hipped roof; low areaway wall forming planting bed with iron fencing.

182 New York Avenue (aka 180-182 New York Avenue, 872-872A Prospect Place)

Projecting multi-story angled round bay; decorative carved stone panels; continuous molded stone bands; arch-headed transom above original second story door opening; hipped roof; low parapet side wall at southern end with stone coping. *Alterations:* replacement main-entrance door and windows; stoop removed; first-story entry introduced; second-story door opening altered; stone balcony at southernmost fourth story window missing decorative stone details.

184 New York Avenue

Projecting multi-story angled bay; decorative carved stone panels; continuous molded stone bands; arch-headed transom above original second story door opening; hipped roof sheathed in clay tiles. *Alterations:* replacement main-entrance door and windows; built-out first story entry constructed with rooftop railing and door opening at second story altered; leaded-glass at north return wall of entryway; replacement sash with brick mold; stone balcony at fourth story missing balustrades.

186 New York Avenue

Projecting multi-story rounded bay; decorative carved stone panels; continuous molded stone bands; arch-headed transom above original second story door opening; hipped roof sheathed in clay tiles. *Alterations:* replacement main-entrance door and windows; built-out first story entry constructed with rooftop railing and door opening at second story altered; leaded-glass at north return wall of entryway; stoop removed.

190 New York Avenue

c.1896 Colonial Revival

Edward P. York (a) / John Simmons (o/d). Freestanding house

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Three-story over basement freestanding house with full-height angled bay clad in running bond brick with limestone trim under a denticulated cornice crowned by a rooftop balustrade; entrance portico with Ionic columns and pilasters; brick quoins in entrance bay; blind arch-headed transoms with brick herringbone pattern above first-story windows in full-height angular bay; splayed lintels at second story; railing above entrance portico; upper stoop railings; leaded-glass curved sash at first story bay window of south façade. *Alterations:* some replacement windows; metal awning at top story window.

196 New York Avenue

c.1891 Queen Anne

George P. Chappell (a) / Nathan T. Beers (o/d). Freestanding house

Three-story over basement freestanding house with a projecting full-height rounded bay and brownstone-clad basement and brick-clad upper storied under a irregularly massed roof featuring cross-gables and gable dormers; irregularly coursed ashlar basement, rusticated brick walls; splayed brick lintels; arch-headed door with paired wood-paneled doors and arch-headed window openings; oval window at second story of south facade; oval window at top story of west (rear) façade. *Alterations:* stoop railings; replacement main-entrance door and windows; non-historic fence and gate and chain link fence.

200-202 New York Avenue

c.1893 Renaissance Revival

Marshall J. Morrill (a) / Britton Brothers (o/d). Two semi-attached houses

Two semi-attached houses in a mirror pattern: three-story over basement clad in sandstone in the base and brick in the upper stories under a terra-cotta cornice; arch-headed door surround with pilasters; projecting full-height round bay; arch-headed transom above main entrance door; cornice with dentils and swags; box stone stoop with arched undersides; areaway fence.

200 New York Avenue

Alterations: center basement window opening in bay altered to accommodate a door; replacement windows throughout.

202 New York Avenue

Alterations: replacement windows; stoop railings; non-historic fence and gate.

204 New York Avenue - See 903 Park Place

NEW YORK AVENUE (Even Numbers)

West Side, Between Park Place and Sterling Place

218 New York Avenue

c.1906 Georgian Revival

Dehli & Howard (a) / Marthine M. Bandel (o/d). Flats

Three-story over basement flats clad in running bond brick with granite, and terra-cotta trim under a

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stepped parapet; double-height angled and rounded bays with terra-cotta cornices; quoining along building and bay corners; paneled wood-and-glass door under transom; Ionic columns supporting portico with broken pediment with a segmental arch, dentils and acanthus-scroll keystone fronting terra-cotta door surround; pediment capped by an orb; acanthus-scroll keystones over bay windows; regular keystones over remaining windows (arched windows interspersed with bays and segmental-arched windows on the third floor; granite water table and stoop with iron fence. *Alterations:* replacement door and windows; non-historic gate at stoop; non-historic brick cheek wall; non-historic metal fence and gate.

222-224 New York Avenue

c.1905 Renaissance Revival with Arts and Crafts details

Dehli & Howard (a) / Harry Hansen (o/d). Two semi-attached multiple dwellings

Two nearly identical semi-attached multiple dwellings; three-story over basement clad in a combination of red and white brick with limestone trim under a stepped parapet; double-height angled bays with limestone cornice accentuated with keystones over recessed brick panels; rusticated third-story under a continuous modillioned cornice below the parapet; molded limestone door surround with a molded medallion over the door with the address; iron-and-glass entry door; splayed limestone and brick lintels over the first-floor bay windows with keystones; lintelcourses and molded block lintels over remaining windows; recessed brick-paneled spandrels in second floor windows; decorative tile within parapet.

222 New York Avenue

Quatrefoil stained-glass window above main entry. *Alterations:* some replacement windows; replacement stoop with enclosed brick terrace with cast-stone water table and textile blocks.

224 New York Avenue

Regular double-hung window above main entry. *Alterations:* some replacement windows; metal awning above basement door; parapet partially parged; original areaway retaining wall removed and cellar steps installed; non-historic metal fence and gate.

226 New York Avenue

c.1905 Renaissance Revival

Dehli & Howard (a) / Harry Hansen (o/d). Flats

Four-story over basement flats clad in buff brick and stone under a parged parapet; triple-height angled bay; molded door surround with scrolled keystone; rusticated second and fourth floors; sillcourses; stone stoop with curved cheekwalls; iron gate and fence. *Alterations:* replacement windows; cornice removed; parapet parged.

228 New York Avenue

c.1904 Renaissance Revival

Axel S. Hedman (a) / Harry Hansen (o/d). Flats

Four-story over basement flats clad in brick and stone under a modillioned cornice with metopes; asymmetrical arrangement with full-height angled bays and a recessed entry; stone entablatures on first

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floor including an imposing door surround; overscaled ornament; double-keystone lintels; decorative cartouches; garlands; splayed stoop with iron railings; decorative fire escape. *Alterations:* replacement main-entrance door and windows; non-historic areaway fence.

NEW YORK AVENUE (Even Numbers)
West Side, Between Sterling Place and St. John's Place

230 New York Avenue - *See 939 Sterling Place*

232 New York Avenue - *See 934 Sterling Place*

236-254 New York Avenue

c.1904 Renaissance Revival

George M. Miller (a) / James V. Camardella (o/d). Seven flats

Seven identical flats; four-story, five-bay clad in stone (rusticated base) and brick (upper stories) under a pressed-metal ribbed and modillioned cornice with an ornamental fascia and occasional S brackets; full-height rounded bays flanking a center bay containing the entrance; door surround features a stone entablature with a foliate panel crowned by a balustrade; alternating eared lintels (second floor), keystone lintels (third floor), and arched lintels (fourth floor); lintelcourses and sillcourses throughout; splayed stone stoop with curved cheekwalls with iron handrails.

236 New York Avenue

Alterations: replacement main-entrance door and some replacement windows; non-historic fence and gate.

238 New York Avenue

Alterations: replacement main-entrance door and windows.

242 New York Avenue

Alterations: some replacement windows.

244 New York Avenue

Alterations: replacement main-entrance door and some replacement windows; non-historic fence.

248 New York Avenue

Alterations: some replacement windows.

250 New York Avenue

Alterations: replacement windows; non-historic fence.

254 New York Avenue

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Alterations: replacement main-entrance door and some replacement windows; non-historic fence and gate.

256 New York Avenue - See 919 St. John's Place

NEW YORK AVENUE (Even Numbers)

West Side, Between St. John's Place and Lincoln Place

258-284 New York Avenue

c.1899 Dutch Renaissance Revival

Frederick L. Hine (a) / William R. Pearce, Anglo-American Savings and Loan Association (o/d).

Thirteen rowhouses

Two-and-a-half-story over basement clad in a combination of brick and stone under a peaked roof accentuated by a variety of roof elements; stone (regular and box) stoops fronted by an areaway fence with occasional newels.

258 New York Avenue (aka 926 St. John's Place)

Rounded bay; pedimented door surround; quoined window surrounds with foliated keystones; Dutch-inspired gable dormer and side gables, side gables have chimneys; segmental-arched pediment dormer with scrolled keystone; stepped gable at southern party wall; stone stoop with molded handrails; newel areaway posts with orbs. *Alterations:* stucco-parged brick; replacement main-entrance door and windows; non-historic infill at main entry; non-historic metal railings at stoop and areaway; one-story brick and concrete-block garage on rear of lot.

260 New York Avenue

Rusticated base; pedimented door surround; quoined window surrounds with foliated keystones; Dutch-inspired gable dormer with scrolled pediment and pilasters; historic iron transom grille over main entry; box stone stoop with molded handrails. *Alterations:* replacement main-entrance door and windows; non-historic fence and gate.

262 New York Avenue

Rusticated base; quoined window and door surrounds with foliated keystones; Dutch-inspired gable dormer with scrolled pediment and pilasters; historic iron transom grille over main entry; historic lead tacks; box stone stoop with molded handrails. *Alterations:* second-story oriel removed and replaced with windows and non-historic brick infill (between c. 1938 and c. 1980s); replacement windows; metal awning above basement entry; non-historic metal railings at stoop; concrete curb with non-historic fence and gate.

264 New York Avenue

Rusticated base; rounded bay; quoined window and door surrounds with foliated keystones; Dutch-inspired gable dormer with strapwork; gable dormer; stepped gables at party walls; leaded-glass transoms

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at second-story windows; historic iron transom grille over main entry; historic lead tacks; box stone stoop with molded handrails. *Alterations:* ornament removed from gable; some replacement windows; concrete cheek walls with non-historic fence and gate.

266 New York Avenue

Rusticated base; rounded bay; main entry door surround of entablature with escutcheon supported on Ionic columns; quoined window surrounds with foliated keystones; Dutch-inspired gable dormer; stepped gables at party walls; historic lead spitter and tacks; arched leaded-glass transoms at first and second-story windows; small leaded-glass window with decorative surround on second story above main entry; box stone stoop with molded handrails. *Alterations:* third-story gable dormer altered with installation of steel casement window with parged surround and removal of pedimented parapet (between c. 1938 and c. 1980s); replacement main-entrance door and windows; non-historic fence and gate.

268 New York Avenue

Rusticated base; pedimented door surround; quoined window surrounds with foliated keystones; gable dormer with hipped roof and modillions; historic iron transom grille over main entry; historic lead spitter and tacks arched leaded-glass transoms at first-story windows; box stone stoop with molded handrails. *Alterations:* center window of third-story gable dormer altered with installation of steel-casement sash; some replacement windows; non-historic metal railings at stoop; concrete cheek wall with non-historic fence and gate.

270 New York Avenue

Pedimented door surround; decorative window surrounds with keystones, scroll-brackets, or foliated panels; Dutch-inspired gable dormer with scrolled pediment; historic iron transom grille over main entry; historic leader, lead spitter and tacks; box stone stoop with molded handrails. *Alterations:* replacement windows; non-historic brick wall with cast-stone coping and non-historic fence and gate.

272 New York Avenue

Rusticated base; quoined window surrounds with foliated keystones; gable dormer with hipped roof and modillions; historic iron transom grille over main entry; historic leader, lead spitter and tacks; arched leaded-glass transoms at second-story windows; gable dormer with hipped roof; stepped gables at party walls; box stone stoop with molded handrails. *Alterations:* pedimented door surround stripped and parged (between c. 1938 and c. 1980s); non-historic awning; replacement windows.

274 New York Avenue

Rusticated base; rounded bay; main entry door surround of entablature with escutcheon supported on Ionic columns; quoined window surrounds with foliated keystones; Dutch-inspired gable dormer; stepped gables at party walls; box stone stoop with molded handrails. *Alterations:* replacement main-entrance door and windows; non-historic concrete-block cheek wall and concrete cheek wall (both painted); non-historic fence and gate.

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276 New York Avenue

NON-CONTRIBUTING

Alterations: facade remodeled (after c. 1938); now neo-Colonial style; removal of rounded bay, removal of stoop and replacement with window, new main entry at basement level, reconfiguration of window openings, and re-cladding of facade with rustic and clinker bricks; decorative balcony at second-story window; concrete curb; non-historic fence and gate.

278 New York Avenue

Rusticated base; quoined window and door surrounds with foliated keystones; Dutch-inspired gable dormer with scrolled pediment and pilasters; box stone stoop with molded handrails. *Alterations:* second-story oriel removed and replaced with windows and non-historic brick infill (between c. 1938 and c. 1980s); non-historic metal railings at stoop; altered primary door and replacement windows.

282 New York Avenue

Rusticated base; quoined window and door surrounds with foliated keystones; Dutch-inspired gable dormer with scrolled pediment and pilasters; leaded-glass transoms at first and second-story windows; box stone stoop with molded handrails. *Alterations:* replacement windows; concrete cheek wall and non-historic fence and gate.

284 New York Avenue (aka 869 Lincoln Place)

Lincoln Place façade (primary): two Dutch-inspired gables (one with a medallion) with chimneys; central pedimented dormer; first-story main entry porch with pedimented entablature supported by carved columns with a balustrade railing; special windows include two small stained-glass windows with decorative surrounds on second story and stained or leaded-glass transoms over all other windows on first and second stories; side stone stoop with formal basement entry with entablature. New York Avenue façade: rounded bay with balustrade; side porch with pedimented entablature supported on columns; quoined window surrounds with foliated keystones; Dutch-inspired gable dormer with a medallion and side gables with chimneys; pedimented dormer; stepped gable at northern party wall; stained-glass transoms at all other windows on first and second stories of east- and south-facing facades. *Alterations:* medallion removed from one gable dormer; replacement windows; non-historic metal railing at stoop; concrete cheek wall with non-historic fence and gate.

NEW YORK AVENUE (Even Numbers)

West Side, Between Lincoln Place and Eastern Parkway

286-298 New York Avenue

c.1899 French Gothic

Frederick L. Hine (a/o/d). Eight rowhouses

Three, three-story over basement and five, two-and-a-half-story over basement clad in brick with limestone trim under modillioned cornices that in turn are crowned by various flat roofs and peaked roofs accentuated by a variety of roof elements; stone (regular and box) stoops.

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286 New York Avenue

Three-story over basement; decorative limestone entrance and window enframements; beltcourses; stained-glass transoms in primary facade (New York Avenue) and small stained-glass windows in secondary facade (Lincoln Place); modillioned cornice; pressed-metal parapet; corbelled brick chimney; stoop handrail; low masonry wall with iron fence. *Alterations:* replacement main-entrance door and windows; parapet above cornice partially rebuilt.

288 New York Avenue

Two-and-a-half-story over basement designed in a Chateausque style with Colonial Revival alterations; leaded-glass transoms; dormer window with decorative metal enframement topped by pediment and finials. *Alterations:* facade resurfaced (likely in 1927); entrance relocated to basement and portico installed; replacement main-entrance door and windows; stoop removed, areaway wall replaced.

290 New York Avenue

Two-and-a-half-story over basement designed in a Chateausque style; quoined window enframements; decorative spandrels and beltcourses; dormer window with decorative metal enframement topped by pediment and finials. *Alterations:* replacement main-entrance door and windows; stoop removed and entrance relocated to basement and pedimented enframement installed; areaway wall replaced.

292 New York Avenue

Three-story over basement; double-height rounded bay; quoined entrance and window enframements; decorative spandrels and beltcourses; carved stoop handrails. *Alterations:* replacement windows; leaded-glass transoms removed; small second story window enlarged.

294 New York Avenue

Nearly identical to no. 292. Three-story over basement; double-height rounded bay; quoined entrance and window enframements; decorative spandrels and beltcourses; carved stoop handrails. *Alterations:* entrance created in middle bay of basement; replacement main-entrance door; altered windows.

296 New York Avenue

Two-and-a-half-story over basement designed in a Chateausque style; quoined entrance and window enframements; decorative spandrels and beltcourses; leaded-glass transoms dormer window with decorative metal enframement topped by pediment; carved stoop handrails. *Alterations:* replacement main-entrance door and windows; dormer window configuration changed, finials removed.

298 New York Avenue

Two-and-a-half-story over basement designed in a Chateausque style; ornamental entrance and window enframements; decorative spandrels and beltcourses; dormer window with decorative metal enframement topped by pediment; carved stoop handrails. *Alterations:* replacement windows; dormer window configuration altered; finials removed.

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300 New York Avenue (a/k/a 609-615 Eastern Parkway)

c.1899 Chateauesque

Frederick L. Hine (a/o/d). One of eight rowhouses that run along 286-300 New York Avenue

Three-story over basement rowhouse clad in brick with limestone trim under a combination modillioned cornice and paneled parapet; limestone entrance and window enframements; decorative spandrels and belt courses; corbelled chimney with limestone Gothic-arched machicolation; iron handrails along porch steps; leaded-glass transoms; low masonry wall with iron fence and gate. *Alterations:* porch roof removed; replacement windows; one-story side extension; concrete parking pad with chain-link gate

NOSTRAND AVENUE (Odd Numbers)

East Side, Between Prospect Place and Park Place

671-677 Nostrand Avenue - See 808 Prospect Place

685 Nostrand Avenue (a/k/a 681-685 Nostrand Avenue)

c.1910 Renaissance Revival/Arts & Crafts

Axel S. Hedman (a) / William B. Greenman (o/d). Mixed-use dwelling

Five-story mixed-use dwelling clad in Common bond brick and limestone under a modest metal cornice; Classical main-entrance surround with engaged columns supporting angular pediment; first story crowned by Greek-key frieze; splayed lintels with double keystones; panels containing carved stone wreaths over central fourth-story windows; modillioned and denticulated fourth-story cornice; second-thru-fifth-story pilasters with foliated fifth-story capitals; patterned-brick ornament on central portion of facade and flanking outermost fifth-story window openings; main-entrance door and transom grilles. *Alterations:* replacement storefront and windows throughout.

687 Nostrand Avenue

c.1909-32 No style

NON-CONTRIBUTING

unknown (a) / unknown (o/d). Commercial building

One-story taxpayer. *Alterations:* replacement storefront, gate, and signage.

691 Nostrand Avenue (a/k/a 689-695 Nostrand Avenue, 831 to 835 Park Place)

c.1895 Renaissance Revival

Herbert Brewster (a) / John Fraser (o/d). Flats/rowhouse

Four-story flats (along Nostrand Avenue) and three-story over basement rowhouse (along Park Place) clad in iron-spot brick and limestone under a denticulated and modillioned cornice with an decorative fascia. No. 691 Nostrand Avenue: Classical main-entrance surround with engaged Doric columns, plain entablature, and molded cornice; pilasters, splayed lintels, and molded archivolt with keystones; modillioned cornice with wreaths. No. 835 Park Place: rusticated first story; first- and double-height rounded bay with engaged columns; one-over-one, double-hung wood elliptical windows at second story; second-story splayed lintel; modillioned cornice with swags. *Alterations:* replacement storefronts with awnings at no. 691; removal of stoop and historic basement and first-story fabric at no. 835 along with

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replacement of former main-entrance door with double-hung window; projecting bay resurfaced, resulting in loss of detail. One-story parged masonry front addition.

NOSTRAND AVENUE (Odd Numbers)
East Side, Between Park Place and Sterling Place

699-709 Nostrand Avenue - See 834 Park Place

711 Nostrand Avenue

c.1899 Colonial Revival

George P. Chappell (a) / William B. Greenman (o/d). Mixed-use dwelling

Four-story mixed-use dwelling clad in brick with limestone trim under a combination modillioned cornice and paneled parapet; Ionic limestone pilasters under brick recessed-panel pilasters; splayed-keystone lintels; corbelled-brick sill with limestone cap along fourth story windows. *Alterations:* replacement storefront, doors, and windows.

713 Nostrand Avenue (a/k/a 713-723 Nostrand Avenue, 855-859 Sterling Place)

c.1929 Baroque Revival

Isaac Kallich (a) / Sterling Bowling Billiard Academy (o/d). Commercial building

Two-story commercial building clad in buff brick and terra cotta under a parapet with urns over bosses comprised of acroteria accentuated with puti; polychrome terra cotta cladding with baroque-inspired figural and foliated ornament; multiple arched second-story windows with bundled polychromatic terra-cotta surrounds, some with decorative bosses. *Alterations:* replacement storefronts and doors; some replacement windows.

767B-775 Nostrand Avenue - See 787 Lincoln Place

777-785 Nostrand Avenue - See 788 Lincoln Place

789-791 Nostrand Avenue - See 539 Eastern Parkway

PACIFIC STREET (Odd Numbers)
North Side, Between Nostrand Avenue and New York Avenue

1325 Pacific Street

c.1880 Italianate/neo-Grec

John Mumford (a) / George L. Weed (o/d). Townhouse

Three-story, four-bay townhouse clad in brick with brownstone trim under a pressed-metal cornice; three-window-wide angled projecting bay; bracketed wood portico; fluted main entryway surround; projecting water table incorporating the basement window lintels; window sills set in a continuous band at the bays; denticulated window lintels and projecting labels at the first story; molded window lintels at the second

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story; bracketed crown and iron crestwork at the projecting bay; bracketed window sills at the third story; bracketed window lintels at the second story above the main entryway and at the third story; brownstone band courses; pressed-metal cornices above the projecting bay and at the roofline decorated with dentils and brackets interspersed with panels; brownstone stoop. *Alterations:* replacement main-entrance door and frame, and windows; wrought-iron stoop railings and portico supports; non-historic fence and gate.

1327 Pacific Street

c.1880 Neo-Grec

John Mumford (a) / W.R. Adams (o/d). Townhouse

Three-story, three-bay brownstone townhouse under a pressed-metal bracketed cornice with rosettes; angular, projecting bay at the first story with incised piers and hoods, and denticulated cornice; paneled wood-and-glass double doors at the main entryway; elaborate door surround and hood featuring fluted pilasters and incised brackets; incised, upper-story window surrounds featuring bracketed sills, fluted jambs, and projecting hoods with bracketed and rosettes; stoop with segments of possibly original cast-iron railings. *Alterations:* replacement windows; wrought-iron stoop railings; non-historic fence.

1329-1335 Pacific Street

c.1900 Renaissance Revival

John L. Young (a) / James R. Ross (o/d). Four flats

Four identical flats consisting of two mirror pairs; four-story over basement clad in limestone under a pressed-metal roof cornice featuring brackets and swags; three-bay-wide, full-height, curved bay; round-arched main entryway with an elaborate surround featuring low stoop with paneled side walls, paneled pilasters, carved bracket supporting fluted squat columns, projecting molded lintel, and elaborately carved hood with swags and surmounting globes (rising to the level of the second-story window sills); molded water table; continuous, first-story window sills above paneled spandrels; continuous, molded first-story window lintels below a carved frieze carried over the entryway; compound molded band above the first story; carved spandrels at the second-story bays; continuous, projecting window sills at the second, third and fourth stories; chamfered lintels in continuous, projecting fasciae topped by molded bands on the upper stories; heavily carved and bracketed window hoods at the flat bays of the second and third stories, respectively featuring a broken pediment and a tympanum; simple window lintel with small projected molding at the flat bay of the fourth story.

1329 Pacific Street

Alterations: replacement main-entrance door; non-historic areaway fence.

1331 Pacific Street

Alterations: replacement main-entrance door and windows; non-historic areaway fence.

1333 Pacific Street

Alterations: replacement main-entrance door and windows; non-historic areaway fence.

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1335 Pacific Street

Alterations: non-historic areaway fence.

1337-1341 Pacific Street

c.1878 Italianate

Amzi Hill (a) / John H. Stephenson (o/d). Three rowhouses

Three identical rowhouses that were designed/built by the same team that built the adjacent identical six (nos. 1343-1351); three-story over basement, two-bay brownstone rowhouse under a bracketed wood cornice; rusticated basement; segmental-arched lintel at the basement window; round-arch main entryway with keystone, paneled pilasters, carved brackets and pediment; molded window surrounds featuring bracketed sills and entablatures; high brownstone stoop.

1337 Pacific Street

Alterations: replacement main-entrance door and windows; wrought-iron stoop railings; non-historic gate.

1339 Pacific Street

Alterations: replacement main-entrance door and windows; wrought-iron stoop railings and brick newel posts; non-historic gate.

1341 Pacific Street

Alterations: replacement main-entrance door and windows; wrought-iron stoop railings.

1343-1351 Pacific Street

c.1879 Italianate

Amzi Hill (a) / John H. Stephenson (o/d). Six rowhouses, and nine rowhouses with nos. 1337-1341.

Six identical rowhouses that were designed/built by the same team that built the adjacent identical three (nos. 1337-1341); three-story over basement, two-bay brownstone rowhouse under a bracketed wood cornice; rusticated basement; segmental-arched lintel at the basement window; round-arch main entryway with keystone, paneled pilasters, carved brackets and pediment; molded window surrounds featuring bracketed sills and entablatures; high brownstone stoop.

1343 Pacific Street

Alterations: replacement windows; lower section of stoop newel posts covered in pigmented concrete.

1345 Pacific Street

Alterations: replacement main-entrance door and windows; lower section of stoop newel posts covered in pigmented concrete; non-historic gate.

1347 Pacific Street

Alterations: replacement main-entrance door and windows; wrought-iron stoop railings with concrete newel posts.

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1347A Pacific Street

Alterations: replacement main-entrance door and windows; wrought-iron stoop railings with brick newel posts.

1349 Pacific Street

Alterations: replacement main-entrance door and windows; wrought-iron stoop railings

1351 Pacific Street

Alterations: replacement main-entrance door and windows; wrought-iron stoop railings.

1353-1361 Pacific Street

c.1905 Renaissance Revival

Axel Hedman (a) / Louis Meyer (o/d). Four flats

Three identical flats (nos. 1353-1357) located along Pacific Street and one flats (no. 1361) located along New York Avenue. Four-story over basement flats clad in limestone and brick under a pressed-metal cornice featuring foliation and scrolled brackets.

1353 Pacific Street (a/k/a 70-74 New York Avenue)

Five-bay (1st floor), four-bay (upper floors); molded water table incorporating the basement window lintels; limestone stoop; central main entryway with molded limestone surround with decorative rosettes and hood topped by a shield panel; rusticated first-story façade with window sills projecting above recessed panels, splayed lintels, and scrolled keystones; second-story window sills set in a continuous limestone band; limestone bandcourses, panels with carved curvilinear ornament, and elaborately decorated lintels at the second story; projecting window sills and splayed lintels with projecting keystones at the third story; fourth-story window sills set in a continuous limestone band and flat lintels resting upon limestone bands. *Alterations:* replacement main-entrance door and windows; wrought-iron stoop railings; non-historic fences at the areaways.

1355 Pacific Street (a/k/a 70-74 New York Avenue)

See no. 1353 for description. *Alterations:* replacement main-entrance door and windows; fiberglass awning; wrought-iron stoop railings; non-historic fences at the areaways and gate.

1357 Pacific Street (a/k/a 70-74 New York Avenue)

See no. 1353 for description. *Alterations:* replacement windows; fiberglass awning; non-historic fences at the areaways and gate.

1361 Pacific Street (a/k/a 70-74 New York Avenue)

Eleven bays at the first story; ten bays at the upper stories; limestone stoop and sidewalls; projecting limestone water table; projecting main entryway frontispiece featuring central main entryway, flanking windows, carved surrounds, molded architraves, and a molded hood topped by a shield panel, scrolls,

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triangles, and pinnacles; limestone bandcourses, possibly original paneled and carved wood-and-glass double doors and transom at the main entryway; projecting window sills, and scrolled keystones at the first story; upper-story detailing similar to No. 1353. *Alterations:* replacement windows and wood infill in basement windows; wrought-iron stoop railings.

PACIFIC STREET (Odd Numbers)

North Side, Between Brooklyn Avenue and Kingston Avenue

1435 Pacific Street

c.1889 Renaissance Revival

A. Hill & Son (a) / Andrew Miller (o/d). Rowhouse

Three-story, four-bay rowhouse clad in brownstone on its primary façade and clad in brick on its secondary façade under a paneled cornice with sawtooth decoration, wrapping the corner and extending the length of the Brooklyn Avenue and north facades; full-height, angled projecting bay; rough-faced stone at the basement level and within the spandrel areas of the projecting bay; pilastered door surround with foliate ornament crowned by a projecting, molded cornice; fascia panel over the main entrance containing a carved cherub and interlaced foliate ornament; pair of paneled wood-and-glass doors, below a wood transom window; smooth-faced lintels with chamfered lower corners and denticulation at the basement; continuous, projecting molded sills at the first, second, and third floors of the projecting bay; continuous projecting moldings over the first-, second-, and third-floor windows of the projecting bay; projecting window surrounds at the easternmost second- and third-floor windows; rough-faced brownstone box stoop with smooth-faced brownstone coping. *Alterations:* replacement windows; stoop railing.

1437-1443 Pacific Street

c.1889 Renaissance Revival/Romanesque Revival

A. Hill & Son (a) / Andrew Miller (o/d). Four rowhouses

Four identical rowhouses; three-story over basement, three-bay brownstone under a paneled metal cornice with sawtooth decoration; rough-faced brownstone below the second-floor sills, within the spandrel area between the second- and third-floor windows, and in narrow bands at the third floor; one-over-one, double-hung wood sashes at the basement and first floors under stoop opening with metal gate; pair of paneled wood-and-glass main entrance doors below a wood transom bar; stone door hood featuring fluted brackets and projecting, molded cornice; continuous projecting molded sills at the first, second, and third floors; continuous projecting moldings above the first-, second-, and third-floor lintels; smooth faced lintels at the basement floor with chamfered lower corners and a denticulated lower edge; smooth panels below each of the first-floor windows with incised fan-like ornament; pair of rosettes within each of the second-floor lintels; brownstone stoop with metal railing and newels.

1437 Pacific Street

Alterations: some replacement windows; replacement metal areaway fence and gate.

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1439 Pacific Street

Alterations: replacement windows; stoop resurfaced; metal areaway fence on stone base with metal posts.

1441 Pacific Street

Alterations: replacement windows at the second and third floors; concrete planter raised on concrete piers in the front areaway; metal areaway fence on stone base with metal posts and gate.

1443 Pacific Street

Alterations: replacement windows; stoop newels replaced with concrete newels; metal main-entrance security gate; stoop resurfaced.

1445-1447 Pacific Street

c.1905 Renaissance Revival

Axel S. Hedman (a) / W.B. Greenman (o/d). Two flats

Two identical flats; four-story, three-bay (1st floor) and six-bay (upper floors) flats clad in iron-spot brick with terra-cotta trim under a pressed-metal cornice with scrolled brackets, rosettes, and festoons; brick with terra-cotta banding at the outer first-floor portions of the façade; rest of façade's first floor is of terra-cotta; upper floors are of brick laid in stretcher bond, with terra-cotta trim; four basement-level window openings crowned by garlands; stone stoop with newels; main-entrance surround featuring an egg-and-dart molding and pilasters, and foliate decoration on the reveal; splayed, projecting voussoirs over the main entrance and each of the flanking window openings; foliate ornament within the first-floor window reveals; bracketed sills at the first floor; frieze band over the first-floor entrance and windows containing eagles, festoons, and other foliate ornament, below a denticulated and projecting molded cornice; banding, window surrounds, and eared lintels with double keystones at the second floor; two-story moldings at the second and third floors grouping the windows in pairs; garlands and bracketed cornices above the third-floor windows; cartouches and foliate ornament within the spandrel area between the second- and third-floor windows; continuous sill and lintels with double keystones at the fourth floor.

1445 Pacific Street

Alterations: replacement main-entrance door, sidelights and transom; replacement windows; metal picket areaway fence.

1447 Pacific Street

Alterations: replacement main-entrance door and windows; metal picket areaway fence.

Cecil Court, 1451 Pacific Street

c.1923 Colonial Revival

E.M. Adelson (a) / Lapidus Bros., Inc. (o/d). Flats

Four-story, five-bay (1st floor) and nine-bay (upper floors) flats clad in Flemish-bond brick with brick trim under a segmental-arch-headed parapet, which crowns the central portion of the façade and is flanked by scrolled brackets with small rectangular parapets at each end of the façade; header-brick

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stringcourses and window surrounds at the second, third, and fourth floors; basket-handle-arch-headed main entrance opening containing metal-and-glass doors with sidelights and a fanlight; wide, garlanded molding surrounding the main entrance opening, which is crowned by a scrolled keystone with the intertwined letters "I" and "S" and flanked by pilasters with Corinthian capitals; spandrel panels over the entrance opening reading "CECIL COURT"; modillioned cornice crowning the main entryway; three rectangular basement-level windows, each containing two single-pane sliding sashes; paired windows at the first floor, each set within a basket-handle-arch-headed surround with a keystone and sunburst transom panel; continuous, projecting first-floor sill; recessed brick panels and diamond-shaped decorations below each pair of first-floor windows; continuous header-brick band over the first-floor windows, and below a continuous, stepped second-floor sillcourse; paired windows at the central and outermost second-, third-, and fourth-floor openings; sills at the third and fourth floors; diamond- and square-shaped ornament, including foliate decoration, above the fourth-floor windows. *Alterations:* replacement windows; metal pipe railing within the areaway; lion figures installed atop the posts of the areaway wall; brick wall with stone coping and brick posts.

1459-1467 Pacific Street

c.1891 Renaissance Revival/Romanesque Revival

Langston & Dahlander (a) / Charles H. Nichols (o/d). Five rowhouses

Five rowhouses in an A-B-C-B-A pattern: three story over basement clad in brownstone and Roman iron-spot brick under a decorative iron cornice.

1459 Pacific Street

A pattern: rough-faced brownstone at the basement and first floors, smooth-faced and bush-hammered brownstone between the first and second floors, and Roman iron-spot brick at the second and third floors with narrow rough-faced brownstone banding; pair of wood-and-glass main entrance doors below a wood transom bar, surrounded by a beaded wood molding and crowned by an entablature; smooth-faced stone band above the basement windows; continuous, projecting smooth-faced stone windowsills at the basement and first floors; projecting, rough-faced sillcourses at the second and third floors; stone lintels at the first floor with recessed lower portions; rough-faced trim wrapping the heads of the second-floor windows; brownstone voussoirs with keystones at the third floor; machicolated iron cornice; rough-faced brownstone stoop with low areaway wall topped with iron fencing. *Alterations:* replacement windows; stoop railing; stoop resurfaced; metal picket areaway fence and gate.

1461 Pacific Street

B pattern: three-window-wide, basement-thru-second-floor, angled projecting bay; rough-faced brownstone at the basement; first and second floors of projecting bay are primarily of smooth-faced brownstone; yellow Roman brick at the second and third floors, with brownstone trim; one-over-one, double-hung wood sashes; pair of paneled wood-and-glass main entrance doors below a wood transom bar with egg-and-dart molding; splayed, flat arch composed of rough-faced voussoirs crowning the main entrance opening; continuous, projecting molding above the first-floor voussoirs; continuous, rough-faced sillcourse and lintelcourse at the second floor; projecting bay featuring interlaced foliate carving within

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the spandrel areas between the basement- and first-, and first- and second-floor windows, and rusticated bush-hammered brownstone and splayed flat arches composed of rough-faced voussoirs at the first floor; projecting molding and metal cresting crowning the projecting bay; narrow rough-faced stone banding at the second and third floors; rough-faced brownstone voussoirs and keystones at the third-floor windows; denticulated iron cornice with foliate ornament; brownstone stoop. *Alterations:* replacement windows at the first, second, and third floors; stoop railing; metal gate and metal fence atop the areaway wall.

1463 Pacific Street

C pattern: three-sided oriel window at the second floor; rough-faced brownstone at the basement and first floors; smooth-faced brownstone between the first and second floors; iron-spot Roman brick at the second and third floors with rough-faced brownstone banding; wood main-entrance transom bar with an egg-and-dart molding; wood molding surrounding the main entrance opening; main entrance crowned by a plain entablature with a projecting, molded cornice; stone band above the basement windows; continuous, projecting smooth-faced stone windowsill at the first floor; stone lintels at the first floor with recessed lower portions; oriel window featuring a fluted base, entablature with foliate ornament, and a denticulated and molded projecting cornice; rough-faced stone lintel course at the second floor; rough-faced stone sillcourse at the third floor; brownstone voussoirs with keystones at the third floor; iron cornice with foliate brackets and fretwork; rough-faced brownstone stoop. *Alterations:* replacement main entrance door set within a wide wood frame; replacement windows; stoop railing; metal areaway gate and picket fence installed atop the areaway wall.

1465 Pacific Street

B pattern: three-window-wide, basement-thru-second-floor, angled projecting bay; rough-faced brownstone at the basement; first and second floors of projecting bay are primarily of smooth-faced brownstone; yellow Roman brick at the second and third floors, with brownstone trim; one-over-one, double-hung wood sashes; pair of paneled wood-and-glass main entrance doors below a wood transom bar with egg-and-dart molding; splayed, flat arch composed of rough-faced voussoirs crowning the main entrance opening; continuous, projecting molding above the first-floor voussoirs; continuous, rough-faced sillcourse and lintelcourse at the second floor; projecting bay featuring interlaced foliate carving within the spandrel areas between the basement- and first-, and first- and second-floor windows, and rusticated bush-hammered brownstone and splayed flat arches composed of rough-faced voussoirs at the first floor; projecting molding and metal cresting crowning the projecting bay; narrow rough-faced stone banding at the second and third floors; rough-faced brownstone voussoirs and keystones at the third-floor windows; denticulated iron cornice with foliate ornament; brownstone stoop. *Alterations:* replacement windows; stoop railing; metal areaway gate and picket fence atop the areaway wall.

1467 Pacific Street

A pattern: rough-faced brownstone at the basement and first floors, smooth-faced and bush-hammered brownstone between the first and second floors, and Roman iron-spot brick at the second and third floors with narrow rough-faced brownstone banding; pair of wood-and-glass main entrance doors below a wood transom bar, surrounded by a beaded wood molding and crowned by an entablature; smooth-faced stone

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band above the basement windows; continuous, projecting smooth-faced stone windowsills at the basement and first floors; projecting, rough-faced sillcourses at the second and third floors; stone lintels at the first floor with recessed lower portions; rough-faced trim wrapping the heads of the second-floor windows; brownstone voussiors with keystones at the third floor; machicolated iron cornice; rough-faced brownstone stoop with low areaway wall topped with iron fencing. *Alterations:* replacement windows; stoop railing; metal picket fence atop the areaway wall.

1469-1477 Pacific Street

c.1906 Renaissance Revival

A.Y. Pohlman (a) / unknown (o/d). Three flats

Three identical and symmetrical flats; four-story over basement clad in stone and brick under a modillioned metal cornice decorated with festoons; seven bays at the first floor and eight bays at the second, third, and fourth floors, including two full-height rounded bays flanking a center bay containing the main entrance; upper portions of façade are of light-gray brick, laid in stretcher bond; one-over-one, double-hung wood windows at the basement openings west of the stoop; stone stoop; metal-and-glass main-entrance doors and transom; main-entrance surround featuring an egg-and-dart molding and cartouche, flanked by pilasters with Corinthian capitals supporting an entablature filled with festoons and other foliate ornament, and crowned by a projecting, molded cornice, scrolls, and anthemias; small rectangular window openings flanking the main entrance; recessed panels below the first-floor openings on the bowed projection; continuous projecting molded sills at the first floor; continuous projecting moldings above the first-floor windows; cartouches within the spandrel areas between the first- and second-floor windows; plain stone sills at the second, third, and fourth floors, continuous except for those directly above the main entrance at the second floor; stone beltcourses at window-head level at the second, third, and fourth floors; splayed lintels with foliate keystones at the second and fourth floors; molded lintels at the third floor.

1469 Pacific Street

Alterations: replacement windows.

1473 Pacific Street

Alterations: replacement metal main-entrance door within a wide stucco-covered frame; replacement windows; stoop railing; replacement metal areaway fence.

1477 Pacific Street

Alterations: replacement windows; stoop railing; replacement metal picket fence.

PACIFIC STREET (Even Numbers)

South Side, Between Bedford Avenue and Nostrand Avenue

The Bedfordshire Apartments, 1200 Pacific Street

c.1891 Romanesque Revival

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Montrose W. Morris (a) / Louis F. Seitz (o/d). Apartment building
Five-story over basement apartment building clad in brick and brownstone under a monumental, modillioned, pressed-metal wraparound cornice; three bays at the first story; two bays at the second thru fourth stories; six bays at the fifth story; grouped fenestration; rock-faced brownstone at the first story; recessed central entryway with possibly original paneled wood-and-glass double doors and transom; squat pilasters with fluting and foliated capitals; elaborate molded crown with foliated decoration over the first story with carved lettering "Bedfordshire;" second thru fourth story fenestration set in angled, metal bays within multi-story round arches and feature projecting sills, paneled columns, and molded lintels; stained-glass window transoms; molded crown above the fourth story with dentils and foliated decoration; brownstone quoins; multi-story twisted attached joined columns; round-arch fifth-story fenestration with molded surrounds and impost blocks set in a continuous band; brownstone stoop; east and west elevations feature irregular bay arrangements with projecting angled bays. *Alterations:* replacement windows; cement-stucco-covered window spandrels; stoop railings.

PACIFIC STREET (Even Numbers)

South Side, Between Nostrand Avenue and New York Avenue

1284 Pacific Street

c.1893 Renaissance Revival

J.O. Carpenter (a) / J.O. Carpenter (o/d). Townhouse

Four-story over basement, three-bay townhouse clad in brick and brownstone under a prominent pressed-metal cornice with dentils, scrolled modillions, and an elaborate frieze decorated with festoons; rusticated stone base; basement, first- and second-story window sills in a continuous molded band; pedimented portico at the first story with Ionic columns on rusticated bases, elaborately carved entablature, and leaded fanlight; curved pediments above the second-story windows, triangular pediments at the third story, molded lintels above the fourth-story windows. *Alterations:* replacement windows; stoop removed and wrought-iron railing at the portico; first-story fenestration reduced in size; non-historic gates and brick garage at the rear of the lot.

1290 Pacific Street

c.1890 Renaissance Revival

J.C. Cady & Co. (a) / W.S. Ray (o/d). Freestanding house

Two-and-a-half-story freestanding house clad in brick and terra cotta under a shallow hipped roof with exposed rafters with a tall brick chimney; coursed brickwork; two bays at the first story; three bays at the second and attic stories; rusticated brownstone base; projecting entryway portico with curved front, Ionic columns, and molded frieze with dentils; elaborate main entryway with splayed lintels, double wrought-iron and glass doors, and similar transom; projecting window sill at the first story; second- and attic-story window sills in a continuous terra-cotta band above header-course brick dentils; splayed brick window lintels at the first and upper stories; one-over-one wood sash; decorative brick panels at the attic. *Alterations:* brick and stone stoop with wrought-iron railings.

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1292-1296 Pacific Street

1927-28 Mediterranean Revival

Maxwell A. Cantor (a) / Chatelaine Construction Co. (o/d). Apartment building

Six-story apartment building clad in a combination of brick laid in common bond and covered in stucco under a central gable with exposed rafter tails flanked by modest parapet walls, one which contains twin arcades; seventeen bays at the first story; sixteen bays at the upper stories; projecting, two-story portico with deeply recessed entryway with ceramic tile surround and reveals, flanking windows on brick sills, round-arch second-story window with brick sills, and surmounting gable with exposed rafters and blind arch; round-arch first-story fenestration with brick surrounds, keystones, and panels beneath the sills; header brick sills at the upper stories; decorative brickwork at the spandrels at the fifth and twelfth bays of the upper stories; wrought-iron balconettes at the central bays of the sixth story; round-arches above the sixth-story fenestration and shield panels above the seventh and tenth bays. *Alterations:* replacement doors and windows; non-historic fence.

1302-1304 Pacific Street

c.1903 Renaissance Revival

Axel S. Hedman (a) / E. Maguire (o/d). Two flats

Two symmetrically configured mirror flats; four-story over basement clad in brick, terra-cotta, and limestone under a prominent pressed-metal roof cornice with foliated frieze decorations, modillions, and dentils; seven bays including curved and angled bays at the first and second stories; eight bays at the third story; central entryway with limestone stoop and side walls topped by wide coping stones; projecting portico with paired Corinthian pilasters and elaborately carved entablature decorated with wreaths, swags, and foliation, topped by a joined balustrade; limestone base; molded window surrounds at the first story with elaborately carved hoods, above the center windows of the projecting bays, decorated with scrolled brackets, modillions, and dentils; carved panels above the first-story fenestration; coursed brick at the upper stories; elaborately carved surrounds at the center windows of the second-story projecting bays, including fluted pilasters and foliated lintels; splayed lintels at the upper-story fenestration; projecting bays topped by bracketed crowns; limestone newel posts with surmounting globes and areaway wall.

1302 Pacific Street

Alterations: replacement main-entrance door and windows; wrought-iron stoop railing; non-historic fence.

1304 Pacific Street

Alterations: replacement windows, wrought-iron stoop railing; non-historic fence and gates.

1308-1314 Pacific Street

c.1899 Renaissance Revival

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John L. Young (a) / William R. Pierce (o/d). Four rowhouses
Three-story over basement rowhouse clad in limestone under a pressed-metal cornice decorated with swags, wreaths, and brackets.

1308 Pacific Street

Four bays, including a full-height curved bay; rusticated basement; basement lintels in a continuous smooth band; window sills in a continuous molded band above carved panels (first story only); molded window surrounds; wide carved crown molding above the first story; foliated keystones at the second-story fenestration. *Alterations:* stoop removed and new door installed; replacement windows; non-historic fence.

1310 Pacific Street

Four bays, including a double-height angular bay; rusticated basement; limestone stoop with sidewalls and brownstone steps; deeply set main entryway flanked by paneled pilasters and topped by carved lintel; basement lintels in a continuous smooth band; window sills in a continuous molded band above carved panels (first story only); molded window surrounds; wide carved crown molding above the first story; balustrade above the second-story. *Alterations:* replacement door at the main entryway covered with a wrought-iron gate; replacement windows; non-historic fence and gate.

1312 Pacific Street

Three bays, including a full-height curved bay; rusticated basement; basement lintels in a continuous smooth band; window sills in a continuous molded band above carved panels (first story only); molded window surrounds; wide carved crown molding above the first story; foliated keystones at the second-story fenestration. *Alterations:* stoop removed and new basement-level door installed; original doorway converted to window; replacement windows; non-historic fence and gate.

1314 Pacific Street

Three bays, including full-height box bay; rusticated basement; limestone stoop with sidewalls and brownstone steps; deeply set main entryway flanked by paneled pilasters and topped by carved lintel; possibly original paneled wood-and-glass double doors and transom at the main entryway; basement lintels in a continuous smooth band; window sills in a continuous molded band above carved panels (first story only); molded window surrounds; foliated keystones at the second story; wide carved crown molding above the first story. *Alterations:* replacement windows; wrought-iron stoop railings; non-historic fence and gate.

PACIFIC STREET (Even Numbers)

South Side, Between Brooklyn Avenue and Kingston Avenue

1392-1394 Pacific Street (a/k/a 71-75 Brooklyn Avenue) - See 71-75 Brooklyn Avenue

1402-1404 Pacific Street

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c.1905 Renaissance Revival

Parfitt Brothers (a) / Nostrand Realty Company (o/d). Two flats

Two nearly identical flats that were constructed contemporaneously with 71-75 Brooklyn Avenue. Four-story over basement flats clad in tan brick and stone under a modillioned metal cornice decorated with festoons; stone basement; tan Roman-brick façade in common bond with first-floor rustication, and with stone trim; stone main entrance portico featuring freestanding Corinthian columns supporting a roof crowned by a balustrade; pair of wood-and-glass main entrance doors below a transom bar decorated with foliate ornament, set within an eared, molded surround crowned by a scrolled keystone and cartouche; plain sills and splayed lintels at the second and third floors; rectangular lintels at the fourth floor; stone stoop with paneled newels.

1402 Pacific Street

Three-bay arrangement with Palladian windows flanking the main entrance at the first floor, featuring columnar mullions, bracketed sills, plain entablatures with molded cornices, and foliate keystones; wide, molded band separating the first and second floors. *Alterations:* replacement windows; metal areaway fence.

1404 Pacific Street

Four-bay arrangement with Palladian window and quadruple-height rounded bay flanking the main entrance at the first floor; Palladian window features columnar mullions, bracketed sills, plain entablatures with molded cornices, and foliate keystones; wide, molded band separating the first and second floors. *Alterations:* replacement windows; metal areaway fence and gate.

1404a Pacific Street

Vacant lot.

1406-1410 Pacific Street

c.1921 Medieval Revival

Springsteen & Goldhammer (a) / Gaynor Improvement Company (o/d). Flats

Four-story over basement flats clad in tan brick laid in common bond with stone trim under a parapet featuring continuous moldings, angled colonettes capped by finials, header-brick panels delineated by stone trim, and triangular pediments containing cartouches set within header-brick surrounds; seven bays at the first floor; eight bays at the upper stories; stone basement with five square-headed window openings, all with metal grilles; two-pane wood window at basement opening immediately to west of stoop; façade is of iron-spot brick, laid in English bond; metal-and-glass main entrance doors and transom window, set within a basket-handle-arch-headed opening surrounded by a beaded molding; paneled, pilastered main entrance surround featuring an entablature containing a carved banner and a projecting, molded hood; molded stone sillcourse at the first floor; stone window surrounds at the outermost first-floor windows, each featuring brackets, engaged angled columns, an entablature containing a carved banner, and a molded cornice, and crowned by an iron balconet; stone beltcourse between the first- and second-floor windows; soldier- and header-course brick surrounds at the outermost second-floor

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windows; plain, projecting stone sills at the second-, third-, and fourth-floor windows; soldier-course lintels at the second-floor windows; iron balconets supported by stone bracketed sills, and molded stone surrounds at the outermost fourth-floor windows; bracketed stone lintels at the six central fourth-floor openings. *Alterations*: wood infill in some basement window openings; replacement windows in upper stories; railing at the basement entrance.

1412-1420 Pacific Street

c.1890 Renaissance Revival/Romanesque Revival

George P. Chappell (a) / George Phillips (o/d). Five rowhouses

Five rowhouses in an A-B-C-B-A pattern, with the "A" units mirroring one another; three-story over basement clad in brownstone under a decorative pressed-metal cornice; rough-faced brownstone stoop with metal railing; masonry areaway curb.

1412 Pacific Street

A mirror pattern: two bays at the first floor; three bays at the second and third floors; rough-faced brownstone trim; round-headed leaded-glass transoms at the first floor; pair of paneled wood-and-glass main-entrance doors with small square panes below a molded wood transom bar, all within an opening with curved corners; main entrance surround featuring fluted pilasters, a bush-hammered entablature, and a projecting, molded cornice; rough-faced banding and flat arches comprised of rough-faced voussoirs at the basement level; molded sillcourse at the first floor; large window opening with curved corners at the first floor with a wood mullion in the form of a spiral column; rough-faced band and projecting molding wrapping the head of the first-floor window opening; three narrow rough-faced stone courses extending across part of the façade below the two westernmost second-floor windows; projecting, molded sillcourses terminated by scrolls at the second and third floors; rough-faced stone bands above the second-floor sillcourse, below the third-floor sillcourse, and at the level of the third-floor window heads; round-headed openings at the second floor with rough-faced voussoirs and continuous, molded extradados trim; denticulated metal cornice decorated with festoons. *Alterations*: replacement windows; partial removal of carved foliate ornament within the spandrel area between the two first-floor transoms; metal areaway fence.

1414 Pacific Street

B pattern: three bays; rough-faced brownstone trim; one-over-one, double-hung wood windows; metal basement window grilles; understoop opening with metal gate; pair of paneled wood-and-glass main entrance doors with small square panes below a molded wood transom bar, all within a square-headed opening; main entrance surround featuring pilasters supporting a rough-faced entablature with a denticulated cornice; rough-faced banding at the basement floor, below the first-floor sill, at the first-floor window heads, and below the second-floor sills; smooth-faced stone band between the basement- and first-floor windows; large, splayed, rough-faced lintels at the first floor; continuous projecting moldings terminated by scrolls and foliate ornament at the second and third floors; double-curved moldings over the second- and third-floor windows; paneled and denticulated metal cornice. *Alterations*: metal areaway fence; brick areaway wall.

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1416 Pacific Street

C pattern: two bays; rough-faced brownstone trim; slightly projecting two-story oriels at the second and third floors; wood window brickmolds; wood-framed, leaded-glass transoms at the first floor; pair of paneled wood-and-glass main entrance doors with small square panes below a molded wood transom bar; pilastered main entrance surround featuring a plain entablature crowned by a denticulated and molded cornice; paneled ornament over the main entrance, below the second-story sill; window openings at the basement opening paired within a smooth-faced, projecting surround; rough-faced banding below the first-floor sill, at the level of the first- and second-floor window heads, and above the second- and third-floor windows; projecting, molded sills at the first, second, and third floors; elaborate window surround with incised ornament at the easternmost second-floor window; denticulated metal cornice with foliate ornament and an egg-and-dart molding. *Alterations:* replacement windows; metal pipe railing; metal areaway fence and gate.

1418 Pacific Street

B pattern: three bays; rough-faced brownstone trim; one-over-one, double-hung wood windows; metal basement window grilles; understoop opening with metal gate; pair of paneled wood-and-glass main entrance doors with small square panes below a molded wood transom bar, all within a square-headed opening; main entrance surround featuring pilasters supporting a rough-faced entablature with a denticulated cornice; rough-faced banding at the basement floor, below the first-floor sill, at the first-floor window heads, and below the second-floor sills; smooth-faced stone band between the basement- and first-floor windows; large, splayed, rough-faced lintels at the first floor; continuous projecting moldings terminated by scrolls and foliate ornament at the second and third floors; double-curved moldings over the second- and third-floor windows; paneled and denticulated metal cornice. *Alterations:* metal areaway fence and gate.

1420 Pacific Street

A pattern: two bays at the first floor; three bays at the second and third floors; rough-faced brownstone trim; round-headed leaded-glass transoms at the first floor; pair of paneled wood-and-glass main-entrance doors with small square panes below a molded wood transom bar, all within an opening with curved corners; main entrance surround featuring fluted pilasters, a bush-hammered entablature, and a projecting, molded cornice; rough-faced banding and flat arches comprised of rough-faced voussoirs at the basement level; molded sillcourse at the first floor; large window opening with curved corners at the first floor with a wood mullion in the form of a spiral column; rough-faced band and projecting molding wrapping the head of the first-floor window opening; three narrow rough-faced stone courses extending across part of the façade below the two westernmost second-floor windows; projecting, molded sillcourses terminated by scrolls at the second and third floors; rough-faced stone bands above the second-floor sillcourse, below the third-floor sillcourse, and at the level of the third-floor window heads; round-headed openings at the second floor with rough-faced voussoirs and continuous, molded extrados trim; denticulated metal cornice decorated with festoons. *Alterations:* replacement wood-and-glass main-entrance door within a heavy wood frame; replacement windows; metal areaway fence and gate.

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1422-1430 Pacific Street

c.1897 Renaissance Revival

Robert C. Gillen, Jr. (a/o/d). Five two-family houses

Two-story over basement, four-bay, two-family house with an angled full-height bay clad in stone under a galvanized-iron cornice with foliate brackets, festoons, and an egg-and-dart molding; rough-faced stone stoop with smooth cheekwalls; low areaway wall with iron fence.

1422 Pacific Street

Rough-faced basement; wood window brickmolds; wood-framed leaded-glass fanlight over the main entrance and leaded-glass transoms over the first-floor windows; pair of wood-and-glass main-entrance doors with curved moldings below their panels; paneled wood main-entrance reveal; molded stone transom bar over the main entrance; round arch over the main entrance comprised of foliate-keystone and rough-faced voussoirs and springers; continuous smooth-faced stone sill at the basement floor; continuous molding between the first- and second-floor windows; rough-faced stone blocks below the first-floor windows; carved foliate ornament above the continuous, projecting, molded first-floor sills; molded band at the level of the first-floor window heads, engaging the main entrance transom bar; rough-faced stone lintel courses at the first and second floors of the projecting bay; continuous, projecting molding above the first-floor windows; continuous, projecting molded sill at the second floor; round arch composed of foliate-ornamented keystone and rough-faced voussoirs over the westernmost second-floor window.

Alterations: replacement windows; stoop resurfaced; metal areaway fence and gate.

1424 Pacific Street

Rough-faced basement and narrow rough-faced banding at the first floor, between the first and second floors, and above the second-floor windows; wood-framed leaded-glass transoms over the first-floor windows; pair of wood-and-glass main-entrance doors with curved moldings below their panels, below a molded wood transom bar; paneled wood main-entrance reveal; continuous smooth-faced stone sill at the basement floor; continuous, projecting, molded sills at the first and second floors; decorative band with rosettes at the level of the first-floor window heads; continuous, projecting molding above the first-floor windows. *Alterations:* replacement windows; stoop resurfaced; metal picket fence at the front of the areaway and atop the areaway wall.

1426 Pacific Street

Rough-faced basement and narrow rough-faced banding at the second floor; wood window brickmolds; wood-framed leaded-glass transoms over the first-floor windows; pair of wood-and-glass main-entrance doors with curved moldings below their panels; molded main-entrance surround featuring blocks carved with foliate ornament, molded door lintel, wood-framed leaded-glass transom window, and carved festoons; paneled wood main-entrance reveal; continuous smooth-faced stone sill at the basement floor; continuous projecting molding over the basement windows; continuous molded sills at the first and second floors; rough-faced stone panels below the first-floor windows; rough-faced beltcourse just above the first-floor sill; continuous molding above the first-floor windows featuring a swan's-neck pediment

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decorated with a carved festoon and torch. *Alterations:* replacement windows; metal areaway gate and fence atop the areaway wall.

1428 Pacific Street

Wood window brickmolds; leaded-glass transoms over the first-floor windows; wood-and-glass main-entrance doors with curved moldings below their panels, below a molded wood transom bar; paneled wood main-entrance reveal; swan's-neck pediment featuring torch and festoon ornament over the main entrance; continuous stone sill at the basement; continuous molding between the basement- and first-floor windows; continuous, projecting, molded sills at the first and second floors; continuous, projecting molding between the first-floor windows and their transoms, and between the first- and second-floor windows, which engages the molding crowning the main entrance pediment; carved festoons below the second-floor openings on the projecting bay; narrow rough-faced band above the second-floor windows. *Alterations:* replacement windows; metal areaway gate and fence atop the areaway wall.

1430 Pacific Street

Rough-faced banding at the basement and first floors, and above the second-floor windows; understoop opening; main-entrance surround featuring blocks carved with foliate ornament; continuous smooth-faced stone sill at the basement floor; continuous projecting moldings over the basement and first-floor windows; continuous molded sills at the first and second floors; rough-faced stone panels below the first-floor windows; rough-faced beltcourse just above the first-floor sill; carved wreaths within the spandrel area between the first- and second-floor openings. *Alterations:* replacement main-entrance door within a wide wood frame; replacement windows; metal areaway gate and fence atop the areaway wall.

1432-1440 Pacific Street

c.1906 Renaissance Revival

G.F. Roosen (a) / unknown (o/d). Three flats

Three symmetrically configured flats in an A-B-A pattern; four-story clad in brick and terra cotta under a denticulated metal cornice with large consoles; imposing low stone stoops; areaway fence.

1432 Pacific Street

A pattern: five bays; façade is of tan brick, rusticated at the first floor; ten sets of nine-over-one, double-hung wood windows; wood-window brickmolds; pair of wood-and-glass main-entrance doors within a banded, molded surround with a scrolled keystone; molded cornice crowning the main entrance surround, topped by a cartouche flanked by horns of plenty; terra-cotta lintel course at the basement; two basement openings with curved corners; plain windowsills at the first and third floors; flat-arch gauged-brick lintels at the first floor; Greek key band over the first-floor windows; continuous, projecting sill at the second floor; continuous torus molding at the fourth-floor sill level in a Greek garland motif; molded surrounds with scrolled keystones at the central second- and third-floor window openings; iron balconet at the central third-floor window; eared lintels at the second floor, and splayed lintels at the third floor, all with scrolled keystones; molded surrounds at the fourth-floor windows. *Alterations:* some replacement windows; metal railing at the basement staircase.

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1436 Pacific Street

B pattern: five bays; façade is of tan brick, rusticated at the first floor; five sets of nine-over-one, double-hung wood windows; wood window brickmolds; banded, molded main-entrance surround with a scrolled keystone; molded cornice supported by large consoles crowning the main entrance surround, topped by a cartouche flanked by horns of plenty; terra-cotta lintel course at the basement; two basement openings with curved corners; one-over-one, double-hung wood sash within the west basement opening; window grille at the east basement opening; plain windowsills at the first and third floors; flat-arch gauged-brick lintels at the first floor; Greek key band over the first-floor windows; continuous, projecting molded sill at the second floor; round-arch-headed panels over the second-floor windows filled with a carved wreath and olive branches at the central window, and with basketweave-bond brick at the other windows, and crowned by headercourse brick round arches with keystones and springers; splayed lintels with scrolled keystones at the third floor; cartouches at each end of the façade, above the third-floor windows; continuous torus molding at the fourth-floor sill level in a Greek garland motif; molded surrounds at the fourth-floor windows. *Alterations:* replacement metal-and-glass main-entrance door with side panel and transom window; some replacement windows; wood infill in some window openings.

1440 Pacific Street

A pattern: five bays; façade is of tan brick, rusticated at the first floor; ten sets of nine-over-one, double-hung wood windows; wood-window brickmolds; pair of wood-and-glass main-entrance doors within a banded, molded surround with a scrolled keystone; molded cornice crowning the main entrance surround, topped by a cartouche flanked by horns of plenty; terra-cotta lintel course at the basement; two basement openings with curved corners; plain windowsills at the first and third floors; flat-arch gauged-brick lintels at the first floor; Greek key band over the first-floor windows; continuous, projecting sill at the second floor; continuous torus molding at the fourth-floor sill level in a Greek garland motif; molded surrounds with scrolled keystones at the central second- and third-floor window openings; iron balconet at the central third-floor window; eared lintels at the second floor, and splayed lintels at the third floor, all with scrolled keystones; molded surrounds at the fourth-floor windows. *Alterations:* wood infill in replacement main-entrance door and side panel; some replacement windows and wood infill in window openings; cornice removed exposing underlying brick; temporary wood roof; metal railings.

1442-1448 Pacific Street

c.1898 Renaissance Revival/No style
unknown (a) / unknown (o/d). Four flats
Four story flats clad in brick under a metal cornice.

1442 Pacific Street

NON-CONTRIBUTING

No style; three bays, including two full-height projecting bays flanking a center bay containing the main entrance; brick façade; projecting bays covered with brick that does not match historic brick; non-historic one-over-one, double-hung sashes; non-historic pair of main-entrance doors and transom; peaked pediment over the main entrance with historic rosettes; header-brick sills at the window openings on the

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projecting bays; blind openings at the second, third, and fourth floors of the central bay with historic lintels decorated with festoons; brick bands at the sill and lintel levels; denticulated metal cornice, with lower portion of cornice on projecting bays removed; brick stoop with stone treads; non-historic cinderblock areaway wall with brick coping; non-historic metal gates.

1444 Pacific Street

Renaissance Revival; three bays, including two full-height projecting bays flanking a center bay containing the main entrance; brick façade with brick banding at the sill and lintel levels of all floors; peaked pediment with scallop ornament and rosettes over the main entrance; blind openings at the central bay of the second, third, and fourth floors, with simple projecting sills and lintels decorated with festoons; projecting bays featuring projecting moldings and sills, engaged columns flanking the openings, spandrel panels filled with fretwork, and festoons over the openings; denticulated and paneled metal cornice. *Alterations:* replacement metal-and-glass main-entrance door with side panel and transom; replacement windows; stoop railing; repairs made to first-floor sills resulting in loss of detail; brick areaway wall with concrete grille and metal gates.

1446 Pacific Street

NON-CONTRIBUTING

No style; three bays; yellow brick façade with decorative red brickwork; non-historic one-over-one, double-hung sashes; main entrance door with sidelights, and angular pediment over the main entrance; blind openings at the central bays of the second, third, and fourth floors; black-colored sills and lintels; non-historic paneled-metal cornice; non-historic stoop.

1448 Pacific Street

Renaissance Revival; three bays, including two full-height angled projecting bays flanking a center bay containing the main entrance; brick façade with brick banding at the sill and lintel levels of all floors; peaked pediment with scallop ornament and rosettes over the main entrance; metal basement window grilles; blind openings at the central bay of the second, third, and fourth floors, with simple projecting sills and lintels decorated with festoons; projecting bays featuring projecting moldings and sills, engaged columns flanking the openings, spandrel panels filled with fretwork, and festoons over the openings; denticulated and paneled metal cornice. *Alterations:* replacement metal-and-glass main entrance door with sidelight and transom; replacement windows; metal areaway fence.

1450-52 Pacific Street

c.1882 Italianate/neo-Grec

Geo. Damen (a) / M. John Jacques (o/d). Freestanding house

Two-story over basement, three-bay, freestanding house clad in brick with brownstone trim under a wraparound wood cornice with consoles and modillions; wraparound wood porch featuring spindlework balusters and other gingerbread decoration, including decorative brackets; molded porch cornice; porch supported by brick piers, with openings between the piers filled with stone or cinderblock; projecting brownstone windowsills and peaked brownstone lintels with incised foliate ornament; three-sided oriel window with a panel below each opening, crowned by a denticulated band and projecting, molded

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cornice; brick chimney. Garage fronting house features a soldier-brick course above the door opening under a discreet pedimented parapet capped with clay-tile coping. *Alterations:* replacement windows; replacement stoop cheek walls and areaway wall; metal fencing atop areaway wall; replacement garage door.

PARK PLACE (Odd Numbers)

North Side, Between Nostrand Avenue and New York Avenue

831 to 835 Park Place - See 691 Nostrand Avenue

837-845 Park Place

c.1895 Renaissance Revival/Colonial Revival

Herbert Brewster (a) / John Fraser (o/d). Six rowhouses

Six rowhouses built with the flats/rowhouse at 691 Nostrand Avenue. Three-story over basement, four-bay clad in a combination of brownstone, limestone, and Roman brick under a modillioned cornice with swags; imposing scored brownstone stoops with curved handrails terminating in foliate bosses; low areaway walls with iron fencing.

837 Park Place

Classical main entrance including half-round transom opening; tripartite first-story window featuring engaged columns and large molded lintel; splayed second-story lintels; third-story window surrounds. *Alterations:* replacement windows; central basement window enlarged into door opening containing non-historic door and gate; non-historic metal areaway fence and front gate; non-historic masonry curb.

839 Park Place

Classical main entrance including half-round transom opening; basement and first-story angled bay with pilasters and foliated capitals; group of three second-story windows separated by pilasters under a common molded lintel; splayed lintel over easternmost second-story window; elliptical third-story window openings with molded, keyed surrounds. *Alterations:* replacement windows; awning over main-entrance transom; central basement opening enlarged into door opening containing non-historic door and gate; stoop railings; resurfaced stoop.

841 Park Place

Classical main entrance including half-round transom opening; tripartite first-story window featuring engaged columns and large molded lintel; splayed second-story lintels; third-story window surrounds. *Alterations:* replacement main-entrance door and windows; basement resurfaced; basement window openings combined into a single window opening.

843 Park Place

Classical main entrance including half-round transom opening; stained-glass half-round transom over main entrance; basement-thru-second-story angled bay with pilasters and foliated capitals; splayed lintel

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over easternmost second-story window; elliptical third-story window openings with molded, keyed surrounds. *Alterations*: some replacement windows; basement resurfaced; resurfaced stoop; non-historic metal fence and gate.

845 Park Place

First-story openings flanked by pilasters; second-story wheel windows within molded, keyed surrounds; splayed lintel over central second-story window; round-arch-headed top sash; two wood wheel ovoid windows at second story. *Alterations*: basement resurfaced; replacement windows; non-historic metal fence; non-historic front gate.

847 Park Place

c.1904 Beaux Arts

William Debus (a) / Michael Schaffner (o/d). Townhouse

Three-story over basement townhouse clad in limestone and brick under a galvanized-iron cornice with modillions, egg-and-dart molding, and foliate ornament; rusticated first story with round-arch-headed openings and large carved brackets supporting a cornice; grouped second-story windows with Classical surrounds, brackets, and pediment; eared third-story window surrounds. *Alterations*: replacement windows; non-historic mesh within basement openings.

849 Park Place

c.1908 Renaissance Revival/Colonial Revival

William Debus (a) / Michael Schaffner (o/d). Townhouse.

Three-story over basement townhouse clad in gray Roman brick and limestone under a modillioned and denticulated cornice with egg-and-dart molding; Classical main-entrance portico with fluted columns; rusticated stone and brick patterning; quoining, molded sills, and eared lintels at the second and third stories; stained-glass main-entrance transom. *Alterations*: replacement main-entrance door and windows; west stoop wall altered with removal of newel post to front of stoop.

851 Park Place

c.1908 Colonial Revival

Frank S. Lowe (a) / Isaac Meseritz (o/d). Townhouse

Two-and-a-half-story over basement townhouse clad in brownstone (basement), brick (upper stories); limestone (trim), granite (columns), and terra cotta (trim) under a cornice crowned by urns; Classical main-entrance surround and portico; decorative entrance door iron grille; basement-thru-second-story rounded bay with splayed lintels, and Greek-key and swag decoration; eared second-story window surround; modillioned second-story cornice with cartouche, lionsheads, rosettes, and egg-and-dart molding; molded third-story window surrounds; three-over-three, double-hung curved-sash windows at first and second stories of projecting bay; low stone stoop with splayed cheekwalls and bluestone treads and risers; low areaway wall with iron fence. *Alterations*: some replacement windows; non-historic metal railing.

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855-857 Park Place

c.1908 Colonial Revival

Hedman & Schoen (a) / Michael Tuch (o/d). Two townhouses

Three-story over basement townhouses clad in English-bond brick with stone trim under a pitched metal-tile roof.

855 Park Place

Pilasters and half-round transom at main entrance; half-round panels containing herringbone-patterned brick on main and west facades; stone keystones and other trim; six-pane, half-round transom over main entrance; nine-pane elliptical window at second story of main facade first- and second-story angled bay; three balconets on west façade. *Alterations:* cornice removed; stoop railings; front steps and terrace resurfaced; replacement metal terrace railing.

857 Park Place

First- and second-story round projecting bay; pilasters and half-round transom at main entrance; half-round panel containing herringbone-patterned brick over central first-story window; stone keystones and other trim; six-pane, half-round transom over main entrance; nine-pane elliptical window at second story. *Alterations:* some replacement windows; stoop railing; front steps and terrace resurfaced; cornice removed.

861-865 Park Place

c.1898 Renaissance Revival

George P. Chappell (a) / William B. Greenman (o/d). Three rowhouses

Three rowhouses in an A-B-A pattern with the "A" units mirroring one another: three-story over basement clad in Indiana limestone under a galvanized-iron modillioned cornice with egg-and-dart and anthemion moldings; regular and box stone stoops with decorative iron handrails; low rough-faced stone areaway walls with iron fence.

861 Park Place

A pattern: Classical main-entrance portico; three-sided basement-thru-second-story angled bay crowned by balustrade; carved Classical ornament on projecting bay and surrounding second-story elliptical window; molded third-story window surrounds with keystones; elliptical window at second story, probably replacing original stained-glass sash. *Alterations:* replacement windows; stoop railings; central basement window opening enlarged into door opening containing non-historic door and gate; non-historic stair and walls leading from sidewalk to basement entrance; resurfaced stoop; non-historic metal fence and gates.

865 Park Place

B pattern: Classical main-entrance surround and hood; rustication at first story; carved Greek-key band at first story; grouped second-story windows within Classical enframing; molded third-story window surrounds with keystones; modillioned cornice with egg-and-dart and anthemion; first-story Palladian

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window with leaded-glass sashes; three round-arch-headed windows at the third story. *Alterations:* replacement windows; stoop railings; stone wall crowned by non-historic metal fence; non-historic front gate.

867 Park Place

A mirror pattern: Classical main-entrance portico; basement-thru-second-story angled bay crowned by balustrade; carved Classical ornament on projecting bay and surrounding second-story elliptical window; molded third-story window surrounds with keystones; elliptical, leaded-glass window at second story. *Alterations:* some replacement windows; stoop railings; central basement window opening enlarged into door opening containing non-historic door; non-historic metal railing between west stoop newel and areaway wall.

871 Park Place

c.1895 Renaissance Revival

James G. Roberts (a) / Z. Bergen (o/d). Townhouse

Three-story over basement townhouse clad in brownstone under a galvanized-iron modillioned cornice with Classical ornament; angled bay; panels carved with Classical ornament below second- and third-story windows; projecting chimney with corbelled base; continuous moldings at cornice level; plain projecting sills and plain flush lintels; basement addition with curved front facade designed by William Van Alen of Severance & Van Alen and constructed 1921-22. *Alterations:* removed stoop; basement addition, including installation of non-historic doors; replacement main-entrance door and windows; removal or covering over of marble panels and other ornament, replacement of balustrades on top of addition with concrete grilles, and removal of urns from top of addition.

873-881 Park Place

c.1895 Romanesque Revival/Renaissance Revival

James G. Roberts (a/o/d). Five rowhouses

Five rowhouses in an A-B-B-A-B pattern; three-story over basement clad in stone and Roman brick under a pressed-metal cornice; rusticated rough-faced stone basement; regular and box stone stoops with rough-faced stone walls; low masonry areaway wall.

873 Park Place

A pattern: shouldered basement window opening crowned by large splayed flat arch; rough-faced stone arches over main entrance and first-story window; stained-glass transom over first-story window; three second-story windows grouped within a molded enframement containing rough-faced stone blocks, grouped pilasters, and other carved ornament; continuous second- and third-story molded sills; continuous third-story rough-faced stone lintel; denticulated cornice with ornamental fascia; box stoop. *Alterations:* replacement main-entrance door and windows; stoop railings; non-historic metal fence; non-historic front gate.

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B pattern: full-height rounded bay with foliated capitals and rough-cut stone lintelcourses; foliated main-entrance molding; ; three stained-glass transoms over first-story windows continuous moldings, including denticulated molding at first story; modillioned cornice with egg-and-dart molding and ornamental fascia; regular stoop. *Alterations:* some replacement windows; resurfaced stoop; non-historic metal fence atop areaway wall; non-historic front gate.

877 Park Place

B pattern: full-height rounded bay with foliated capitals and rough-cut stone lintelcourses; foliated main-entrance molding; ; three stained-glass transoms over first-story windows continuous moldings, including denticulated molding at first story; modillioned cornice with egg-and-dart molding and ornamental fascia; regular stoop. *Alterations:* some replacement windows; stoop railings; metal main-entrance awning; non-historic metal fence atop areaway wall.

879 Park Place

A pattern: shouldered basement window opening crowned by large splayed flat arch; rough-faced stone arches over main entrance and first-story window; stained-glass transom over first-story window; three second-story windows grouped within a molded enframement containing rough-faced stone blocks, grouped pilasters, and other carved ornament; continuous second- and third-story molded sills; continuous third-story rough-faced stone lintel; denticulated cornice with ornamental fascia; box stoop. *Alterations:* some replacement windows; non-historic metal fence atop areaway wall; non-historic front gate.

881 Park Place

B pattern: full-height rounded bay with foliated capitals and rough-cut stone lintelcourses; foliated main-entrance molding; ; three stained-glass transoms over first-story windows continuous moldings, including denticulated molding at first story; modillioned cornice with egg-and-dart molding and ornamental fascia; regular stoop. *Alterations:* some replacement windows; non-historic metal fence atop areaway wall.

883-897 Park Place

c.1893 Romanesque Revival

Frederick B. Langston (a/o/d). Six rowhouses

Three-story over basement clad in brick and stone under a modillioned cornice with rosettes and lionsheads; regular and box stone stoops with rough-faced walls, some with iron railings; areaway curb with iron fence.

883 Park Place

Basement-thru-second-story round bay; shouldered second-story window opening crowned by a rough-faced-stone splayed flat arch; quadruple-rowlock round arches with rough-faced keystones over third-story windows; three stained-glass transoms over first-story windows; three semicircular transoms over third-story windows; regular stoop. *Alterations:* some replacement windows; stoop railings; replacement metal fences; non-historic front gate.

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887 Park Place

Rough-faced brownstone basement and first story, crowned by a molded, continuous second-story sill; rough-faced brownstone second- and third-story transom bars and lintels; box stoop. *Alterations:* replacement windows; stoop railings; resurfaced stoop; non-historic metal fence with brick base and newels; non-historic metal gate.

889 Park Place

Three stained-glass transoms over first-story windows; second-story windows grouped within a molded enframing containing carved stone ornament; third-story openings crowned by quadruple-rowlock arches with continuous molded archivolts. *Alterations:* Stoop removed and main entrance moved to basement before 1939; replacement main-entrance door and some replacement windows; metal awnings over basement entrance and over first-story windows.

891 Park Place

Rough-faced brownstone basement and first story; textured brick laid in Flemish bond at second and third stories; basement-thru-second-story angled bay with notched-brick corners at second story; shouldered window with splayed flat arch; rough-faced stone lintels and transom bars at third story; regular stoop. *Alterations:* some replacement windows; non-historic areaway fence and gate.

895 Park Place

Rough-faced brownstone basement and first story; two stained-glass transoms over first-story windows; three second-story windows grouped within a molded enframing containing carved stone ornament; half-round third-story transom openings crowned by quintuple rowlock arches with rough-faced brownstone keystones. *Alterations:* some replacement windows; stoop railings.

897 Park Place

Rough-faced stone basement and first story; textured-brick second and third stories with rough-faced stone transom bars and lintels; full-height, round corner tower; stained-glass transoms over main entrance and first-story windows on main facade; windows with stained-glass upper sash at southernmost second-story opening, and within oriel, on east facade box stoop with carved ornament. *Alterations:* some replacement windows; conical roof removed from top of tower; additional stoop railings installed after 1939; non-historic front areaway fence and gate.

903 Park Place (a/k/a 899-911 Park Place, 204 New York Avenue)

c.1898 Colonial Revival

George P. Chappell (a) / Franklin Quincy (o/d). Semi-attached house

Three-and-a-half-story over basement semi-attached house with a one-story extension clad in brick and brownstone with limestone trim under a gable-front denticulated cornice with modillions and returns; Classical main entrance portico with Ionic columns; secondary entrance surround with Corinthian columns and triangular pediment; stone lintels and sills; projecting full-height angled bay at east facade; arch-headed transom at entrance door; leaded-glass double-hung window and leaded-glass casement

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windows and transoms at second story; two leaded-glass windows at third story; Palladium window with arch-headed sash at attic; side stoop with rough-faced brownstone walls.

PARK PLACE (Odd Numbers)

North Side, Between New York Avenue and Brooklyn Avenue

919 Park Place (a/k/a 913-919 Park Place, 199 New York Avenue)

1940 Moderne

Morris Rothstein and Son Original (a) / Sylherb Realty (o/d). Apartment building

Six-story over basement apartment building with recessed corner balconies clad in polychrome brick under an unadorned parapet; multi-banded granite sills on second-floor windows; raised-brick spandrel panels in floors three thru six; fire escapes with decorative rounded ends at south (front) and west facades; grid-like balcony railings. *Alterations:* some infill in basement windows; replacement doors and some replacement windows; altered entrance portico and stoop.

937-953 Park Place

c.1906 Renaissance Revival

William Debus (a) / Michael Schaffner (o/d). Five flats

Five nearly identical flats with no. 937 differentiated from the row by a full-height angled end bay; four-story over basement clad in brick and limestone under a galvanized iron cornice with modillions, dentils and swags; nos. 939-953 feature centrally located entrances between two full-height curved bays; elaborate stone door surround; decorative carved stone panels; splayed stone lintels with keystones; arch-headed window openings at the top story; low stone stoops with square stone newels.

937 Park Place

Full-height angled and curved bays on either side of the entrance. *Alterations:* replacement main-entrance door and windows; stoop railings.

941 Park Place

Alterations: replacement windows; non-historic fence and gate.

945 Park Place

Alterations: replacement main-entrance door and windows.

949 Park Place

Alterations: replacement main-entrance door and windows; stoop railings.

953 Park Place

Alterations: replacement windows; stoop railing; non-historic fence and gate.

Haddon Hall, 959 Park Place

1929-30 Medieval Revival

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Cohn Brothers (a) / Parbrook Construction Company (o/d). Apartment building
Six-story over basement apartment building clad in brick and cast-stone under a peaked roof flanked by gable parapets covered in clay tile; rusticated brick base; decorative brick work and cast stone details; elaborate arch-headed door surround with columns and animal figures; two arch-headed triple windows at first story; finials at peak of gable parapet walls. *Alterations*: eastern main-entrance door leaf altered; replacement windows; infill in basement window openings.

NYC Department of Social Services Child Day Care Center, 963 Park Place

c.1956 No style

NON-CONTRIBUTING

unknown (a) / unknown (o/d). Institutional building

One-story over basement institutional building clad in brick with cast-stone trim with a one-story over basement metal-and-glass side addition; metal-and-glass entry doors fronted by metal security gates; cast-stone bandcourse; concrete stairway with metal railings; lot is bordered by a chain-link fence. *Alterations*: metal gates at entrance; chain link fence on roof.

975 Park Place

c.1899 Queen Anne

Clarence B. Cutler (a) / George E. Loritt (o/d). Freestanding house

Two-and-a-half-story over basement freestanding house clad in brick under a pitched roof fronted by a large dormer with a pyramidal roof; brick entrance portico with elaborate iron entry gates; angular bay window at basement; projecting angled bay; arch-headed window openings; first and second stories; dormer with figure of a lion on top; stepped-parapet sidewalls with chimneys; copper cresting at ridge and dormer; stone side stoop; iron fence. *Alterations*: replacement windows; doors at porch opening; stoop railings.

979 Park Place

c.1886 Queen Anne

George P. Chappell (a) / Charles and Mary Gulick (o/d). Freestanding house

Two-and-a-half-story over basement freestanding house clad in brick and wood fishtail shingles with stone trim under a cantilevered cross-gable roof; stone porch with conical roof covered in asphalt-shingles supported by Tuscan columns; projecting full-height angled bay; fishtail-shingled front-facing gable roof; oval window at east and west facades; three arch-headed windows at west façade; brick chimney.

Alterations: altered main-entrance door; replacement windows; non-historic stoop and railings; non-historic metal and brick fence and metal gates with brick posts.

Parbrook Hall, 981-985 Park Place (a/k/a 981-995 Park Place, 194-196 Brooklyn Avenue)

1926-27 Gothic Revival

Cohn Brothers (a) / Aaron Construction Company (o/d). Apartment building

Six-story over basement apartment building clad in brick with cast-stone trim under a peaked roof with a stepped parapet flanked by stepped-gable-front parapets, along with a brick turret with a slate roof at the southeast corner; patterned polychrome brick; Tudor-arched stone door surround; stone window

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surrounds on first floor; soldier-laid brick lintels and cast-stone sills on upper floors; sixth-floor windows contain faux balconets comprised of blind brick balustrades; center bay parapet contains recessed-brick Gothic arch with cast-stone shield plaque. *Alterations:* replacement main-entrance door and windows; glass block in window openings at either side of entrance; stoop steps altered; infill in basement window openings; non-historic areaway fence on historic brick wall.

PARK PLACE (Even Numbers)

South Side, Between Nostrand Avenue and New York Avenue

834-848 Park Place

c.1903 Renaissance Revival

Arthur R. Koch (a) / Otto Singer (o/d). Four flats

Four flats in an A-B-A-C pattern: four-story over basement clad in limestone and Roman brick under a pressed-metal modillioned and denticulated cornice with egg-and-dart molding and swags; rusticated limestone first floor with keystone/voussoir lintels; sillcourse along second-floor windows; stringcourse between second and third floors; low stone stoop with iron railings and iron areaway fence.

834 Park Place (a/k/a 832-834 Park Place; 699-709 Nostrand Avenue)

Mixed-use dwelling with its residential entrance on Park Place and its commercial entrances on Nostrand Avenue. C pattern: Roman brick in rusticated pattern; Classical main-entrance surround with engaged Ionic columns, Greek-key frieze, and modillioned pediment; pedimented window hood and Classical window surrounds at second thru fourth stories on main façade; two second-thru-fourth story round projecting bays; large round-arched opening crowned by scrolled keystone at second story; pedimented third-story window hood; eared fourth-story window surround; splayed lintels, with scrolled keystones at third and fourth stories. *Alterations:* replacement storefronts, including veneer, awnings, security gates, and lighting; replacement windows; non-historic metal fence; non-historic metal front gate.

838 Park Place

A pattern: limestone basement and rusticated first story; two full-height projecting bays flanking Classical main-entrance surround with pilasters, fluted entablature, egg-and-dart molding, and other carved ornament; carved window surrounds with ornament at first thru third stories. *Alterations:* replacement main-entrance door and windows.

842 Park Place

B pattern: symmetrical main facade; limestone basement and rusticated first story; two full-height, angled bays; main-entrance opening crowned by carved swags; second-story balconet supported by carved brackets; carved window surrounds with ornament at first thru third stories. *Alterations:* replacement main-entrance door and windows.

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A pattern: symmetrical main facade; limestone basement and rusticated first story; two full-height projecting bays flanking Classical main-entrance surround with pilasters, fluted entablature, egg-and-dart molding, and other carved ornament; carved window surrounds with ornament at first thru third stories. *Alterations:* replacement main-entrance door and windows.

852-862 Park Place

c.1894 Romanesque Revival/Renaissance Revival

John A. Davidson (a) / James G. Roberts (o/d). Six rowhouses

Six rowhouses in an A-B-A-C-B-A pattern: three-story over basement clad in brownstone under an alternating modillioned and denticulating cornice with foliate ornament within its fascia; rusticated rough-faced brownstone basements; stoops with rough-faced walls and iron railings; low masonry areaway walls with iron fences.

852 Park Place

A pattern: full-height angled bay with foliate capitals and rough-faced stone courses above the first-thru-third-story windows; foliated main-entrance molding; molded window sills at first thru third stories; continuous denticulated molding above first-story windows; continuous moldings above second- and third-story windows; stained-glass first-story window transoms. *Alterations:* some replacement windows; non-historic metal fence atop areaway wall.

854 Park Place

B pattern: rough faced stone at basement and first story; decorative first-story capitals and second-story sill panels; continuous moldings, including scrolled molding below second-story sill panels. *Alterations:* replacement main-entrance door and windows; non-historic front metal fence and gate.

856 Park Place

C pattern: full-height round bay with foliated capitals and rough-faced stone courses; main entrance surrounded by foliated molding; molded window sills at first thru third stories; denticulated molding crowning the first story; modillioned cornice with foliate ornament. *Alterations:* central basement window enlarged into door opening containing non-historic door; some replacement windows; resurfaced stoop; non-historic front and east metal fence on possibly historic (painted) wall; non-historic gate.

858 Park Place

A pattern: full-height angled bay with foliate capitals and rough-faced stone courses above the first-thru-third-story windows; foliated main-entrance molding; molded window sills at first thru third stories; continuous denticulated molding above first-story windows; continuous moldings above second- and third-story windows; stained-glass first-story window transoms. *Alterations:* replacement windows; non-historic metal fence atop areaway wall and gate.

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B pattern: rough faced stone at basement and first story; decorative first-story capitals and second-story sill panels; continuous moldings, including scrolled molding below second-story sill panels. *Alterations:* replacement main-entrance door and windows; stoop railings; non-historic metal fence atop areaway wall and non-historic gate.

862 Park Place

A pattern: full-height angled bay with foliate capitals and rough-faced stone courses above the first-thru-third-story windows; foliated main-entrance molding; molded window sills at first thru third stories; small double-arched second-story windows with over-sized double-arched molded lintel; continuous denticulated molding above first-story windows; continuous moldings above second- and third-story windows; stained-glass first-story window transoms. *Alterations:* some replacement windows; stoop railings; non-historic metal fence atop areaway wall and gate.

864-870 Park Place

c.1894 Romanesque Revival/Renaissance Revival

Dahlander & Hedman (a) / George F. Beatty (o/d). Four rowhouses

Three-story over basement clad in brownstone under varied cornice; box stone stoop with regularly coursed ashlar walls and areaway landing with squat balusters over arched opening; low masonry areaway wall.

864 Park Place

Rough-faced brownstone at basement, with smooth-faced brownstone at first thru third stories; full-height angled bay; molded main-entrance surround; main-entrance overdoor with shell and foliate motifs; foliated first- and second-story window moldings; carved ornament within panels on projecting bay; pediments over second-story windows on projecting bay; bracketed cornice with swags. *Alterations:* replacement windows; stoop railings; resurfaced stoop; non-historic gate.

866 Park Place

Rough-faced brownstone at basement and in strips at second and third stories; carved moldings flanking main-entrance doors and first-story windows; carved pediment above main entrance; historic stained-glass transom over main entrance; three-sided second-story oriel; engaged column between paired basement, second-story, and third-story windows; carved first-story sill aprons; round-headed third-story window openings; bracketed cornice with foliate ornament. *Alterations:* some replacement windows; stoop railings; non-historic metal fence atop areaway wall and gate.

868 Park Place

Rough-faced stone basement, with smooth-faced stone at first thru third stories; carved moldings surrounding main entrance and first-story windows; ; stained-glass transom over main entrance; stained-glass window at second story; three-sided second-story oriel engaged column between basement windows; carved pediment above main-entrance transom; projecting molded sills and lintels; bracketed

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cornice with foliate ornament. *Alterations:* some replacement windows; non-historic metal fence atop areaway wall and gate.

870 Park Place

Rough-faced stone at basement and first story, and in strips at second and third stories; full-height angled bay; molded main-entrance surround, and first- and second-story window surrounds; main-entrance overdoor with shell and cornucopia motifs; carved foliate ornament below second-story windows, within pediment above easternmost second-story window, and below third-story windows on projecting bay; round-headed third-story window openings; stained-glass transom over main entrance. *Alterations:* some replacement windows; cornice and pitched roof removed from top of projecting bay; non-historic metal fence atop areaway wall and gate.

872-880 Park Place

c.1895 Renaissance Revival

Dahlander & Hedman (a) / George F. Beatty (o/d). Five rowhouses

Five rowhouses in an A-B-C-B-A pattern: three-story over basement clad in stone under a modillioned and denticulated pressed-metal cornice with ornamental fascia; box stone stoop with areaway landing featuring squat balusters over rectangular opening; low masonry areaway wall.

872 Park Place

A pattern: full-height rounded bay; Classical main-entrance surround with carved pediment above; carved foliate ornament on projecting bay and surrounding easternmost second-story window; cornice with egg-and-dart molding. *Alterations:* some replacement windows; two balusters removed from front stoop balustrade.

874 Park Place

B pattern: full-height angled bay; Classical main-entrance surround; carved ornament at first story, surrounding second-story oculus, within second-story keystones, and along third-story window heads; round stained-glass sash at second story; cornice with egg-and-dart molding and cartouches. *Alterations:* some replacement windows; stoop railings; non-historic metal railing in front of basement doorway; non-historic fence atop areaway wall and gate.

876 Park Place

C pattern: bowed front; Classical main entrance with freestanding and engaged Ionic columns and Greek-key frieze; molded window surrounds at first thru third stories; carved Classical ornament within second-story lintels; modillioned and denticulated cornice with egg-and-dart molding and anthemion. *Alterations:* east basement window opening enlarged into door opening containing non-historic door and metal gate; replacement windows; resurfaced stoop; non-historic metal fence atop areaway wall and gate.

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B pattern: full-height angled bay; Classical main-entrance surround; carved ornament at first story, surrounding second-story oculus, within second-story keystones, and along third-story window heads; round stained-glass sash at second story; cornice with egg-and-dart molding and cartouches. *Alterations:* some replacement windows; resurfaced facade given rusticated finish at second and third stories; stoop railings; resurfaced stoop; non-historic metal fence atop areaway wall and gate.

880 Park Place

A pattern: full-height rounded bay; Classical main-entrance surround with carved pediment above; carved foliate ornament on projecting bay and surrounding easternmost second-story window; cornice with egg-and-dart molding. *Alterations:* replacement windows; stoop railings; resurfaced historic masonry front areaway wall crowned by non-historic metal fence; non-historic front areaway gate.

882 Park Place

c.1895 Renaissance Revival

Dahlander & Hedman (a) / George F. Beatty (o/d). Rowhouse

Three-story over basement clad in stone under a modillioned and denticulated cornice with egg-and-dart molding and cartouches; full-height angled bay; Classical main-entrance surround; elaborate carved overdoor and panels between first- and second-story windows; stained-glass transom over main entrance; triangular pediment above easternmost second-story window; round-headed third-story windows crowned by narrow radiating voussoirs. *Alterations:* some replacement windows; stoop railings; non-historic metal fence atop areaway wall and gate.

884-896 Park Place

c.1896 Renaissance Revival

Axel S. Hedman (a) / George F. Beatty (o/d). Seven rowhouses

Three-story over basement rowhouses clad in stone under a modillioned and denticulated cornice with an ornamental fascia (except for no. 896 which features a combination coved cornice and turret; box stone stoop with areaway landing featuring blind balustrade over rectangular opening; low masonry areaway wall.

884 Park Place

Smooth-faced stone facade; full-height round bay; Classical main entrance with elaborate carved overdoor; carved ornament on projecting bay; ogee-arch lintel over easternmost second-story window; modillioned and denticulated cornice with high fascia containing angular pediments. *Alterations:* replacement windows; opening in front stoop face filled in; non-historic metal fence; non-historic front gate.

886 Park Place

Smooth-faced stone facade; full-height angled projecting bay; carved Classical ornament over main entrance, on projecting bay, surrounding second-story elliptical window, and below easternmost third-story window; clear elliptical window at second story, possibly replacing original stained-glass sash;

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modillioned and denticulated cornice with Classical ornament within its fascia. *Alterations:* altered main-entrance door; some replacement windows; areaway sunken in front of central basement opening to permit entry to non-historic doorway; non-historic metal railings flanking central basement opening; non-historic metal fence; non-historic front gate.

888 Park Place

Smooth-faced stone facade; full-height round bay; carved Classical ornament over main entrance, on projecting bay, and over easternmost second-story window; modillioned and denticulated cornice decorated with anthemion. *Alterations:* replacement windows; opening in front stoop face filled with masonry blocks; non-historic fence; non-historic front gate.

890 Park Place

Smooth-faced stone facade; full-height angled bay; carved Classical ornament over main entrance, on projecting bay, and above easternmost second-story window; modillioned and denticulated cornice with ornament within its fascia. *Alterations:* replacement windows; central basement opening enlarged into door opening containing non-historic door; non-historic metal fence; non-historic front gate.

892 Park Place

Full-height round bay; ogee-headed niches on stoop; foliate molding surrounding main entrance; carved ornament over main entrance, on projecting bay, and surrounding and above easternmost second-story window; modillioned and denticulated cornice with anthemion. *Alterations:* areaway lowered in front of altered central basement opening; non-historic metal railings in front of central basement opening; stoop railings; non-historic metal fence; non-historic front gate.

894 Park Place

Full-height angled bay; carved ornament over main entrance, on projecting bay, and surrounding and above easternmost second-story window; modillioned and denticulated cornice with ornament within its fascia. *Alterations:* central basement opening enlarged into door opening containing non-historic door and gate; replacement windows; areaway lowered in front of altered central basement opening; non-historic metal fence; non-historic front gate.

896 Park Place

Full-height round bay; pointed-arch niches on stoop; Tudor-arched main entrance; main-entrance overdoor containing quatrefoils, with quatrefoils wrapping around to northern portion of east facade; Tudor-arch-headed first-story windows; label molding over easternmost pair of second-story main-facade window openings; carved Classical ornament at first story of projecting bay and over easternmost pair of second-story windows on main facade; corner tower containing pointed-arch niches. *Alterations:* awning over main entrance; replacement main-entrance door and windows; central basement opening enlarged into door opening containing non-historic storm door; ball finials removed from top of tower and cornice; areaway lowered in front of altered central basement opening; non-historic metal railings in front of central basement opening; non-historic metal fence; non-historic metal front gate.

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910 Park Place (a/k/a 908-910 Park Place)

1928-1929 Tudor Revival

Boris W. Dorfman (a) / New York Park Corporation (o/d). Apartment building

Six-story apartment building clad in a combination of brick, cast-stone, stucco, and wood under a crenellated tower and gable roofline; random fieldstone ashlar; textured brick; faux half-timbering.

Alterations: replacement main-entrance door and windows; faux half-timbering re-surfaced; non-historic fence.

PARK PLACE (Even Numbers)

South Side, Between New York Avenue and Brooklyn Avenue

Brooklyn Methodist Episcopal Church Home for the Aged and the Infirm, 920 Park Place (a/k/a 914-920 Park Place, 201-225 New York Avenue, 941-981 Sterling Place)

1888-1889; 1911-13 (extension) Romanesque Revival and Gothic Revival

Mercein Thomas; William Kennedy (extension) (a) / Methodist Episcopal Church (o/d).
Institution/chapel

Insitution: Four-and-a-half-story over basement institutional building clad in brick and brownstone under a picturesque intersecting-gable roof with dormers and tower with octagonal dormered roof; arch-headed door entry; Queen Anne style multi-pane double-hung wood windows; arch-headed windows at western wall dormer and at fourth story above the main entrance; two triple arch-headed windows at western porch; brick chimneys. A concrete shed is located in the south yard near the western gate. *Alterations:* replacement doors at secondary entrances; stoop altered by a ramp; some replacement windows and infill in windows; skylight at roof ridge; chain link fence in front of historic fence at north façade and perpendicular to building at east and west facades.

Chapel: and one-story chapel under a gable-front roof with multiple side-gables along its side elevations; brick facade with brick buttresses at basement and first story; arch-headed window openings at first story; Gothic-arched stained-glass windows. *Alterations:* some replacement windows.

954-966 Park Place

c.1897 Romanesque Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Seven rowhouses

Two-story (nos. 954-956) and three-story over basement (nos. 958-966) rowhouses clad in brownstone and stone under a modillioned and denticulated galvanized-iron cornice with a foliated fascia; smooth-and-rough-faced stone basement; regular and box stone stoop with rough-faced walls and iron railings; low rough-faced areaway walls.

954 Park Place

Two-story over basement clad in brownstone; full-height angled bay; molded door surround; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows; stoop railings; resurfaced stoop.

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956 Park Place

Two-story over basement clad in brownstone; continuous molded stone bands; door hood with pendants; decorative carved stone panels; arch-headed splayed stone lintel at first story; arch-headed stained-glass transom with wood rope mullion at first story windows. *Alterations:* replacement windows; transom above main doors removed; stoop railings.

958 Park Place

Three-story over basement; arch-headed door and window openings; rough-faced and smooth stone; continuous molded stone bands; arch-headed stained-glass transoms at first-story windows; arch-headed transom above main entrance door. *Alterations:* replacement windows; stoop railings; non-historic railing.

960 Park Place

Three-story over basement; arch-headed door opening; door hood with pendants; rough-faced and smooth stone; continuous molded stone bands; projecting full-height round bay; stained-glass transoms at first story windows; arch-headed transom above main entrance door. *Alterations:* stoop railings; basement window opening at center of bay altered to accommodate a door; replacement windows at first and third stories; non-historic metal railing.

962 Park Place

Three-story over basement; continuous molded stone bands; decorative carved stone panels; door hood with pendants; arch-headed splayed stone lintel at first story; arch-headed stained-glass transom (painted black) with wood rope mullion at first story windows. *Alterations:* replacement windows; stoop railings; non-historic metal railing.

964 Park Place

Three-story over basement; rough-faced and smooth stone; arch-headed door and window openings; door hood with curved brackets; continuous molded stone bands; arch-headed stained-glass transoms at first story windows; arch-headed transom above main-entrance door. *Alterations:* replacement windows; stoop railings; non-historic metal fence.

966 Park Place

Three-story over basement; continuous molded stone bands; molded door surround; decorative carved stone panels; projecting full-height angled bay; stained-glass transoms at first story windows. *Alterations:* replacement windows; non-historic metal fence.

968-978 Park Place

c.1898 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Six rowhouses

Three-story over basement rowhouses clad in brownstone under a modillioned and denticulated cornice with an decorative fascia; box brownstone stoop with iron railings; low masonry areaway wall.

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968 Park Place

Projecting full-height round bay; decorative carved stone panels; stained-glass transoms at first story windows; arch-headed transom above main entrance door. *Alterations:* replacement main-entrance door and windows; non-historic fence and gate.

970 Park Place

Full-height angled bay; decorative carved stone panels; stained-glass transoms at first story windows. *Alterations:* replacement windows; stoop railings; gate in front of main doors; non-historic fence and gate.

972 Park Place

Full-height round bay; decorative carved stone panels; stained-glass transoms at first story windows. *Alterations:* some replacement windows.

974 Park Place

Full-height angled bay; decorative carved stone panels, swags and wreaths; stained-glass transoms at first story windows. *Alterations:* replacement windows; stoop railings; non-historic fence and gate.

976 Park Place

Full-height round bay; decorative carved stone panels; fluted pilasters; stained-glass transoms at first story windows. *Alterations:* replacement windows.

978 Park Place

Projecting full-height angled bay; decorative carved stone panels; stained-glass transoms at first story windows. *Alterations:* replacement windows; stoop gate removed and opening sealed; security gates in front of main doors.

980-986 Park Place

c.1900 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Four rowhouses

Three-story over basement rowhouses clad in sandstone under a cornice with modillions; box stone stoop; low masonry areaway wall.

980 Park Place

Full-height round bay; decorative carved stone panels; stained-glass transoms at first story windows. *Alterations:* replacement windows; non-historic fence and gate.

982 Park Place

Full-height angled bay; decorative carved stone panels, swags and wreaths; stained-glass transoms at first story windows. *Alterations:* replacement main-entrance door and windows.

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984 Park Place

Full-height angled bay; decorative carved stone panels, swags and wreaths; stained-glass transoms at first story windows. *Alterations:* replacement main-entrance door and windows.

986 Park Place

Full-height round bay; decorative carved stone panels; stained-glass transoms at first story windows at front facade; oriel window at second story of south (rear) facade; stained-glass transoms at first story oriel window at the rear extension. *Alterations:* replacement windows; non-historic fence and gate.

988 Park Place (a/k/a 198 Brooklyn Avenue)

c.1900 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Semi-attached house

Three-story over basement semi-attached house clad in sandstone and brick under a galvanized-iron wraparound cornice with modillions, dentils, and swags; full-height round bay; decorative carved stone panels; incised ornament; curved, bracketed oriel at east façade. One-story brick garage with two wood garage doors at rear of house facing Brooklyn Avenue. *Alterations:* replacement windows; non-historic fence and gate.

PROSPECT PLACE (Odd Numbers)

North Side, Between Nostrand Avenue and New York Avenue

801-805 Prospect Place

c.1903 Renaissance Revival

William Debus (a) / Julius Strauss and Samuel Charig (o/d). Two flats

Originally designed/constructed as three flats; no. 797 outside of the district.

Two nearly identical flats: four-story over basement, five-bay clad in brick and limestone with terra-cotta trim under a cornice with large brackets and egg-and-dart and bead-and-reel moldings; rusticated basement and first story; quoining at second thru fourth stories; round-headed main-entrance opening crowned by cartouche and door hood supported by large scrolled brackets; first-story cartouche straddles both flats; quoined, pedimented, and eared terra-cotta window surrounds, some with sill brackets and large keystones; modest stone stoop with iron railing; iron fence.

801 Prospect Place

Full-height box bay. *Alterations:* replacement main-entrance door and windows; stoop railings; non-historic metal fence.

805 Prospect Place

Symmetrical façade with centrally located entrance. *Alterations:* replacement main-entrance door and windows; stoop railings; non-historic metal fence.

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809 Prospect Place

c.1898 Renaissance Revival

Frederick L. Hine (a) / Carrie E. Hine (o/d). Townhouse

Three-story over basement townhouse clad in stone and gray brick under a galvanized-iron cornice with egg-and-dart molding, foliated bracket, and decorative fascia and a full-height, round corner tower; textured-brick basement; brownstone basement lintelcourse; gray-brick first thru third stories; full-height, three-sided rounded bay with notched corners Classical main-entrance surround with fluted pilasters, crowned by carved overdoor; stained-glass main-entrance transom; round-headed stained-glass sash at second story of main façade; molded, stone second-story window surrounds, including eared surround at westernmost second-story window opening with scrolled buttresses and denticulated cornice; round-arch-headed second-story window opening with projecting, carved sill, crowned by molded arch; Greek-key band crowning the second story; elliptical third-story window opening; stone swoop stoop; iron areaway fence. *Alterations:* some replacement windows.

815-819 Prospect Place

c.1907 Colonial Revival

Axel S. Hedman (attributed architect) / unknown (o/d). Two semi-attached houses and one freestanding house

Three identical semi-attached houses clad in brick with limestone trim under a modillioned and denticulated galvanized-metal cornice; Classical front porch with freestanding columns, molded cornice, and rooftop balustrade; two-story limestone pilasters at second and third stories; corner quoins; molded third-story window surround with sill brackets and scrolled keystone; three-sided metal oriel at second story of main facade with eared window surrounds and pediment, and with diamond-shaped and triangular panes within upper sashes.

815 Prospect Place

Semi-attached house. *Alterations:* replacement main-entrance door and windows; removal of porch columns; large metal canopy over front terrace; stoop railings; terrace gate at top of stoop; non-historic front gates.

817 Prospect Place

Semi-attached house; Doric columns supporting porch roof. *Alterations:* stoop railings; non-historic front stoop gate.

819 Prospect Place

Freestanding house; Ionic columns supporting porch roof. *Alterations:* replacement windows; stoop railings; porch roof balustrade replaced with metal railing; non-historic front stoop gate.

821 Prospect Place

c.1913 Arts-and-Crafts/Mediterranean Revival

P. Tillion & Son (a) / Prospect Place Improvement Company (o/d). Flats

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Four-story over basement clad in Flemish-bond brick with limestone base under a deep overhanging cornice with large paired copper brackets crowned by a clay-tile roof; rusticated ground story; flat brick arches, with stone springers and keystones at the second and third stories; balconets at easternmost and westernmost second- and third-story window openings. *Alterations:* removal of deep main-entrance hood supported by large brackets; replacement windows; stoop railings; non-historic front gate.

825-827 Prospect Place

c.1907 Colonial Revival

Axel S. Hedman (a) / David Morris (o/d). Two townhouses

Three-story over basement townhouses clad in brick and limestone under a galvanized-metal modillioned and denticulated cornice; common-bond brick; limestone beltcourses and quoins; plain, projecting limestone window sills; patterned brick designs between second- and third-story windows; three-sided oriel with eared window surrounds and pediment at second story of main facade; three-sided bay window with non-historic grilles at first story of east facade; shallow main-entrance door hood with dentils and egg-and-dart molding; two-story limestone pilasters at second and third stories; molded third-story window surround with sill brackets and scrolled keystone; modest stone stoop; iron areaway fence.

825 Prospect Place

Alterations: replacement windows; portion of historic terrace railing removed for ramp installation; non-historic block wall in front of planting bed; non-historic metal front fence and gates.

827 Prospect Place

Alterations: some replacement windows; non-historic front gate.

833-837 Prospect Place

c.1892 Romanesque Revival

Langston & Dahlander (a) / John Gay (o/d). Three rowhouses

Three-story over basement rowhouses clad in rough-faced and smooth brick and brownstone under a fanciful roofline; high stoops with rough-faced walls and iron railings; low masonry areaway wall and iron areaway fence.

833 Prospect Place

Rough-faced brownstone stoop, basement, and trim; contrasting brick quoining surrounding main entrance and window openings; carved stone bosses at second story supporting colonettes; half-round transom openings crowned by triple-rowlock arches at second story; rectangular stained-glass window transom at first story; three half-round stained-glass transoms at second story; triangular gable with molded cornice and decorative coping. *Alterations:* non-historic metal fence.

835 Prospect Place

Rough-faced and smooth straight and curved brick; brownstone base; terra cotta trim; quoining surrounding main-entrance and first- and second-story window openings; triple-rowlock arch over main

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entrance; quadruple-rowlock arch with terra-cotta molding over first-story window supporting high keystone crowned by lion figure; ornamental second-story panel; square stained-glass window at second story; hipped-roof dormers with slate-shingle roofs crowned by ball finials. *Alterations:* replacement windows; metal awning over main entrance; non-historic areaway fence and front gate.

837 Prospect Place

Rough-faced and smooth straight and curved brick; brownstone base; terra cotta trim; contrasting brick quoining surrounding main-entrance and first- and third-story window openings; carved foliate ornament above main entrance and first-story window; stained-glass transom over first-story window; continuous terra-cotta molded sill terminated by scrolls at second story; second-story window surround with egg-and-dart molding and carved foliated scrolls; steeply pitched triangular gable containing round-headed window opening. *Alterations:* some replacement windows; metal main-entrance awning; one newel post removed from stoop; second-story window frame replaced with frame lacking historic engaged columns; finial removed from top of gable; non-historic metal fence.

839-845 Prospect Place

c.1895 Romanesque Revival/Renaissance Revival

James G. Roberts (a/o/d). Four rowhouses

Four rowhouses in an A-B-B-A pattern with the "A" and "B" units mirroring their counterparts; three-story over basement clad in brownstone and running-bond Roman brick under a modillioned and denticulated pressed-metal cornice decorated with wreaths and swags; rough-faced brownstone basement; stone stoop with rough-faced walls and iron railings; low masonry areaway wall with iron fence.

839 Prospect Place

A pattern: bundled first-story columns with foliated capitals; double-height, three-sided galvanized-metal oriel with Classical and medieval ornament. *Alterations:* original basement window opening enlarged into door opening containing non-historic doors and side panels; replacement main-entrance door and some replacement windows; first-story window opening reduced in size; resurfaced stoop; non-historic stoop gate.

841 Prospect Place

B pattern: full-height rounded bay; paired wood-and-glass doors; carved shell and ribbon on main-entrance transom bar; round-headed main-entrance transom and second-story window openings with radiating rough-faced brownstone voussoirs and high keystones. *Alterations:* replacement windows; stoop railings; non-historic metal fence; non-historic front areaway and stoop gates.

843 Prospect Place

B mirror pattern: full-height rounded bay; paired wood-and-glass doors; carved shell and ribbon on main-entrance transom bar; round-headed main-entrance transom and second-story window openings with radiating rough-faced brownstone voussoirs and high keystones. *Alterations:* replacement windows; stoop railings; non-historic metal fence; non-historic front areaway and stoop gates.

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845 Prospect Place

A mirror pattern: A pattern: bundled first-story columns with foliated capitals; double-height, three-sided galvanized-metal oriel oriel with Classical and medieval ornament. *Alterations:* replacement main-entrance door and windows; resurfaced stoop; non-historic front gate.

847 Prospect Place

c.1886 Queen Anne

Albert Hamilton Kipp (a) / E.B. Hutchinson (o/d). Freestanding house

Two-and-a-half-story over basement freestanding house clad in stone, brick, wood, and terra cotta under a cross-gable roof; combination angular pediment filled with decorative bracing and hipped-roof front porch with denticulated cornice supported by square wooden posts; decorative terra-cotta sillcourse and vertical tile banding at second story; molded and denticulated second-story cornice; large gable with flared edges, containing window surround with flared, fluted pilasters supporting pediment with large carved shell; high brick bundled chimney with pointed niches; low stone stoop with iron railings; iron areaway fence. *Alterations:* replacement windows; resurfaced stoop; non-historic metal driveway gate.

853 Prospect Place

c.1900 Renaissance Revival

Chappell & Bosworth (a) / William H. Vogel (o/d). Townhouse

Three-story over basement clad in Indiana limestone and light-gray brick under a molded and denticulated cornice with a projecting corner tower capped by a polygonal roof with a ball finial; carved roundel on portico front containing street address ("853"); Classical main-entrance portico with engaged and freestanding Ionic columns; molded main-entrance surround; second-story balconet with Classical detailing; angled bay at second and third stories; scrolled window keystones and quoined window surrounds; carved Classical ornament above third-story windows on three-sided projecting bay; stained-glass upper sash within southernmost third-story window on west façade; stone box stoop with molded newels; iron areaway fence. Garage with light-gray Roman brick main (south) facade and red-brick west façade; two openings on main facade crowned by foliated keystones and rusticated voussoirs; non-historic entrance and garage doors. *Alterations:* replacement windows; non-historic metal fence; non-historic front areaway and driveway gates.

855-857 Prospect Place

c.1898 Renaissance Revival

George P. Chappell (a) / Marvin Lyon (o/d). Two rowhouses

Three-story over basement rowhouses clad in limestone under a denticulated galvanized-iron cornice with egg-and-dart molding; stone stoop; low rough-faced masonry wall with iron fence.

855 Prospect Place

Classical main-entrance portico with freestanding columns, foliate entablature, and broken pediment; first-story window crowned by large scrolled keystone and block voussoirs; pedimented second-story

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window hoods; eared third-story window surrounds; carved third-story cartouches; stone stoop.

Alterations: replacement windows; metal awning over main entrance; resurfaced stoop; non-historic metal fence; non-historic front gate.

857 Prospect Place

Classical main-entrance portico with freestanding columns, foliate entablature, and broken pediment; basement-thru-second-story angled bay; central first-story window crowned by large scrolled keystone; ornate pedimented second-story window hood; eared second- and third-story window surrounds; carved third-story cartouches; box stone stoop with railings. *Alterations:* some replacement windows; stoop railings; central basement window opening enlarged into door opening containing non-historic door; non-historic metal fence; non-historic front gate.

879 Prospect Place - *See 170 New York Avenue*

881 Prospect Place - *See 171 New York Avenue*

895-905 Prospect Place - *See 810 St. Mark's Avenue*

PROSPECT PLACE (Odd Numbers)

North Side, Between New York Avenue and Brooklyn Avenue

The Pierre, 907-933 Prospect Place

1933-36 Art Deco

Matthew W. Del Gaudio (a) / Abraham Shapiro (o/d). Apartment building

Six-story over basement apartment building clad in polychromatic patterned brick with cast-stone trim under an irregular roofline comprised of projecting piers with geometric patterns; six bays at center and side projecting wings; entrance door in center projecting wing; polychromatic patterned brick in spandrels with projecting vertical bands, above first floor windows and at parapet wall; slightly projecting brick piers between bays; multi-pane steel casement window at each of the recessed bays at the first floor; metal-and-glass double doors and transom; recessed bays have multi-color patterned brick in spandrels above the second floor windows and at the parapet. *Alterations:* red awning at entrance; replacement windows; entrance doors altered by installing black metal panels; non-historic metal areaway fence.

935-947 Prospect Place

1920-22 Arts and Crafts

A. White Pierce (a) / Thomas H. Fraser (o/d). Six rowhouses

One-and-a-half-story rowhouses covered in stucco under peaked roofs with cross gables and shed-roof dormers; multi-pane windows; houses at either end of the row are set closer to the street with the four houses in the middle set back; shared chimneys and driveways with garages set back in the rear yards.

935 Prospect Place

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Three bays at the first floor and two bays at the second floor; arch-headed entrance door opening; front gable with molded surround and return and two arch-headed window openings at first floor and double (originally tripartite) square-headed window openings at the second floor and a small thru-the-wall vent above, all with projecting sills; one arch-headed window at first floor return wall; arch-headed multi-pane transoms above windows at first floor; steep gable slate roof with ragged butt; arch-headed opening with wood gate at right to a shared driveway. One-story brick garage painted dark green with historic garage door set-back in rear yard. *Alterations:* green metal awning at entrance; metal-and-glass entrance door; replacement windows; non-historic wood areaway fence and gate.

937 Prospect Place

Two bays at the first floor; arch-headed entrance door opening with shared bracketed shed-roof portico covered in slate; tripartite window at first floor; arch-headed opening with wood gate at left to a shared driveway; steep gable slate roof with ragged butt; shed dormer with triple window; low stoop with brick steps and stucco walls. One-story brick garage set-back in rear yard. *Alterations:* replacement windows; chimney at right above entrance door.

939 Prospect Place

Two bays at the first floor and one bay at second floor; arch-headed entrance door opening with shared bracketed shed-roof portico covered in slate; front gable with molded surround and windows at first and second floors; small square window at second story above driveway; tripartite window at first floor and paired windows at second floor with projecting sills; steep gable slate roof with ragged butt; arch-headed opening at right to shared driveway; low stoop with brick steps and stucco walls. One-story brick garage set-back in rear yard. *Alterations:* replacement windows; two metal brackets beneath the second floor windows; non-historic chain-link metal areaway fence and gate; non-historic metal gate

943 Prospect Place

Two bays at the first floor and one bay at second floor; arch-headed entrance door opening with shared bracketed shed-roof portico covered in slate; front gable with molded surround and windows at first and second floors; small square leaded-glass casement window at second floor above the driveway; tripartite window at first floor and paired windows at second floor with projecting sills; low stoop with brick steps and stucco walls; steep gable slate roof with ragged butt; arch-headed opening at left to shared driveway. One-story brick garage set-back in rear yard. *Alterations:* replacement windows; two metal brackets beneath the second floor windows; non-historic metal areaway fence and gate; non-historic metal gate.

945 Prospect Place

Two bays at the first floor; arch-headed entrance door opening with shared bracketed shed-roof portico covered in slate; tripartite window at first floor; low stoop with brick steps and stucco walls; steep slate roof with ragged butt; shed dormer with triple window; chimney at left above entrance door; arch-headed opening at right to a shared driveway. One-story brick garage setback in rear yard. *Alterations:* replacement windows; metal-and-glass grille door; non-historic pipe railing at areaway; non-historic metal gate.

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947 Prospect Place

Three bays at the first floor and two bays at the second floor; arch-headed entrance door opening; front gable with molded surround and return and two arch-headed window openings at first floor and tripartite square-headed window opening at the second floor and a small thru-the-wall vent above, all with projecting sills; one arch-headed window at first floor return wall; arch-headed multi-pane transoms at first floor windows; steep gable slate roof with ragged butt; arch-headed opening at left to a shared driveway. One-story brick garage set-back in rear yard. *Alterations*: scored stucco; metal-and-glass door; replacement windows; non-historic chain link areaway fence and gate; non-historic metal gate.

951-961 Prospect Place (a/k/a 172 Brooklyn Avenue) - See 166-172 Brooklyn Avenue

PROSPECT PLACE (Even Numbers)

South Side, Between Nostrand Avenue and New York Avenue

808-816 Prospect Place

c.1901 Renaissance Revival

Axel S. Hedman (a) / John Fraser (o/d). Five flats

Five flats in an A-B-A-B-C pattern, with the "A" units featuring full-height angled bays and the "B" units featuring full-height rounded bays; "C" unit (no. 808) is a mixed-use dwelling. Four-story over basement clad in Roman brick with limestone trim under a modillioned and denticulated cornice with a paneled fascia; limestone beltcourses in the basement and first story; wood-and-glass door with sidelights and transom; splayed lintels with keystone and springers in basement; entablatures and sillcourses in first story; splayed lintels with decorative sillcourses/spandrels in second story; splayed lintels in third story; flat-arched lintels in fourth story; low stone stoops with iron railings; iron areaway fence.

808 Prospect Place (a/k/a 802-808 Prospect Place; 671-677 Nostrand Avenue)

C pattern: Classical main-entrance surround with engaged columns, crowned by denticulated molding and split pediment; Classical window surround with carved ornament and molded cornice at second story of main facade; splayed lintels. *Alterations*: some wood infill in windows; storefront replacement; replacement main-entrance door and windows; stoop railings.

810 Prospect Place

B pattern. *Alterations*: replacement main-entrance door and windows; stoop railings; non-historic stoop gate.

812 Prospect Place

A mirror pattern. *Alterations*: replacement main-entrance door and windows; stoop railings.

814 Prospect Place

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B pattern. *Alterations:* replacement main-entrance door and windows; some cinderblock infill in window openings; stoop railings; non-historic metal areaway fence and front gate.

816 Prospect Place

A pattern. *Alterations:* some replacement windows; stoop railings.

818-820 Prospect Place

c.1884 Queen Anne

Walter M. Coots (a) / Alexander & Ellis (o/d). Two semi-attached houses

Two semi-attached houses that mirror one another: two-and-a-half-story over basement clad in brick and brownstone under a cross-gable roof; decorative brick panels; first- and second-story segmental-arched lintels with tooled panels; triangular third-story gable containing two window openings with quoined surrounds, each crowned by a triangular panel; wood porch with slender Doric columns, balustrade, and fretwork under a triangular pediment containing a carved sunburst; brick chimneys with corbelled caps; low stone stoop; metal areaway fence.

818 Prospect Place

A garage (post-1909) incorporating matching brick and a triangular pediment containing a sunburst referencing the porch's pediment connects to the house. *Alterations:* replacement windows and cornice; stoop railing; most of porch apparently removed with construction of garage; non-historic rolldown garage door; non-historic front fence and gates.

820 Prospect Place

Alterations: some replacement windows; porch wall replaced with wood balustrade; denticulated porch cornice replaced with gutter; denticulated cornice removed from below third-story windows; replacement cornice.

[NO NUMBER] Prospect Place

Unimproved lot

830 Prospect Place

c.1905 Renaissance Revival/Colonial Revival

Danmar & Co. (a) / Michel Miller (o/d). Freestanding house

Three-story over basement freestanding house clad in brick with stone trim under a modillioned galvanized-iron cornice with egg-and-dart moldings with swags; full-height angled bay; Classical main-entrance surround with pilasters and carved entablature; molded lintels at first and second stories; splayed lintels with keystones at third story; side porch with shed roof supported by columns and balustrade with a cornice decorated with swags; stoop and terrace. *Alterations:* replacement windows and front terrace railing; basement opening on main facade filled in; non-historic front wall and metal gate; non-historic driveway gate.

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834 Prospect Place

c.1887 Queen Anne

Walter M. Coots (a) / John S. Birsky (o/d). Freestanding house

Two-and-a-half-story freestanding house clad in brick with stone trim under a gable-front roof with a partially stepped gable; Classical round-headed main-entrance surround with pilasters; two-story angled bay; rough-faced stone trim; Palladian window opening below corbelled triangular gable containing oculus opening; historic denticulated cornice; high brick chimneys with corbelled caps; concrete stairs; metal fence. *Alterations*: replacement windows; resurfaced stoop; non-historic masonry painted wall crowned by non-historic metal fence.

836 Prospect Place

c.1898-1904 Romanesque Revival

unknown (a) / unknown (o/d). Freestanding house

James W. Magrath (a) / John Wiardi (o/d). Garage

Two-and-a-half-story freestanding house clad in brick with stone trim under a cross-gable roof and turret covered in slate; plain, projecting stone sills and flush stone lintels; gable containing three windows, including one blind window; round-arch-headed main-entrance opening; full-height round tower crowned by conical roof with finial; gable containing large round-arch-headed opening crowned by stone arch; high brick chimney. A garage with a pyramidal roof and historic swinging, paneled-wood doors is located to the rear of the property. *Alterations*: replacement windows.

846 Prospect Place

c.1915 Medieval Revival

Slee & Bryson (a) / William B. Greenman (o/d). Flats

Four-story over basement clad in English-bond brick with limestone trim under a parapet with quoins and decorative panels; pointed-arch-headed main opening, within quoined surround with quatrefoils and ornate overdoor; quoined window surrounds; vertical quoining flanking each of the main-facade bays; square masonry posts flanking areaway steps; metal fence. *Alterations*: replacement windows; lions removed from tops of large square posts at front of areaway; non-historic gate in front of basement walkway.

852-854 Prospect Place

c.1895 Romanesque Revival

Charles Roberts (a) / J.G. Butler (o/d). Two flats

Three-story over basement flats clad in limestone and Roman brick under a denticulated cornice with a foliated fascia; box stone stoop with iron railings; low masonry wall.

852 Prospect Place

Limestone first-story main-entrance and window surrounds with carved panels, decorative band, and rough-faced, round-headed arches with molded archivolt; three grouped second-story windows within a molded limestone enframingent with carved pilasters and foliate ornament; continuous molded sills at the

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second and third stories; shouldered window at basement; possibly historic but altered one-over-one, double-hung wood window with round-headed top sash at first story; stained-glass sashes within easternmost second- and third-story windows; rough-faced stone transom bars and lintels at the third story. *Alterations:* some replacement windows; stoop steps resurfaced; stoop railings; non-historic metal fence; non-historic front areaway gate.

854 Prospect Place

Rough-faced limestone basement and first story; basement-thru-second-story round bay with denticulated cornice; six square stained-glass transom sashes at first story; half-round third-story transom sashes shouldered second-story window opening within quoined surround, with splayed lintel; quadruple-rowlock third-story window arches with continuous molded archivolt. *Alterations:* some replacement windows; stoop steps resurfaced; non-historic metal fence; non-historic front areaway gate.

856-858 Prospect Place

c.1894 Dutch Renaissance Revival

George P. Chappell (a) / H.B. Greenman (o/d). Two rowhouses

Three-story over basement rowhouses clad in limestone and Roman brick under a gable parapet; rusticated limestone basement; stone stoop with iron railings; low masonry areaway wall and iron fence.

856 Prospect Place

Classical main-entrance hood with large brackets; splayed lintel over first-story window composed of bricks and limestone blocks; quoined window surrounds at second and third stories; blind transoms over second- and third-story windows crowned by round arches composed of bricks and limestone blocks; high triangular gable decorated with wreath, cartouche, and other ornament. *Alterations:* replacement windows; non-historic metal fence; non-historic front areaway gate.

858 Prospect Place

Classical main-entrance hood with large brackets; splayed lintel over first-story window composed of bricks and limestone blocks; quoined window surrounds at third story; blind transoms over third-story windows crowned by round arches composed of bricks and limestone blocks; high triangular gable decorated with wreath, cartouche, and other ornament; second-story oriel decorated with anthemion and wreaths. *Alterations:* repointing with black mortar; replacement windows; non-historic metal fence; non-historic front areaway gate.

860 Prospect Place

c.1896 Dutch Renaissance Revival

George P. Chappell (a) / William B. Greenman (o/d). Two rowhouses

Three-story over basement rowhouses clad in limestone and Roman brick under a stepped gable crowned by broken segmental-arched pediment and urn; rusticated limestone basement; stone stoop with iron railings; low masonry areaway wall and iron fence.

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860 Prospect Place

Basement-thru-second-story angled bay; Classical main-entrance surround with large brackets and shell within pediment; splayed lintels with scrolled keystones at first and second stories; three third-story window openings separated by Ionic pilasters, and crowned by round stone arches with scrolled keystones and molded archivolt. *Alterations:* replacement windows; resurfaced stoop; non-historic metal fence; non-historic front areaway gate.

862 Prospect Place

Classical main-entrance surround with large brackets and shell within pediment; splayed lintel with scrolled keystone at first story; two narrow leaded-glass sashes within round, projecting second-story oriel; third-story window openings crowned by round stone arches with scrolled keystones and molded archivolt. *Alterations:* some replacement windows; non-historic fence; non-historic front areaway gate.

864-866 Prospect Place

c.1897 Renaissance Revival

George P. Chappell (a) / William B. Greenman (o/d). Two rowhouses

Three-story over basement rowhouses clad in limestone under a modillioned cornice; rusticated basement; box stone stoop; low masonry areaway wall and iron fence.

864 Prospect Place

Classical carved main-entrance surround crowned by cartouche; continuous egg-and-dart molding at second story; tripartite second- and third-story windows; Classical window hood at second story with large brackets; molded segmental lintel with central cartouche at third story. *Alterations:* some replacement windows; non-historic fence; non-historic front areaway gate; non-historic metal fence.

866 Prospect Place

Full-height angled bay; carved panels below first-story windows; carved surround crowned by cartouche at former main entrance; two rectangular transoms, one segmental-arch-headed transom, and one round-arch-headed transom, all with Classical tracery, at first story; continuous egg-and-dart sill at second story; carved ornament over second- and third-story windows. *Alterations:* stoop removed, main entrance moved to basement, and bracketed door hood with split pediment installed 1929-31; non-historic door within former window opening at basement; some replacement windows; non-historic chain-link fence and front areaway gate.

868 Prospect Place

c.1896 Renaissance Revival

George P. Chappell (a) / Nathan Beers (o/d). Two rowhouses

Three-story over basement rowhouses clad in limestone and Roman brick under a modillioned cornice with shell ornament and egg-and-dart molding; stone stoop; low masonry areaway wall with iron fence.

868 Prospect Place

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Classical main-entrance hood with foliated brackets and carved overdoor; main-entrance transom with three round-headed sashes; round, projecting second-story oriel two-story pilasters framing second- and third-story windows. *Alterations:* some replacement windows; non-historic fence; non-historic front areaway gate.

870 Prospect Place

Basement-thru-second-story round bay with carved ornament; Classical main-entrance hood with foliate brackets and carved overdoor; main-entrance transom with three round-headed sashes; three stained-glass transom sashes at first story; carved pedimented lintel over westernmost second-story window.

Alterations: some replacement windows; non-historic metal fence; non-historic front areaway gate.

872-872A Prospect Place - See 182 New York Avenue

PROSPECT PLACE (Even Numbers)

South Side, Between New York Avenue and Brooklyn Avenue

886 Prospect Place - See 175 New York Avenue

906 Prospect Place (a/k/a 902-908 Prospect Place)

c.1897 No style

NON-CONTRIBUTING

James O. Carpenter (a/o/d). Stables

Two attached former stables (now garage) that were constructed at the rear of the lot; originally part of four stables, two of which have been demolished. Two-story garage clad in brick under a flat roof; brick wall with brick piers and iron fencing. *Alterations:* resurfaced with stone veneer; replacement door; roll-down security gate and wood paneled garage door; some parging of brick on areaway wall.

910-916 Prospect Place

c.1906 Renaissance Revival

Axel S. Hedman (a) / Edward J. Maguire (o/d). Three flats

Three identical flats: four-story over basement clad in limestone under a denticulated cornice with metopes; bracketed stone door hood; decorative carved stone panels with swags; sillcourses; cornice with dentils; low stone stoop with iron railings.

910 Prospect Place

Alterations: replacement main-entrance door and windows; stoop railings; infill in basement window openings.

914 Prospect Place

Alterations: replacement windows; stoop railings.

916 Prospect Place

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Alterations: replacement windows; stoop railings.

920-926 Prospect Place

c.1906 Renaissance Revival

Axel S. Hedman (a) / Harry Hansen (o/d). Three flats

Three identical flats: four-story over basement clad in brick and sandstone under a bracketed cornice with foliated fascia panels; stone-and-brick pilasters; splayed lintels with keystones; cornice at first story with dentils and decorative carving; low stone stoop with iron railings.

920 Prospect Place

Alterations: replacement main-entrance door and windows; stoop railings; infill in basement window openings.

922 Prospect Place

Alterations: replacement main-entrance door and windows; stoop railings; infill in basement window openings.

[NO NUMBER] Prospect Place

Vacant/Unused lot.

926 Prospect Place

Alterations: replacement main-entrance door and windows; stoop railings.

930-940 Prospect Place

1916-17 Colonial Revival with Arts and Crafts details

John C. Wandell Co. (a) / Henry Healy (o/d). Two flats

Four-story over basement clad in brick and stone under a stepped and gable parapet; metal pipe railing areaway fence.

930 Prospect Place

Regular-coursed ashlar stone first story; pair of decorative iron-and-glass entry doors; flat arch-headed door surround and window openings with eared lintels and geometrically abstracted sills; triple-height stone pilasters on floors two thru four with cross-bracing motif that, combined with lintels, form rectangular patterns; stepped-gable parapet flanked by gable parapet with block ends and crown; decorative metal fire escapes. *Alterations:* replacement windows.

940 Prospect Place

Regular-coursed ashlar stone first story; ; pair of decorative iron-and-glass entry doors; arch-headed molded door surround and top story window openings with molded limestone over soldier-laid brick and keystones; splayed stone lintels with keystones; spandrels with triple stone arches; arch-headed transom

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above main entrance door; round windows in dormers; raised diaper-brick pattern in parapet; decorative metal fire escapes. *Alterations*: replacement windows.

ROGERS AVENUE (East Side)
Southeast Corner of Dean Street

The Union League Club, 19-29 Rogers Avenue (a/k/a 19-29 Grant Square, 1353-1363 Bedford Avenue, and 1122 Dean Street)

c.1889 Romanesque Revival

Peter J. Lauritzen (a) / The Union League Club (o/d). Club building

Four-story over basement club building clad in brick and brownstone with terra-cotta trim under a prominent modillioned and denticulated terra-cotta cornice with an elaborate foliated fascia crowned by a mansard roof; irregular bay arrangement; rusticated brownstone base and projecting water table; broad arches at the main entryway, which incorporates the recessed portico, featuring squat columns with rusticated bases and foliated caps, elaborate architrave, portrait busts of Lincoln and Grant set into spandrel rondels, and surmounting balustrade; rough-faced brownstone banding at the first story; carved crown molding above the first story; window sills in continuous rough-faced brownstone bands at the upper stories; wide muntins and transoms at the second story fenestration; projecting window hoods at the second story; third story window lintels incorporated into a continuous molding; two-story terra-cotta piers on foliated bases at the third and fourth stories; round-arch fourth-story fenestration with molded architraves, paired half columns on bases, rondels, and dentils; two-story curved oriel on the south side of the façade with grouped fenestration with elaborate terra-cotta base, architrave, and crown; massive brownstone stoop with rustication, molded banisters, and foliated decoration; triangular gable at the east end of the Dean Street side with round-arch window and pinnacle. *Alterations*: masonry infill in basement windows; one bay of the portico enclosed with aluminum sash; replacement main-entrance door and windows; iron-tube stoop railings; signage.

ST. JOHN'S PLACE (Odd Numbers)
North Side, Between Nostrand Avenue and New York Avenue

853-913 St. John's Place

c.1904 Renaissance Revival

William Debus (a) / Julius Strauss and Samuel Charig (o/d). Twenty flats

Twenty flats in a B-B-B-C pattern, with the "A" units consisting of mirrored bookends of the entire row, the "B" units consisting of flush facades, and the "C" units consisting of twin full-height angled bays flanking a centrally located flush entrance bay: three-story over basement clad in limestone under a modillioned cornice with "B" units featuring paneled fascias and "C" units featuring fascias with swags and wreaths; door enframingent with Doric pilasters supporting a modest entablature; paired wood-and-glass doors; rough-faced lintelcourses; stringcourses above first-, second-, and third-story windows; low stone stoops with iron railings; iron areaway fence.

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853 St. John's Place

A pattern: asymmetrical; full-height angled bay. *Alterations:* ground-story side commercial addition (before c.1938); replacement storefront on addition; replacement main-entrance door and windows; top story parged.

857 St. John's Place

B pattern. *Alterations:* replacement main-entrance door and windows; non-historic metal railings at stoop; non-historic fence and gate.

859 St. John's Place

B pattern. *Alterations:* replacement windows; wire mesh infill in basement window openings; non-historic metal railings at stoop; non-historic fence and gate.

863 St. John's Place

B pattern. *Alterations:* replacement windows; non-historic infill at main entry; non-historic fence and gate.

865 St. John's Place

C pattern. *Alterations:* trough cut filled in with concrete; non-historic metal railings at stoop; replacement windows; non-historic fence and gate.

869 St. John's Place

B pattern. *Alterations:* replacement main-entrance door and windows; sealed basement windows; non-historic infill at main entry; non-historic stoop railings; non-historic fence and gate.

873 St. John's Place

B pattern. *Alterations:* replacement main-entrance door and windows; sealed basement windows; non-historic infill at main entry; non-historic metal railing at stoop; partial non-historic fence and gate.

875 St. John's Place

B pattern. *Alterations:* sealed basement windows; non-historic infill at main entry; non-historic stoop railings; replacement main-entrance door and windows; non-historic fence and gate.

879 St. John's Place

C pattern. *Alterations:* replacement main-entrance door and windows; non-historic metal railings at stoop; non-historic fence and gate.

881 St. John's Place

B pattern. *Alterations:* some replacement windows.

885 St. John's Place

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B pattern. *Alterations:* non-historic infill at main entry; non-historic metal railings at stoop; replacement main-entrance door and windows; non-historic fence and gate.

887 St. John's Place

B pattern. *Alterations:* non-historic stoop railings replacement windows; non-historic railing at basement steps.

891 St. John's Place

C pattern. *Alterations:* sealed basement window; replacement windows.

893 St. John's Place

B pattern. *Alterations:* base parged; non-historic infill; altered main-entrance door and replacement windows; non-historic stoop railings; resurfaced stoop;.

897 St. John's Place

B pattern. *Alterations:* base parged; non-historic infill; altered main-entrance door and replacement windows; non-historic stoop railings.

901 St. John's Place

B pattern. *Alterations:* base parged; replacement main-entrance door and windows; some sealed basement windows; non-historic infill at main entry; non-historic stoop railings; resurfaced stoop; non-historic railing at basement.

903 St. John's Place

C pattern. *Alterations:* base parged; non-historic stoop railings; resurfaced stoop; replacement windows; non-historic fence and gate.

907 St. John's Place

B pattern. *Alterations:* replacement main-entrance door and windows; base resurfaced; brackets missing from cornice; non-historic stoop railings; non-historic fence and gate.

909 St. John's Place

B pattern. *Alterations:* replacement main-entrance door and windows; sealed basement windows; non-historic infill; non-historic stoop railings; non-historic fence and gate.

913 St. John's Place

A mirror pattern: asymmetrical full-height angled bay. *Alterations:* non-historic infill at main entry; replacement main-entrance door and windows; non-historic stoop railings.

919 St. John's Place (a/k/a 915-925 St. John's Place, 256 New York Avenue)

c.1904 Renaissance Revival

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George M. Miller (a) / James V. Camardella (o/d). Flats

Built in conjunction with 236 to 254 New York Avenue. Four-story flats clad in brick and stone under a modillioned cornice with S-brackets; rounded bays; keystone lintels; block lintels with cartouches; door enframingent with pilasters; foliated panel; balustrade; portal windows on south façade. *Alterations:* replacement main-entrance door and some replacement windows; non-historic infill at main entry; sealed portal windows; non-historic gate and fence.

927 St. John's Place - *See 247 New York Avenue*

ST. JOHN'S PLACE (Odd Numbers)

North Side, Between New York Avenue and Brooklyn Avenue

939-961 St. John's Place

c.1909 Renaissance Revival

Frederick L. Hine (a) / Pierrepont Construction Company (o/d). Ten two-family houses

Ten two-family houses in an A-A-B-B pattern, with the "A" units featuring full-height angled bays and entrance surrounds with pilasters and segmental-arched pediments with decorative plaques, and the "B" units featuring full-height rounded bays and entrance surrounds with pilasters and entablatures with decorative plaques; three-story over basement clad in limestone under a modillioned and denticulated galvanized-iron cornice with decorative fascia; decorative carved-stone spandrels; low stone stoop with iron railings; low masonry areaway wall with iron fence.

939 St. John's Place

A pattern. *Alterations:* replacement main-entrance door and windows.

941 St. John's Place

A pattern. *Alterations:* resurfaced stoop; replacement main-entrance door and windows; non-historic fence and gate.

943 St. John's Place

B pattern. *Alterations:* replacement main-entrance door and windows; stoop railings.

947 St. John's Place

B pattern. *Alterations:* replacement windows.

949 St. John's Place

A pattern. *Alterations:* stone cladding removed from center of angled bay at third story; replacement main-entrance door and windows.

951 St. John's Place

A pattern. *Alterations:* stoop resurfaced; replacement main-entrance door and windows.

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953 St. John's Place

B pattern. *Alterations:* some replacement windows; stoop railings.

955 St. John's Place

B pattern. *Alterations:* some replacement windows.

959 St. John's Place

A pattern. *Alterations:* replacement windows.

961 St. John's Place

A pattern. *Alterations:* replacement main-entrance door and windows.

963-973 St. John's Place

c.1910 Renaissance Revival

Frederick L. Hine (a) / Pierrepont Construction Company (o/d). Five two-family houses

Five two-family houses in an A-B-B-B-A pattern, with the second "B" unit mirroring the other two "B" units: Two-story over basement clad in brownstone under a cornice with modillions, dentils, and swags; full-height half-curved bay on "A" units and fully curved bay on "B" units; door surround with round engaged columns, Corinthian capitals, and entablature with a decorative plaque; decorative carved stone spandrels; fluted pilasters with Corinthian capitals in bays; paired brownstone stoos with iron railings; low masonry areaway walls with iron fences.

963 St. John's Place

Alterations: replacement windows.

965 St. John's Place

Alterations: replacement windows; stoop railings; non-historic metal railings.

967 St. John's Place

Alterations: replacement main-entrance door; stoop railings; non-historic fence and gate.

971 St. John's Place

Alterations: replacement windows; stoop railings.

973 St. John's Place

Alterations: replacement windows; stoop railings; non-historic metal railings.

977-985 St. John's Place

c.1904-09 Romanesque Revival/Renaissance Revival

unknown (a) / unknown (o/d). Five rowhouses

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Five identical rowhouses: two-story over basement clad in brownstone under a cornice with modillions, swags and wreaths; full-height angled bay; rough-faced stone basement, sillcourses, and banding; stone stoop with iron railings; iron fence.

977 St. John's Place

Alterations: replacement main-entrance door and windows.

979 St. John's Place

Alterations: replacement main-entrance door and windows.

981 St. John's Place

Alterations: replacement main-entrance door and windows.

983 St. John's Place

Alterations: replacement main-entrance door and some replacement windows.

985 St. John's Place

Alterations: replacement main-entrance door and windows.

St. Gregory the Great School, 991 St. John's Place (a/k/a 987-997 St. John's Place, 1004 Sterling Place)

c.1921 Neo-Classical

Helmle & Corbett (a) / St. Gregory Roman Catholic Church (o/d). School

Three-story over basement school clad in brick; stone and granite under a corbelled-brick cornice; entrance portico with Ionic columns; brick piers at the upper story windows with arch-headed blind lintels. One-story brick garage building at rear attached to the school. *Alterations:* replacement main-entrance door; metal gates at entrance.

St. Gregory the Great Church, 999 St. Johns' Place (a/k/a 999-1009 St. John's Place, 226-244 Brooklyn Avenue)

1915-1916 Early Christian Revival

Helmle & Corbett (a) / St. Gregory Roman Catholic Church (o/d). Church

One-story church with seven-story campanile clad in brick and granite with terra cotta trim under a pitched roof covered in slate; entrance portico with Ionic columns; statues in niches above portico; square tower with decorative terra cotta at east facade; round apse at north (rear) façade; stained-glass rose window at front facade; round-arched stained-glass windows at east and west facades; seven-story campanile with decorative (painted) terra cotta door surround, and on all four sides: triple blind arches on floors one thru three, large medallion on floor four, triple arches on floors five thru seven, and a pyramidal roof with a standing-seam copper roof crowned by a cross; original entrance door; square buttresses with round stained-glass windows and copper roofs; protective coverings at stained-glass windows; round chapel with slate roof; secondary entrance at rear of facade *Alterations:* non-historic door at round chapel.

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ST. JOHN'S PLACE (Even Numbers)

South Side, Between Nostrand Avenue and New York Avenue

856-866 St. John's Place

1898-99 Romanesque Revival/Renaissance Revival

Frederick L. Hine (a) / William R. Pearce, Anglo-American Savings and Loan Association (o/d). Six rowhouses

Two-story over basement rowhouses clad in brownstone, limestone, and brick under a metal cornice; high stone stoop with rough-faced stone walls and iron rails; masonry areaway wall with iron fence.

856 St. John's Place

Rock-faced rusticated base; carved foliated ornament; cornice with modillions and deep fascia; arch-headed window and door openings on first story; Palladian window on second story. *Alterations:* resurfaced stoop; some replacement windows.

858 St. John's Place

Rock-faced rusticated base; molded-brick returns; brick quoining at window and door openings; marbled-glass transom at first-story window; arched leaded-glass transoms at second-story windows; brick arches at round-headed windows on second story; cornice with modillions and deep fascia. *Alterations:* replacement main-entrance door and windows; metal flashing at water table; non-historic metal railings at stoop; non-historic infill; resurfaced stoop; non-historic fence and gate.

860 St. John's Place

Rock-faced rusticated base; arched window and door openings; cornice with modillions and paneled fascia. *Alterations:* replacement main-entrance door and windows; non-historic metal railings at stoop; non-historic infill at main entry; resurfaced stoop; non-historic fence and gate.

862 St. John's Place

Rock-faced rusticated base; arched window and door openings; carved foliated ornament; arch-headed window on first story; oval window with keystone on second story. *Alterations:* replacement windows; non-historic awning above main entry; non-historic awning with support posts covering areaway; non-historic stoop railings; resurfaced stoop; non-historic fence and gate.

864 St. John's Place

Rock-faced rusticated base; arched window and door openings; arch-headed windows on first story; triple-window with decorative stone surround on second story; cornice with modillions and deep fascia. *Alterations:* non-historic security gate at main entry; resurfaced stoop; replacement main-entrance door and windows; non-historic fence and gate.

866 St. John's Place

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Rock-faced rusticated base; molded-brick returns; brick quoining at window and door openings; brick arches at round-headed windows on second story; marbled-glass transom at first-story window; arched leaded-glass transoms at second-story windows; cornice with modillions and deep fascia. *Alterations:* altered main-entrance door and some replacement windows; non-historic fence and gate; stoop rebuilt with brick and steel (before c.1980s).

868-890 St. John's Place

c.1897 Romanesque Revival/Renaissance Revival

Frederick L. Hine (a) / Carrie E. Hine (o/d). Ten two-family houses

Ten two-family houses in an A-B-C-D-E-E-D-C-B-A pattern: two-story over basement clad in brick and stone under a decorative cornice; high stone stoop with rough-faced stone walls and iron rails; masonry areaway wall with iron fence.

868 St. John's Place

A pattern: rusticated base; full-height angled bay; molded stringcourse at first story; small square stained-glass window with decorative surround above main entry on second story; molded cornice with paneled fascia. *Alterations:* replacement main-entrance door and windows; non-historic fence and gate.

870 St. John's Place

B pattern: arch-headed window and door openings with keystones on first story; rock-faced trim; carved foliated ornament; arch-headed windows on first story; oval stained-glass window above main entry on second story; triple-window with rock-faced surround and stained-glass transoms on second story; cornice with modillions and fascia frieze of wreaths and garlands. *Alterations:* some replacement windows; lower portion of stoop rebuilt with concrete, brick, and cast stone (after c.2007); partial non-historic fence and railing; non-historic brick wall.

872 St. John's Place

C pattern: rock-faced rusticated base; rounded bay; carved foliated ornament at door entablature; molded cornice with foliated fascia frieze. *Alterations:* non-historic security gate at main entry; metal awning over main entry; replacement main-entrance door and windows.

876 St. John's Place

D pattern: Full-height rounded bay; limestone cladding on base and first story with decorative carving; arch-headed windows on first story; square window with decorative surround above main entry on second story; cornice with foliated fascia frieze. *Alterations:* replacement windows; lower portion of stoop reconfigured to form L-shape (after c.1938); non-historic painted concrete cheek wall with original fence re-installed; non-historic gate.

878 St. John's Place

E pattern: rock-faced voussoirs at basement windows; swan's-neck lintel over main entry; molded surrounds on first-story windows; arched leaded-glass transoms at second-story windows; cornice with

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modillions and fascia frieze of wreaths and garlands. *Alterations:* non-historic metal-and-plexiglass door at main entry; replacement windows.

880 St. John's Place

E pattern: Rock-faced voussoirs at basement windows; swan's-neck lintel over main entry; molded surrounds on first-story windows; arched stained- (or leaded) glass transoms at second-story windows; second-story arch-headed windows; cornice with modillions and fascia frieze of wreaths and garlands. *Alterations:* main entry door enframingent partially stripped and parged; replacement windows; metal awning above basement entry.

882 St. John's Place

D pattern: full-height rounded bay; limestone cladding on base and first story with decorative carving; arch-headed windows on first story; small square stained-glass window with decorative surround above main entry on second story; cornice with foliated fascia frieze. *Alterations:* replacement windows; non-historic fence and gate.

884 St. John's Place

C pattern: rock-faced rusticated base; full-height rounded bay; carved foliated ornament at door entablature; arch-headed window on second story; molded cornice with foliated fascia frieze. *Alterations:* some replacement windows; resurfaced stoop; non-historic fence and gate and majority of original fence intact.

888 St. John's Place

B pattern: arch-headed window and door openings with keystones on first story; rock-faced trim; carved foliated ornament; arch-headed windows on first story; oval stained-glass window on second story; triple-window with stained-glass transoms and rock-faced surround on second story; cornice with modillions and fascia frieze of wreaths and garlands. *Alterations:* non-historic infill and non-historic security gate at main entry; replacement main-entrance door and windows; non-historic fence and gate.

890 St. John's Place

A pattern: rusticated base; three-sided bay; molded stringcourse at first story; small square stained-glass window with decorative surround above main entry on second story; molded cornice with paneled fascia. *Alterations:* replacement windows; lower portion of stoop reconfigured to form L-shape (after c.1938); non-historic concrete and concrete-block wall with majority of original fence intact; non-historic gate.

892-908 St. John's Place

c.1898-99 Romanesque Revival/Renaissance Revival

Frederick L. Hine (a) / William R. Pearce, Anglo-American Savings and Loan Association. Nine rowhouses

Two-story over basement rowhouses clad in brick and brownstone under a metal cornice; high stone stoops with rough-faced walls and iron railings; masonry areaway curb with iron fence.

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892 St. John's Place

Rock-faced rustication at base; carved foliated ornament; arch-headed windows on first story; cornice with fascia frieze. *Alterations:* replacement main-entrance door and windows; stoop removed and replaced with window and main entry moved to basement level (after c.1938); non-historic fence and gate.

894 St. John's Place

Rock-faced banding at base; three-sided metal oriel on second story; cornice with fascia frieze. *Alterations:* non-historic infill at main entry; altered main-entrance door and replacement windows; non-historic metal railings at stoop; resurfaced stoop; non-historic fence and gate.

896 St. John's Place

Rock-faced rusticated base and rock-faced banding at first story; three-sided bay; molded stringcourse at first story; cornice with foliated fascia frieze. *Alterations:* metal awning above main entry; replacement windows; non-historic fence and gate.

898 St. John's Place

Rock-faced rusticated base; carved foliated ornament; arch-headed windows on second story; cornice with machicolated fascia. *Alterations:* replacement main-entrance door and windows; metal awning above main entry; non-historic fence and gate.

900 St. John's Place

Rusticated base with voussoirs; Palladian window with decorative surround on second story; cornice with modillions and fascia of wreaths. *Alterations:* metal awnings above main and basement entries; replacement windows; non-historic fence and gate.

902 St. John's Place

Rock-faced rusticated base; carved foliated ornament; molded stringcourse at first story; possibly historic four-light transom over main entry door; rock-faced banding at second story; cornice with foliated fascia frieze. *Alterations:* replacement main-entrance door and windows; stoop removed and replaced with window and main entry moved to basement level (after c.1938).

904 St. John's Place

Rock-faced rusticated base; carved foliated ornament; arch-headed windows on second story; cornice with machicolated fascia. *Alterations:* basement entry built-out with concrete block; replacement windows; non-historic fence and gate.

906 St. John's Place

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Rock-faced banding at base; stained-glass transom at first-story window; three-sided metal oriel on second story; cornice with fascia frieze. *Alterations:* replacement windows; metal awnings above main and basement entries; non-historic stoop railings; non-historic fence and gate.

908 St. John's Place

Rock-faced rusticated base and rock-faced banding at first story; three-sided bay; carved foliated keystone over main entry; molded stringcourse at first story; cornice with foliated fascia frieze. *Alterations:* replacement windows; non-historic metal railings at stoop; resurfaced stoop; non-historic fence and gate.

910-912 St. John's Place

c.1899 Renaissance Revival

Frederick L. Hine (a) / William R. Pearce, Anglo-American Savings and Loan Association. Two rowhouses

Two identical rowhouses: two-story over basement clad in brick under a modillioned pressed-metal cornice with festoons; molded and denticulated stringcourse at first story; rock-faced banding at second story; stone stoop with iron railings; iron fence.

910 St. John's Place

NON-CONTRIBUTING

Alterations: facade re-clad with faux-brick (before c.1980s); altered main-entrance door and replacement windows; non-historic metal railings at stoop; resurfaced stoop; non-historic fence and gate.

912 St. John's Place

Alterations: metal awning above main entry; altered main-entrance door and replacement windows; non-historic metal railings at stoop.

926 St. John's Place - *See 258 New York Avenue*

ST. JOHN'S PLACE (Even Numbers)

South Side, Between New York Avenue and Brooklyn Avenue

928 St. John's Place - *See 249 New York Avenue*

950 St. John's Place

2008-11

No style

NON-CONTRIBUTING

Alex Romao Architect (a) / Aaron Rosenberger (o/d). Apartment building

Six-story apartment building covered with stucco with balconies and tri-partite metal-sash windows.

952-980 St. John's Place

c.1910 Colonial Revival/Colonial Revival with Arts-and-Crafts details

Arthur R. Koch (a) / Kings Improvement Company (o/d). Sixteen two-family houses

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Sixteen two-family houses with groupings of six identical units (A), five identical units (B), and five identical units (C); two-story clad in brick with cast-stone trim; full-height angled bay; two sets of low masonry stoops leading to main entrance; metal railings and fences.

952 St. John's Place

C unit: Colonial Revival; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork spandrels and parapet.

Alterations: replacement main-entrance door and windows; cornice removed; fixed awning installed above entrance; replaced stoop; non-historic brick wall with non-historic iron fence and gate.

954 St. John's Place

C unit: Colonial Revival; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork spandrels and parapet.

Alterations: altered main-entrance door and replacement windows; cornice removed; resurfaced stoop; non-historic brick and concrete wall with non-historic stair handrail.

956 St. John's Place

C unit: Colonial Revival; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork spandrels and parapet.

Alterations: cornice removed; replacement main-entrance door and windows; non-historic concrete wall with non-historic iron fence and stair handrail.

958 St. John's Place

C unit: Colonial Revival; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork spandrels and parapet.

Alterations: replacement windows; cornice removed; resurfaced stoop; non-historic concrete wall and non-historic stair handrail.

960 St. John's Place

C unit: Colonial Revival; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork spandrels and parapet.

Alterations: replacement main-entrance door and windows; cornice removed; stoop and knee walls replaced; non-historic brick wall and stair with non-historic handrail.

962 St. John's Place

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B unit: Colonial Revival with Arts-and-Crafts style details; entrance enframingent with denticulated pediment supported by Doric columns; lintelcourse and sillcourse on first story; splayed keystone lintels on upper stories; decorative tilework in parapet. *Alterations:* replacement main-entrance door and windows; cornice removed; replaced stoop; parged brick and concrete with non-historic metal fence.

964 St. John's Place

B unit: Colonial Revival with Arts-and-Crafts style details; entrance enframingent with denticulated pediment supported by Doric columns; lintelcourse and sillcourse on first story; splayed keystone lintels on upper stories; decorative tilework in parapet. *Alterations:* replacement main-entrance door and windows; cornice removed; non-historic metal fence and stair handrails.

966 St. John's Place

B unit: Colonial Revival with Arts-and-Crafts style details; entrance enframingent with denticulated pediment supported by Doric columns; lintelcourse and sillcourse on first story; splayed keystone lintels on upper stories; decorative tilework in parapet. *Alterations:* replacement windows; cornice removed; non-historic metal fence.

968 St. John's Place

B unit: Colonial Revival with Arts-and-Crafts style details; entrance enframingent with denticulated pediment supported by Doric columns; lintelcourse and sillcourse on first story; splayed keystone lintels on upper stories; decorative tilework in parapet. *Alterations:* cornice removed; resurfaced stoop; replacement main-entrance door and windows;parged brick and concrete with non-historic fence and handrails.

970 St. John's Place

B unit: Colonial Revival with Arts-and-Crafts style details; entrance enframingent with denticulated pediment supported by Doric columns; lintelcourse and sillcourse on first story; splayed keystone lintels on upper stories; decorative tilework in parapet. *Alterations:* replacement main-entrance door and windows; cornice removed; stoop handrails; non-historic brick wall.

972 St. John's Place

A unit: Colonial Revival with Arts-and-Crafts style details; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork with decorative tiles in spandrels and parapet. *Alterations:* replacement main-entrance door and windows; cornice removed; storm door installed in front of main entrance door; parged brick and concrete wall with non-historic metal fence and handrails.

972A St. John's Place

A unit: Colonial Revival with Arts-and-Crafts style details; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and

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springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork with decorative tiles in spandrels and parapet. *Alterations:* replacement windows; cornice removed; fixed awning installed above main entrance; stoop knee walls modified; non-historic metal fence and gate.

974 St. John's Place

A unit: Colonial Revival with Arts-and-Crafts style details; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork with decorative tiles in spandrels and parapet. *Alterations:* replacement windows; cornice removed; non-historic metal fence and handrails.

976 St. John's Place

A unit: Colonial Revival with Arts-and-Crafts style details; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork with decorative tiles in spandrels and parapet. *Alterations:* replacement main-entrance door and windows; cornice removed; non-historic metal fence and handrails.

978 St. John's Place

A unit: Colonial Revival with Arts-and-Crafts style details; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork with decorative tiles in spandrels and parapet. *Alterations:* replacement main-entrance door and windows; cornice removed; main entrance opening modified; resurfaced stoop; non-historic brick wall.

980 St. John's Place

A unit: Colonial Revival with Arts-and-Crafts style details; round-arched entrance with terra-cotta tympanum with Adamesque detail within arched-brick header lintels with cast-stone keystones and springers; first-story sillcourse and lintelcourse; second-story bracketed sills and block lintelcourse; patterned brickwork with decorative tiles in spandrels and parapet. *Alterations:* replacement main-entrance door and windows; cornice removed; tile-roofed door hood installed above entrance; stoop knee wall modified; parged brick and concrete wall with non-historic metal fence and handrails.

982-996 St. John's Place

c.1909 Renaissance Revival

Frederick L. Hine (a/o/d). Eight two-family houses

Eight identical two-family houses: Two-story over basement clad in brownstone under a modillioned galvanized-iron cornice; full-height rounded bay; entrance enframingent with engaged Corinthian

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columns supporting entablature; decorative spandrels, beltcourses, and fluted pilasters; brownstone stoop with iron railings; low masonry areaway wall with iron fence.

982 St. John's Place

Alterations: replacement main-entrance door and windows; second-story window opening altered; iron stoop handrails; non-historic iron handrails.

984 St. John's Place

Alterations: replacement main-entrance door and windows; iron stoop handrails; non-historic iron fence.

986 St. John's Place

Alterations: replacement main-entrance door and windows; replacement stoop, walk, and areaway fence; non-historic brick wall and metal railing.

988 St. John's Place

Alterations: fixed awning above entrance; replacement main-entrance door and windows; iron stoop handrails; non-historic iron fence and gate.

990 St. John's Place

Alterations: replacement main-entrance door and windows; iron stoop handrails; non-historic iron fence and gate.

992 St. John's Place

Alterations: replacement windows; iron stoop handrails; non-historic iron fence and gate.

994 St. John's Place

Alterations: replacement main-entrance door and windows; non-historic iron fence.

996 St. John's Place

Alterations: replacement main-entrance door and windows; non-historic iron fence and gate.

1000 St. John's Place - See 246 Brooklyn Avenue

ST. MARK'S AVENUE (Odd Numbers)

North Side, Between Nostrand Avenue and New York Avenue

Betsy Ross Apartments, 751 St. Mark's Avenue (a/k/a 731-751 St. Mark's Avenue, 150 New York Avenue)

1935-37 Colonial Revival

Cohn Brothers (a) / Marcourt Construction Corporation (o/d). Apartment building

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Six-story apartment building with three building units fronting St. Mark's Avenue and four staggered building units facing the rear; building façade (along St. Mark's Avenue) is clad in brick with cast-stone and wood trim under a symmetrically configured roofline featuring a pedimented center section flanked by gable-parapets in the outer sections; each building unit features a projecting six-bay center section with cast-stone pilasters (double fluted in center section; single fluted in flanking sections) extending between the third and sixth stories flanked by two bays with quoins; Classical main-entrance wood portico with freestanding Corinthian columns, frieze decorated with rosettes and stylized triglyphs, and modillioned and molded cornice; main-entrance portico floor constructed of brick laid in basketweave pattern; wood main-entrance door frame with paneled sidelights, engaged columns, denticulated transom bar, and fanlight-shaped opening; half-round panels filled with header brick at first story, and with blind fanlights at third story, crowned by arches with cast-stone springers and keystones; second-story balconets on central portion of main facade; center building unit features center pediment flanked by pedimented dormers and high chimneys flanked by gable parapets with blind oculi; outer building units feature center pediment flanked by U-shaped pedestals crowned by urns which in turn are flanked by gable parapets with blind oculi; metal areaway fence. *Alterations:* canvas main-entrance canopy; shutters formerly at some first- and second-story windows removed; replacement main-entrance door and some replacement windows in upper stories; non-historic metal fence.

787 TO 833 ST. MARK'S AVENUE (Odd Numbers)
North Side, Between New York Avenue and Brooklyn Avenue

Buckingham Hall, 769 St. Mark's Avenue (a/k/a 761-775 St. Mark's Avenue, 135-147 New York Avenue, 1160-1176 Bergen Street)

1923-24 Tudor Revival

Mengel & Larkin (a) / Robert J. Macher Realty Corp. (o/d). Apartment building

Six-story block-thru apartment building with three building units fronting St. Mark's Avenue, four building units fronting New York Avenue, and three building units fronting Bergen Street; clad in brick and stone with faux half-timbering under a pitched roof with intersecting gables, crenulated roofline, brick chimneys, and brick side parapet walls; diaper patterned brick; Tudor-arched entry; faux half-timbering at intersecting gables; corbelled-brick chimneys with chimney pots; metal fence. *Alterations:* replacement main-entrance door and windows; non-historic metal fence.

777 St. Mark's Avenue (a/k/a 777-785 St. Mark's Avenue, 1180 Bergen Street)

1941-42 Neo-Colonial

Oscar I. Silverstone (a) / Rondin Realty Corp. Apartment building

Six-story apartment building in an H-plan clad in brick under a parapet with cast-stone coping; elaborate door surround with broken pediment, sidelights and fluted pilasters; low metal fence. *Alterations:* stoop railing; replacement main-entrance door and some windows; non-historic metal fence.

The Excelsior Apartments, 787-803 St. Mark's Avenue (a/k/a 1188-1204 Bergen Street)

c.1928 Mediterranean Revival

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Cohn Brothers (a) / Hicklow Construction (o/d). Two apartment buildings

Two identical apartment buildings (wings) joined and configured in an H plan: each wing features a six-story over basement clad in salmon-colored brick with stone trim under a machicolated cornice dominated by an irregular roof line featuring belfries and octagonal towers; triple-arched brick-with-stone-trim portal on squat piers with cartouches under a low gable roof flanked by shed roofs fronting an open courtyard between the two wings that via a connecting section form the cross-piece of the H plan; eight-bays in the projecting wings; stone door surround with columns and pediment; stone window surrounds at the first floor first and sixth bays; arch-headed window openings at the first floor of all wings; arch-headed window openings at the fifth floor of the recessed wing and at first and sixth floors of the projecting wings at the bays flanking the courtyard with stone and brick balconets supported with brackets at the sixth floor; stone trim and projecting headers against a diaper pattern throughout the facade; stone quoins at the first and second floors; stone window surrounds at the first and second floor bays flanking the courtyard and sixth bays at the first floor of the projecting wings; stone colonettes at the first floor of the projecting wings and running between the fifth and sixth floors at the sixth bay of the projecting wings and the center bays of the recessed cross piece; stone colonettes at the first floor of the recessed wing; corbelled brick at upper floors; blind decorative brick arcades at the roof line, below the sixth floor and at the sixth bay below the fifth floor; tapestry brick at the third thru fifth floors flanking the courtyard and the first bays of the courtyard sides; molding with dentils between first and second floors and between the second and third floors; brick finials at the end bays of the projecting wings, gable parapets at the center of the projecting bays with Lombardic-style machicolation, and at the recessed cross piece with a faux arcade over a corbelled-brick archivolt. *Alterations:* replacement windows.

St. Mark's Garden Apartments, 805-821 St. Mark's Avenue (a/k/a 1206-1216 Bergen Street)

c.1924 Tudor Revival

William I. Hohaus (a) / unknown (o/d). Two apartment buildings

Two nearly identical apartment buildings (wings) joined and configured in an H plan: each wing features a six-story over basement apartment building clad in red brick and stucco with faux half-timbering and stone trim under an irregular roof line with pitched roofs, gables with faux half-timbering; and a crenellated brick parapet at fire escape enclosures; Tudor-arched brick street wall with stone trim, faux half-timbering and a finial in front of an open courtyard and the recessed cross piece of the H; entrance in archway underneath the recessed cross piece; stucco with brick trim in form of quoining around windows and at edge of projecting section, at the recessed cross piece; brick with stone base and trim and irregular faux half-timbering at the upper floors at the projecting wings with five-bays and brick and stone enclosed fire escapes at the center bays; faux half-timbering stepping up from third to fifth floors at eastern end, second to fourth floors at western end, fifth to sixth floors at eastern end flanking the courtyard and third to fifth floors at the western end flanking the courtyard; stone figures at the roof and the fire escape enclosures; buttress-like stone and brick piers at first and second floors of fire escape in eastern projecting wing; raised diaper-pattern brick decoration at sixth floor of the fire escapes and at the brick chimneys at the projecting bays; brick lintels at second floor windows; four ground floor apartment entrances with stone surrounds with shed roofs, metal doors and leaded-glass transoms. *Alterations:* replacement windows; non-historic metal fences.

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825-833 St. Mark's Avenue (a/k/a 146 Brooklyn Avenue)

c.1884 Renaissance Revival

George P. Chappell (a) / Mrs. Eliza J. Smith (o/d). Four rowhouses

Four rowhouses in an A-B-B-A pattern, with the first pair mirroring the second pair: three-story over basement clad in brownstone and red brick under a denticulated cornice with machicolation; rusticated, rough-faced brownstone basement; metal fence.

825 St. Mark's Avenue

A pattern: four-bays; wide brownstone band at each floor, with inset panels below second floor, forming continuous molded sills for all windows; blind segmental-ogee arch with colonettes and carved brownstone panel above original location of entrance door at first floor; projecting angled bay at left; multi-pane transoms at the first, second and third floors; segmental-ogee arch above all windows.

Alterations: stoop removed and entrance relocated to basement; replacement main-entrance door; window in altered door opening at first floor; replacement windows.

827 St. Mark's Avenue

B pattern: two bays; rough-faced brownstone base; wide brownstone band at each floor forming continuous molded sills for all windows; blind segmental-ogee arch with colonettes and carved brownstone panel above original location of entrance door at first floor; oriel window at second floor with single-pane curved sash and multi-pane curved sash transoms; multi-pane transoms at second- and third-floor windows above the entrance door; segmental-ogee arch above all windows except first floor; projecting window surround at the first floor. *Alterations:* stoop removed and entrance relocated to basement; replacement main-entrance door; window in altered door opening at first floor; replacement windows.

831 St. Mark's Avenue

B mirror pattern: two bays; rough-faced brownstone base; wide brownstone band at each floor forming continuous molded sills for all windows; blind segmental-ogee arch with colonettes and carved brownstone panel above original location of entrance door at first floor; oriel window at second floor with single-pane curved sash and multi-pane curved sash transoms; multi-pane transoms at second- and third-floor windows above the entrance door; segmental-ogee arch above all windows except first floor; projecting window surround at the first floor. *Alterations:* stoop removed and entrance relocated to basement; replacement main-entrance door; window in altered door opening at first floor; replacement windows.

833 St. Mark's Avenue (a/k/a 146 Brooklyn Avenue)

A mirror pattern: four-bays; wide brownstone band at each floor, with inset panels below second floor, forming continuous molded sills for all windows; blind segmental-ogee arch with colonettes and carved brownstone panel above original location of entrance door at first floor; projecting angled bay at left; multi-pane transoms at the first, second and third floors; segmental-ogee arch above all windows. One-

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story, three-car garage clad in red brick with a stepped parapet and stone coping along Brooklyn Avenue.
Alterations: stoop removed and entrance relocated to basement; replacement main-entrance door; window in altered door opening at first floor; replacement windows; non-historic fence and gate at entrance.

ST. MARK'S AVENUE (Odd Numbers)

North Side, Between Brooklyn Avenue and Kingston Avenue

Dean Sage Residence, 839 St. Mark's Avenue (a/k/a 127, 143 Brooklyn Avenue)

c.1870 High Victorian Gothic

Russell Sturgis (a) / Dean Sage (o/d). Freestanding house

Two-and-a-half-story freestanding house clad in aslar stone with light-stone trim under a hipped-roof with hipped-roof dormers with a tan brick addition; four bays, including the single-story square projecting bay constructed after c.1940, at the eastern end of the façade; rough-faced ashlar stone, with smooth-faced stone trim; quoined main-entrance surround featuring carved foliate moldings, a stone transom bar, and a cartouche-like metal transom grille and rope-molded transom frame; full-height first-floor window openings; first- and second-floor windows featuring quoined surrounds and segmental arches in light-colored stone; pair of first- and second-floor windows within the bay directly to the west of the main entrance, each within a stone enframement with a columnar mullion; window opening on the eastern face of the façade's projecting western portion; two window openings at the eastern end of the second floor, facing the roof of the projecting bay; stone water table at the second-floor sill level; main projecting bay is a one-story; tooled brownstone base; brick, with ashlar stone veneer; stone coping; paired full-height window openings with a quoined stone surround and a columnar mullion, crowned by a segmental arch of light-colored stone; east face features three stone steps with low cheek walls leading to a full-height window opening within a quoined stone surround, crowned by a segmental arch of light-colored stone; stone molding below a deep bracketed wood cornice, which wraps the entire house; tall stone chimneys with hoods; short chimney at the northeast corner of the house; main-entrance landing with rough-faced stone southern and western walls with metal railings; front stoop with tooled cheek walls engaging the areaway wall, which are crowned by a wrought-iron fence with newels and globe light fixtures.

Alterations: addition of the single-story projecting bay at the eastern end of façade after c.1940; stoop altered with the removal of the steps, the installation of narrower concrete steps and metal pipe railings, and the installation of an accessibility lift; replacement wood-and-glass main-entrance door and sidelight.

851-853 St. Mark's Avenue

c.1888 Queen Anne

George P. Chappell (a) / Mrs. Maynard and Mrs. Jenkins (o/d). Two rowhouses

Two rowhouses that mirror one another: Three-story over basement rowhouse clad in brick and brownstone under a peaked roof and turret covered in slate; four bays at the first floor and three bays at the second and third floors; full-height bowed projection with a conical roof; basement openings with flat arches composed of rough-faced voussoirs; Philadelphia brick laid in stretcher bond on the body of the house and header bond on the tower; rough-faced brownstone basement and machine-tooled brownstone trim at the first, second, and third floors; brownstone springers with foliate ornament at the main entrance;

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main-entrance door arch featuring molded extrados trim and a stone keystone decorated with foliate ornament; stepped arches composed of large, vertical stone voussoirs at the basement windows; three sets of windows with stone transom bars at the first floor, all set within a machine-tooled brownstone surround; continuous stone sillcourses at the second and third floors, projecting below the easternmost second-floor window and on the bowed projection; continuous stone lintel courses at the second floor and at the third floor of the bowed projection; gable dormer filled with foliate ornament; projecting chimney breast above the first floor; rough-faced brownstone stoop; semicircular concrete footpath; iron areaway fence.

851 St. Mark's Avenue

Alterations: replacement windows; stoop railings.

853 St. Mark's Avenue

Alterations: replacement windows; stoop railings.

855-857 St. Mark's Avenue

c.1892 Queen Anne

Montrose Morris (a) / Charles Lloyd. Two rowhouses

Two integrated rowhouses that appear as a single house: three-story over basement rowhouse clad in limestone and brick under a modillioned copper cornice crowned by a peaked roof punctuated by a hipped-roof dormer (no. 855), an imposing gable-front dormer (nos. 855/857), and turret (no. 857) covered in slate; three large bays; rusticated limestone at the basement and first floors; upper stories are primarily of orange Roman brick with smooth-faced limestone trim, except for the second floor of the tower at no. 857, which is of smooth-faced limestone; paired main entrances with bead-and-reel moldings and with denticulated stone transom bars supported by scrolled brackets, and metal door gates and transom grilles with ornate tracery; single-story bow window west of main entrance with a large, central square-headed opening flanked by smaller square-headed openings; molding with a carved checkerboard motif running the full width of the façade, above the first-floor openings; stone balustrade crowning the bow window; tripartite window with stone transom bar and mullions, single-pane wood sashes, and leaded-glass transoms over the bow window at the second floor; smooth-faced lintelcourse running the full width of the façade above the second-floor openings; stone quoining flanking the second-floor tripartite window; central second-floor shared loggia with a smooth-faced limestone parapet and two columns with gougework, below a rectangular panel filled with carved, interlaced foliate ornament; recessed Roman brick loggia wall with stone transom bars and leaded-glass transoms at its two openings; wood sashes within the western opening, and metal grille with ornate tracery at the eastern opening of the recessed loggia wall; molding with carved foliate ornament extending the width of the tower near the second-floor window heads; projecting carved sill with foliate ornament at the third floor of the tower; rectangular window openings flanked by tapered columns, with wood window brickmolds and leaded-glass transoms, at the third floor of the tower; large shared central wall gable with five sets of openings, including a blind central window filled with carved interlaced foliate ornament; large semi-circular, stone blind arch above the windows on the central gable; denticulated stone coping and rough-faced ashlar limestone at the peak

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of the central gable; copper crenellation at the roof peak between the central gable and the tower; tower features a denticulated copper cornice and a bell roof; rough-faced stone stoop with a stone grille within the opening on the front of the cheek wall; rough-faced stone areaway wall and metal fence. A stable is located to the rear clad in orange Roman brick with limestone trim; large, shouldered ground-floor opening with a modillioned hood; round-headed first-floor opening; angular gable crowned by a round-headed opening with rough-faced voussoirs; intersecting slate-shingled roofs; brick chimney.

855 St. Mark's Avenue

Alterations: replacement windows in the bay; stoop railings; non-historic metal fence.

857 St. Mark's Avenue

Alterations: replacement windows in the bay and turret; stoop railings; non-historic metal fence.

859-867 St. Mark's Avenue

c.1893-98 Renaissance Revival

unknown (a) / unknown (o/d). Five rowhouses

Five rowhouses in an A-A-B-A-A pattern, with varying attic stories among the "A" units, and a replacement rowhouse for the "B" unit dating to c.2006. "A" units can be summarized as the following: three-and-a-half-story over basement rowhouses clad in limestone under a denticulated stone cornice; five bays at the first and second floors, including a four-window-wide, basement-thru-second-floor, angled projecting bay; four bays at the third and fourth floors; curved southwestern corner of building; one-over-one, double-hung wood basement sashes; metal basement window grilles; main-entrance surround featuring Ionic columns, a stone transom bar, and a transom opening with curved upper corners and a metal grille; carved ornament featuring cartouches and torches at the first floor of the projecting bay; transom openings with stone transom bars and mullions, and containing leaded-glass sashes, at the first and second floors; continuous denticulated moldings above the first- and second-floor transoms, and continuous molded first- and second-floor sill courses, interrupted by the pilasters on the projecting bay; balustrade with molded top rail crowning the projecting bay; quoining, molded surround, and denticulated cornice at the third floor; limestone box stoop featuring a round-headed opening with keystone, a swag, foliate ornament, and cartouches, on the front cheek wall; low masonry areaway wall with metal fence.

859 St. Mark's Avenue

Alterations: replacement windows; main-entrance door gate; window openings at the attic floor of the main façade have been altered from oculi to square-headed; removal of clay-tile roof and parging of main façade above the attic-story window; metal areaway gate and fence.

861 St. Mark's Avenue

Alterations: simplification of central and western portions of the third-floor cornice; removal of the pitched, clay-tile roof and parging of the attic portion of the façade; metal areaway gate and picket fence.

863 St. Mark's Avenue

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Rowhouse constructed c.2006; brick façade; four stories; four bays, including a full-height, three-window-wide, angled bay; soldier-course brick lintel courses; cast-stone sills and keystones; concrete stoop with metal railings; concrete driveway.

865 St. Mark's Avenue

Alterations: replacement windows; sealed opening on front of stoop cheek wall; metal main-entrance gate; changes to roof, including the removal of clay tiles and the installation of low gable dormers with non-historic sashes.

867 St. Mark's Avenue

Alterations: replacement windows; replacement front steps with brick risers and stone treads; opening on front of cheek wall sealed; metal rod installed over the main entrance; replacement balustrade on top of the projecting bay; alterations to the roof and attic-story window openings, including stucco wall with rectangular windows under a shed roof; metal gate and picket fence.

869-871 St. Mark's Avenue

c.1893-98 Romanesque Revival

unknown (a) / unknown (o/d). Two rowhouses

Two identical rowhouses that mirror one another: three-story over basement clad in rough-cut brownstone, limestone, and brick under an imposing modillioned and denticulated cornice with swags and rosettes; two asymmetrical bays; stone basement, first, and second floors; brick third floor with stone colonettes and trim; two-story round oriel; leaded-glass sash within the shouldered opening at the second floor; pair of wood-and-glass main entrance doors, below a wood transom bar with egg-and-dart molding and a wood transom window; engaged colonettes, and carved urns and foliate ornament surrounding the main entrance; stacked engaged columns between the first-floor windows on the oriel; interlaced foliate ornament at the first and second floors; grouped engaged columns with twisted lower portions at the second floor; molded, projecting sill courses; continuous, projecting molding above the second-floor windows, engaging the cornice of the oriel; brick pilasters and corbelling, and round-headed windows with projecting, molded extrados trim at the third floor; rough-faced stone box stoop with interlaced foliate ornament and lion's heads on its cheek walls, and with a rectangular opening on the front of its cheek wall containing a metal grille; low masonry areaway wall with metal fence.

869 St. Mark's Avenue

Alterations: replacement windows; front steps replaced with brick risers and granite treads; metal areaway gate and fence.

871 St. Mark's Avenue

Alterations: replacement windows at the second and third floors; metal areaway gate and fence.

873-875 St. Mark's Avenue

c.1891 Romanesque Revival

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Langston & Dahlander (a) / John A. Bliss (o/d). Two rowhouses
Three-story over basement rowhouses clad in limestone and iron-spot brick under a modillioned galvanized-iron cornice decorated with foliate ornament; stone box stoop with recessed square panels, interlaced foliate ornament, and rectangular opening on the front cheek wall containing a metal grille; low masonry areaway wall with metal fence.

873 St. Mark's Avenue

Four bays at the first and second floors, including a three-window-wide, basement-thru-second-floor, angled projecting bay; rough-faced stone at the basement and first floor; brick upper portions of façade; metal basement window grilles; basement entrance west of the stoop; wood-and-glass main entrance door flanked by engaged columns with cushion capitals, below a three-pane transom with stone mullions and transom bar; pitched porch roof, shared with No. 875; three-pane transoms with leaded-glass sashes and masonry mullions and transom bars over the first-floor windows; smooth-faced stone spandrel area between the first and second floors of the projecting bay, framed by continuous projecting moldings and containing carved foliate ornament; rough-faced blocks and capitals with foliate ornament flanking the second floor openings of the projecting bay; rough-faced voussoirs at the second floor of the projecting bay; molded stone cornice, stone parapet, and metal picket fence crowning the projecting bay; shouldered opening with projecting stone sill and tall rough-faced voussoirs, containing a leaded-glass sash at the easternmost second-floor bay; three round-headed openings at the third floor with molded stone extrados trim. *Alterations:* replacement windows; metal gate at main entrance door; metal fence and gate.

875 St. Mark's Avenue

Four bays, including a three-window-wide, full-height tower with a conical roof crowned by a finial; rough-faced stone at the basement and first floor; brick upper portions of façade; one-over-one, double-hung wood sashes, including curved sashes on the tower; single-pane wood sash at the at the westernmost third-floor opening; basement entrance on the tower, containing a wood-and-glass door within an opening with a wood reveal; wood-and-glass main entrance door flanked by engaged columns with cushion capitals, below a three-pane transom with stone mullions and transom bar; pitched porch roof, shared with No. 873; three-pane transoms with leaded-glass sashes and masonry mullions and transom bars over the first-floor windows; machine-tooled stone spandrel area between the first and second floors of the tower containing carved foliate ornament and framed by continuous projecting moldings; rough-faced blocks and corbels with foliate ornament flanking the second-floor openings on the tower; continuous rough-faced stone lintel at the second floor of the tower, below a foliate molding and projecting, molded third-floor sill; rough-faced lintels and continuous molding at the third floor of the tower; projecting sills and masonry transom bar at the second and third floors of the main body of the house; tall, rough-faced stone voussoirs over the second-floor shouldered opening, which contains a leaded-glass sash; round-headed opening at the westernmost third-floor bay, crowned by four courses of header brick and molded extrados trim; *Alterations:* metal fence.

887 St. Mark's Avenue

c.1960 No style

NON-CONTRIBUTING

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William A. Lacerenza (a) / Greater Mt. Pleasant Baptist Church (o/d). Church

One-story over basement church clad in American common-bond brick under a gable parapet with two end piers capped with cast-stone coping; large Tudor-arched main entrance opening with molded cast-stone surround containing wood doors and a transom, two pointed-arch window openings with header-brick voussoirs; oculus with a header-brick border over the main entrance; white cross in painted header brick near the parapet apex; stone cornerstone; brick front steps with stone treads and metal railings; metal areaway fence.

889 St. Mark's Avenue

c.1898-1903 Beaux-Arts

P.J. Lauritzen (a) / Nicholas Toerge (o/d). Townhouse

Four-and-a-half-story townhouse clad in limestone under a denticulated and molded cornice crowned by a mansard roof with three gable dormers; four stories; three bays; bush-hammered, rusticated ground floor, with smooth-faced stone on the upper façade; carved ornament on the main-entrance reveal; main-entrance surround with rope and egg-and-dart moldings; main entrance portico featuring freestanding and engaged columns with ornate capitals supporting an entablature with foliate ornament; basement entrance east of the portico; metal basement and first-floor window grilles; first-floor window surrounds featuring egg-and-dart moldings and projecting sills; second-floor balcony supported by scrolled brackets, with a balustrade and parapet decorated with foliate ornament; Palladian opening at the second floor, featuring a round-headed central opening separated from the flanking square-headed openings by engaged columns, all beneath a denticulated molding and crowned by a large central cartouche; incised spandrel panels between the second- and third-floor windows; tripartite window with molded surrounds, projecting sills, and a central double keystone at the third floor; three fourth-floor window openings, each with a splayed lintel and keystone; brick chimney with clay pot; low stone balustrades extending from the front of the house into the areaway; low stone stoop with understoop opening; metal areaway fence. *Alterations:* replacement main-entrance door; stoop railings; removal of continuous projecting sill at the fourth floor of the main façade; removal of balustraded parapet above the cornice; brick posts with finials at the front areaway border; metal picket fence.

891-901 St. Mark's Avenue

c.1910 Renaissance Revival

Axel S. Hedman (a) / Edward J. Maguire (o/d). Six rowhouses

Six rowhouses in an A-A-B-B-A-A pattern, with the last "A" unit mirroring the other "A" units: three-story over basement clad in limestone under a paneled, denticulated, and modillioned galvanized-iron cornice with consoles; stone stoop with terrace landing and balustrade; masonry newels and low areaway wall; metal fence.

891 St. Mark's Avenue

A pattern: four bays, including a three-window-wide, full-height, angled bay; wood window brickmolds; basement entrance east of the stoop; metal-and-glass main-entrance gate and transom grille with ornate metal tracery; main entrance surround with an egg-and-dart molding and foliate ornament within its

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entablature; main-entrance overdoor featuring a carved cartouche and foliate ornament; egg-and-dart molding surrounding the central first-floor window on the projecting bay; foliate and scallop ornament within panels over the first-floor windows; continuous, projecting molded sills at the first and third floors of the projecting bay; projecting molded sill at the central second-floor opening of the projecting bay; projecting molding above the second-floor windows on the projecting bay; window surround with molded lintel crowned by foliate ornament at the westernmost second-floor opening. *Alterations:* replacement windows; metal fence and gate.

893 St. Mark's Avenue

A pattern: four bays, including a three-window-wide, full-height, angled bay; wood window brickmolds; basement entrance east of the stoop; metal-and-glass main-entrance gate and transom grille with ornate metal tracery; main entrance surround with an egg-and-dart molding and foliate ornament within its entablature; main-entrance overdoor featuring a carved cartouche and foliate ornament; egg-and-dart molding surrounding the central first-floor window on the projecting bay; foliate and scallop ornament within panels over the first-floor windows; continuous, projecting molded sills at the first and third floors of the projecting bay; projecting molded sill at the central second-floor opening of the projecting bay; projecting molding above the second-floor windows on the projecting bay; window surround with molded lintel crowned by foliate ornament at the westernmost second-floor opening. *Alterations:* replacement windows; metal fence and gate.

895 St. Mark's Avenue

B pattern: four bays, including a three-window-wide, full-height, bowed projection; basement entrance east of the stoop; metal-and-glass main-entrance gate and transom grille with ornate metal tracery; molded main entrance surround crowned by foliate ornament within a round-headed panel, beneath a projecting, molded second-floor sill; carved shields and foliate ornament over the first-floor windows; molded window surrounds at the first-floor, including a bead-and-reel molding at the central window; incised panels below the second-floor openings on the bowed projection; projecting moldings over the first- and second-floor openings on the bowed projection; projecting, molded sill below the central second-floor opening on the bowed projection; continuous, projecting molded sill at the third floor of the bowed projection; molded window surround and lintel, crowned by a carved cartouche and foliate ornament, at the westernmost second-floor window. *Alterations:* replacement windows; metal fence and gate.

897 St. Mark's Avenue

B pattern: four bays, including a three-window-wide, full-height, bowed projection; basement entrance east of the stoop; metal-and-glass main-entrance gate and transom grille with ornate metal tracery; molded main entrance surround crowned by foliate ornament within a round-headed panel, beneath a projecting, molded second-floor sill; carved shields and foliate ornament over the first-floor windows; molded window surrounds at the first-floor, including a bead-and-reel molding at the central window; incised panels below the second-floor openings on the bowed projection; projecting moldings over the first- and second-floor openings on the bowed projection; projecting, molded sill below the central second-floor opening on the bowed projection; continuous, projecting molded sill at the third floor of the bowed

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projection; molded window surround and lintel, crowned by a carved cartouche and foliate ornament, at the westernmost second-floor window. *Alterations:* replacement windows; metal fence and gate.

899 St. Mark's Avenue

A pattern: four bays, including a three-window-wide, full-height, angled bay; wood window brickmolds; basement entrance east of the stoop; metal-and-glass main-entrance gate and transom grille with ornate metal tracery; main entrance surround with an egg-and-dart molding and foliate ornament within its entablature; main-entrance overdoor featuring a carved cartouche and foliate ornament; egg-and-dart molding surrounding the central first-floor window on the projecting bay; foliate and scallop ornament within panels over the first-floor windows; continuous, projecting molded sills at the first and third floors of the projecting bay; projecting molded sill at the central second-floor opening of the projecting bay; projecting molding above the second-floor windows on the projecting bay; window surround with molded lintel crowned by foliate ornament at the westernmost second-floor opening. *Alterations:* replacement windows; metal fence and gate.

901 St. Mark's Avenue

A mirror pattern: four bays, including a three-window-wide, full-height, angled bay; wood window brickmolds; basement entrance east of the stoop; metal-and-glass main-entrance gate and transom grille with ornate metal tracery; main entrance surround with an egg-and-dart molding and foliate ornament within its entablature; main-entrance overdoor featuring a carved cartouche and foliate ornament; egg-and-dart molding surrounding the central first-floor window on the projecting bay; foliate and scallop ornament within panels over the first-floor windows; continuous, projecting molded sills at the first and third floors of the projecting bay; projecting molded sill at the central second-floor opening of the projecting bay; projecting molding above the second-floor windows on the projecting bay; window surround with molded lintel crowned by foliate ornament at the westernmost second-floor opening. *Alterations:* replacement windows; metal fence and gate.

903-905 St. Mark's Avenue

c.1901 Renaissance Revival

Johnson & Helmle (a) / B. Gallagher (o/d). Two rowhouses

Two identical rowhouses that mirror one another: three-story over basement clad in brick and limestone under a wraparound modillioned and denticulated metal cornice with egg-and-dart molding; three-window-wide, full-height, bowed bay clad in limestone; entrance bay clad in Philadelphia brick; one-over-one, double-hung wood sashes at the first, second, and third floors; curved sashes on the bowed projection; round-headed opening on front of stoop cheek wall with a keystone and molded extrados trim; shared limestone entrance portico, featuring freestanding Ionic columns, pilasters, and a roof with a molded cornice and balustrade; pair of wood-and-glass paneled main entrance doors, below a denticulated wood transom bar and wood transom window; rusticated basement on bowed projection; stone box stoops; brick and stone areaway walls with metal fence.

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Alterations: some replacement windows; metal fence and gate.

905 St. Mark's Avenue (a/k/a 144 Kingston Avenue)

Alterations: metal front gate.

ST. MARK'S AVENUE (Even Numbers)

South Side, Between Nostrand Avenue and New York Avenue

748 St. Mark's Avenue (a/k/a 744-748 St. Mark's Avenue)

1927-28 Medieval Revival

Cohn Brothers (a) / Lourose Realty Type (o/d). Apartment building

Six-story over basement apartment building clad in Flemish-bond brick and limestone under two projecting boxed-end bays flanking a crenellated roofline dominated by a series of gable projections; Romanesque-inspired main-entrance surround with round-arch-headed opening and paired columns with medieval capitals; label moldings above first-story windows; second-story balconets with diagonal patterned brickwork under a machicolated and corbelled cornice; paired sixth-story windows separated by twisted column and crowned by lancet-arch-headed panels and roundels containing quatrefoils; brick lancet-arch friezes at sixth story. *Alterations:* replacement main-entrance door and windows; wooden accessibility ramp; brick infill in basement window openings.

750 St. Mark's Avenue

c.1891 Renaissance Revival

George P. Chappell (a) / Thomas Newcomb (o/d). Freestanding house

Three-story over basement freestanding house clad in Belleville stone, textured brick, and terra-cotta trim under a modillioned and denticulated cornice with a foliated fascia; rusticated stone basement and first story; full-height projecting bay with curved corners; straight- and curved-sash one-over-one, double-hung, stained-glass sashes at first thru third stories of bay; leaded-glass oculus at second story of east façade; Classical main-entrance portico with Ionic columns and projecting, molded cornice located recessed along west elevation; main-entrance opening surrounded by molding; terra-cotta window surrounds with egg-and-dart and bead-and-reel moldings. Two-bay garage, originally built as stable and contemporaneous with house, clad in textured brick under a pitched roof. *Alterations:* some replacement windows; non-historic metal fence and driveway gate.

758 St. Mark's Avenue

c.1886 Romanesque Revival

Halsted P. Fowler (a) / George W. Holt (o/d). Freestanding house

Two-and-a-half-story over basement freestanding house clad in running-bond brick, brownstone, and terra cotta under a peaked roof with a polygonal turret, gable parapet, and side gable parapet featuring a chimney; large stone, round-arch-headed main-entrance; first-story quoined window surround; ribbed keystones over second-story windows; window frame containing round-arch-headed sashes separated by carved columns at first story of east and west facades; gable containing terra-cotta ornament; terra cotta

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frieze below tower roof; metal areaway fence. *Alterations:* replacement windows; resurfaced stoop; non-historic metal fence and gate.

762 St. Mark's Avenue

1931-32 Art Deco

Cohn Brothers (a) / Board Realty Corporation (o/d). Apartment building

Six-story apartment building clad in tan brick and cast-stone under a crenellated parapet distinguished by geometrically configured projections; main-entrance opening with chamfered upper corners; cast-stone main-entrance surround with stylized foliate, geometric, and frozen-fountain motifs; beveled central pilaster running from second to sixth stories; geometric brick patterning. *Alterations:* replacement main-entrance door and windows; brick infill in basement window openings; highest, central portion of parapet removed; non-historic metal fences.

770 St. Mark's Avenue (a/k/a 768-778 St. Mark's Avenue; 152-164 New York Avenue)

c.1929 Tudor Revival

Cohn Brothers (a) / Kellner Operating Company (o/d). Apartment building

Six-story apartment building clad in polychromatic brick, stone, wood, and stucco under a picturesque, varied roofline consisting of a short pitched roof punctuated by triangular gables, crenellated parapet, shed dormer, and towers at the corners; angled wood oriels at second and sixth stories on main and east facades; crenellated stone main-entrance surround with twisted columns, Tudor-arch-headed door opening flanked by lancet-headed sidelight openings, and carved Gothic ornament; quoined window surrounds; corbelled pointed arches over some second-story windows; false half-timbering; historic stained-glass transoms at west main-facade entrance and south east-facade entrance. *Alterations:* replacement main-entrance door and windows; capitals missing from three main-entrance columns; cinderblocks and brick infill in basement window openings; quatrefoil ornament between fourth- and fifth-story windows on central portion of facade covered with stucco; infill within shed-dormer and gable openings; pavilion with pitched roof removed from tower at northwest corner of building.

ST. MARK'S AVENUE (Even Numbers)

South Side, New York Avenue and Brooklyn Avenue

Albion Court, 780 St. Mark's Avenue (a/k/a 780-788 St. Mark's Avenue, 149-163 New York Avenue, additional footage on Prospect Place)

c.1921 Colonial Revival

Shampan & Shampan (a) / Chateau Construction Company (o/d). Apartment building

Two symmetrically configured building units along St. Mark's Avenue with a recessed center entrance in an overall O plan: six-story over basement apartment building clad in brick and stone under parapets featuring swan's neck pediments flanked by stone urns; elaborate door surround with columns, decorative panels and balustrade; balconets at upper story. *Alterations:* replacement main-entrance door and windows; sealed basement window openings.

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Marcus Garvey Nursing Home, 810 St. Mark's Avenue (a/k/a 800-810 St. Mark's Avenue, 895-905 Prospect Place)

c.1975-1980 Modern

NON-CONTRIBUTING

William N. Breger Associates (a) / Association for Black Management in Health Care, Inc. (o/d).

Institutional building

Four-story Institutional building clad in brick under a flat roof; patterned brick; angular zigzag plan; recessed portions of façade; fronted by parking lot, fence, gate, and yard.

828-838 St. Mark's Avenue

1919-20

Georgian Revival

Slee & Bryson (a) / Elizabeth Schultz (o/d). Five semi-attached houses

Five semi-attached houses in an A-A-B-B-C pattern, with the second "A" and "B" units mirroring one another; two-and-a-half-story over basement clad in red brick under a denticulated cornice crowned by a peaked roof covered in slate with gable dormers; set back from the street with generous front yards and shared driveways with garages set back in the rear yard; concrete steps and metal yard fences; garages contain living quarters.

828 St. Mark's Avenue

C pattern: three bays; wood-paneled entrance door in first-floor center bay with pilasters, sidelights, and leaded-glass elliptical fanlight; entrance portico with pilasters, columns and stone balustrade above splayed stone window lintels with keystones and projecting stone sills; six-over-six double-hung wood windows at the second floor; center second-floor six-over-one double-hung window with sidelights, pilasters and semi-circular lintel with keystone; gable dormers with arch-headed multi-pane double-hung wood windows; brick and stone porch with stone steps and iron railing. Garage clad in red brick with wood-and-glass garage doors. *Alterations:* replacement windows at first floor; one column removed and three other columns have been replaced at the portico; leaded-glass from sidelights at entrance and second floor window removed.

830 St. Mark's Avenue

B mirror pattern: two bays; entrance portico with two columns and metal railing above; brick and stone porch with stone steps and iron railing; stone window sill with brackets at second-floor tripartite window; multi-pane double-hung windows at second floor; first floor tripartite window with semi-circular lintel and keystone; second floor multi-pane casement window above entrance portico pitched slate roof; two gable dormers with arch-headed window openings. Garage clad in red brick with wood-and-glass garage doors. *Alterations:* some replacement windows; stoop railing; non-historic chain link fence and gate at front yard.

832 St. Mark's Avenue

B pattern: two bays; entrance portico with two columns and metal railing above; brick and stone porch with stone steps and iron railing; stone window sill with brackets at second-floor tripartite window; multi-pane double-hung windows at second floor; first floor tripartite window with semi-circular lintel and

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keystone; second floor multi-pane casement window above entrance portico pitched slate roof; two gable dormers with arch-headed window openings. Garage clad in red brick with wood-and-glass garage doors. Garage clad in red brick garage with stepped parapet and stone coping; wood-and-glass garage doors.

834 St. Mark's Avenue

A mirror pattern: two bays; first floor blind Palladian window with semi-circular stone lintel with keystone; wood entrance door with leaded-glass sidelights and fanlight; brick and stone porch with stone steps and iron railing; multi-pane-over-one double-hung windows at first floor; six-over-one double-hung wood windows with projecting stone sills at second floor; pitched slate roof; two gable dormers with arch-headed multi-pane double-hung wood windows. Garage clad in red brick with stepped parapet and stone coping; wood-and-glass garage doors. *Alterations:* metal cage at entrance.

838 St. Mark's Avenue

A pattern: two bays; first floor blind Palladian window with semi-circular stone lintel and keystone; wood paneled entrance door with leaded-glass sidelights and fanlight; projecting stone sills at second floor; brick and stone porch with iron railing; pitched slate roof; two gable dormers with arch-headed window openings. Garage clad in red brick garage with stepped parapet and stone coping and non-historic garage doors. *Alterations:* metal porch canopy; replacement windows at first and second floors; non-historic brick walkway and stairs to basement entrance; non-historic metal gates.

Westminster Hall, 840-850 St. Mark's Avenue (a/k/a 148 Brooklyn Avenue)

1926 Tudor Revival

Matthew W. Del Gaudio (a) / Montfort Realty (o/d). Apartment building

Six-story over basement apartment building in an H plan clad in red brick and stucco with mock half-timbering under an irregular roof line featuring a stepped-brick parapet with inset panels at recessed cross piece, slate-covered pitched roof with brackets, and intersecting gables with molded surrounds at the projecting wings; fifteen-bays; brick with stone lintels at the paired and triple windows, stone sills, quoins and banding; two intersecting gables at the upper floors with mock half-timbering at the second-fourth bays and the twelfth-fourteenth bays; molded continuous stone sills courses at first, second and sixth floors; all other floors have brick header surrounds at center bays; continuous stone window lintel at sixth floor; metal-and-glass double doors and arch-headed transom with stone surround; panel with lettering "Westminster Hall" above entrance door with bracketed ledge and fire escape above; secondary unadorned service entrance east of main entrance; brick newels with gable caps; metal areaway fencing. *Alterations:* replacement windows; canvas elliptical-arched sidewalk canopy; metal areaway fence.

STERLING PLACE (Odd Numbers)

North Side, Between Nostrand Avenue and New York Avenue

855-859 Sterling Place - See 713 Nostrand Avenue

861-875 Sterling Place

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c.1896 Romanesque Revival/Renaissance Revival

Dahlander & Hedman (a) / John F. Ryan (o/d). Seven two-family houses

Seven two-family houses in an A-B-C-C-C-C-C-C pattern, with the "A" and "B" units having full-height angled bays with the "A" (end) unit projecting further than the "B" unit; two-story over basement two-family houses clad in stone under a pressed-metal cornice with garlands, rosettes, and/or escutcheons; rusticated rough-faced stone basements; rough-faced stringcourses; regular stringcourse over first floor; sillcourses along second-story windows; rough-faced stone stoops with iron railings; masonry curb with iron fence.

861 Sterling Place

A pattern. *Alterations:* altered main-entrance door; replacement windows; non-historic fence and gate.

863 Sterling Place

B pattern. *Alterations:* stoop replaced with one-story storefront addition (before c.1938) with two doors, non-historic signage, and security fence at ground story; altered main-entrance door and replacement windows.

865 Sterling Place

C pattern. *Alterations:* concrete infill in basement openings; replacement main-entrance door and altered windows.

867 Sterling Place

C pattern. *Alterations:* metal awning over main entry; altered main-entrance door and replacement windows.

869 Sterling Place

C pattern. *Alterations:* replacement windows.

873 Sterling Place

C pattern. *Alterations:* resurfaced stoop; replacement windows.

875 Sterling Place

C pattern. *Alterations:* altered primary door; replacement windows.

877 Sterling Place

c.1894 Romanesque Revival/Renaissance Revival

James G. Roberts (a/o/d). Five rowhouses

Five rowhouses in an A-B-C-B-A pattern: three-story over basement clad in brownstone under a combination of peaked and flat rooflines; rough-faced stone stoops with iron railings; masonry curb with iron fence.

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877 Sterling Place

A pattern: rock-faced rustication, string coursing, and/or billeting; dentils; carved foliated ornament; three-sided bay; stained-glass transoms at first-story windows; mansard; gable dormer; polygonal turret; roof covered in slate. *Alterations:* replacement windows.

879 Sterling Place

B pattern: rock-faced rustication, string coursing, and/or billeting; dentils; carved foliated ornament; wood triple-window with arched stained-glass transom at first story; modillioned cornice. *Alterations:* replacement windows; resurfaced stoop; parged concrete cheek wall; portion of non-historic fence and gate.

881 Sterling Place

C pattern: rock-faced rustication, string coursing, and/or billeting; dentils; carved foliated ornament; arched stained-glass transoms at first-story windows; modillioned cornice; gable. *Alterations:* metal awnings over main and basement entries; altered main-entrance door; replacement windows; non-historic fence and gate.

883 Sterling Place

B pattern: rock-faced rustication, string coursing, and/or billeting; dentils; carved foliated ornament; wood triple-window with arched stained-glass transom at first story; modillioned cornice. *Alterations:* altered main-entrance door; resurfaced stoop; replacement windows; non-historic fence and gate.

885 Sterling Place

A pattern: rock-faced rustication, string coursing, and/or billeting; dentils; carved foliated ornament; three-sided bay; stained-glass transoms at first-story windows; mansard; gable dormer; polygonal turret; roof covered in slate. *Alterations:* some carved detail stripped or parged; altered main-entrance door; replacement windows; portion of cornice covered by flashing.

887-895 Sterling Place

c.1897 Renaissance Revival

John L. Young (a) / Jacob H. Roberts (o/d). Three one-family rowhouses and two two-family houses
Three one-family rowhouses and two two-family houses in an A-B pattern: two-story over basement clad in brick and stone under a modillioned cornice with swags, garlands, ribbons, and wreaths; rough-faced stone stoops with iron railings; iron fence.

887 Sterling Place

A pattern: rounded bay; round-arched door and square-headed window surrounds in bay crowned by stylized acroteria; carved lintels with wreaths, escutcheons, and garlands. *Alterations:* altered primary door; replacement windows; non-historic fence and gate.

889 Sterling Place

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B pattern: round-arched window and door surrounds crowned by stylized acroteria; carved lintels with wreaths, escutcheons, and garlands; arched leaded-glass transoms at first-story windows; second-story oriel. *Alterations:* altered main-entrance door; replacement windows; resurfaced stoop; non-historic stoop railings; non-historic fence and gate.

891 Sterling Place

A pattern: rounded bay; round-arched door and square-headed window surrounds in bay crowned by stylized acroteria; carved lintels with wreaths, escutcheons, and garlands. *Alterations:* altered primary door; some replacement windows.

893 Sterling Place

B pattern: round-arched window and door surrounds crowned by stylized acroteria; carved lintels with wreaths, escutcheons, and garlands; arched leaded-glass transoms at first-story windows; second-story oriel. *Alterations:* altered main-entrance door; replacement windows; non-historic fence and gate.

895 Sterling Place

A pattern: rounded bay; round-arched door and square-headed window surrounds in bay crowned by stylized acroteria; carved lintels with wreaths, escutcheons, and garlands. *Alterations:* altered main-entrance door.

897-925 Sterling Place

c.1894 Romanesque Revival/Renaissance Revival

Dahlander & Hedman (a) / Faustino Lozano (o/d). Fifteen rowhouses

Fifteen rowhouses in an A-B-C-D-E-E-B-C-D-A-E-B-C-D-A pattern: three-story over basement clad in limestone under a denticulated pressed-metal cornice with alternating rosettes and festoons; rough-faced stone stoops with iron railings; iron fence.

897 Sterling Place

A pattern: rock-faced stone cladding and trim; carved foliated ornament; stained-glass transom at first story; second-story wood and metal oriel. *Alterations:* some replacement windows; non-historic fence and gate.

899 Sterling Place

B pattern: Roman brick; rock-faced stone cladding and trim; carved foliated ornament; cornice with frieze of garlands. *Alterations:* some replacement windows; resurfaced stoop.

901 Sterling Place

C pattern: Roman brick; rock-faced stone cladding and trim; carved foliated ornament; stained-glass transoms at first and second stories; arch-headed third-story windows. *Alterations:* altered primary door; replacement windows; resurfaced stoop; non-historic fence.

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903 Sterling Place

D pattern: Roman brick; rock-faced stone cladding and trim; carved foliated ornament; arch-headed first-story windows. *Alterations:* replacement main-entrance door and windows; non-historic stoop railings; non-historic fence and gate.

905 Sterling Place

E pattern: rock-faced stone cladding and trim; carved foliated ornament; arch-headed first-story windows; second-story metal oriel. *Alterations:* replacement main-entrance door and some replacement windows.

907 Sterling Place

E pattern: rock-faced stone cladding and trim; carved foliated ornament; arch-headed first-story windows; second-story metal oriel. *Alterations:* replacement main-entrance door and windows; non-historic fence and gate.

909 Sterling Place

B pattern: Roman brick; rock-faced stone cladding and trim; carved foliated ornament; cornice with frieze of garlands. *Alterations:* replacement main-entrance door and windows; non-historic stoop railings; resurfaced stoop; non-historic fence and gate.

911 Sterling Place

C pattern: Roman brick; rock-faced stone cladding and trim; carved foliated ornament; stained-glass transoms at first and second stories; arch-headed third-story windows. *Alterations:* replacement main-entrance door and windows; non-historic stoop railings; non-historic fence and gate.

913 Sterling Place

D pattern: Roman brick; rock-faced stone cladding and trim; carved foliated ornament; arch-headed first-story windows. *Alterations:* replacement main-entrance door and windows; non-historic stoop railings; non-historic fence and gate.

915 Sterling Place

A pattern: rock-faced stone cladding and trim; carved foliated ornament; stained-glass transom at first story; second-story wood and metal oriel. *Alterations:* some replacement windows; non-historic fence and gate.

917 Sterling Place

E pattern: rock-faced stone cladding and trim; carved foliated ornament; arch-headed first-story windows; second-story metal oriel. *Alterations:* altered main-entrance door; replacement windows; resurfaced stoop; non-historic fence and gate.

919 Sterling Place

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B pattern: Roman brick; rock-faced stone cladding and trim; carved foliated ornament; cornice with frieze of garlands. *Alterations*: some replacement windows; resurfaced stoop; non-historic fence and gate.

921 Sterling Place

C pattern: Roman brick; rock-faced stone cladding and trim; carved foliated ornament; stained-glass transoms at first and second stories; arch-headed third-story windows. *Alterations*: rep main-entrance door and windows; non-historic stoop railings.

923 Sterling Place

D pattern: Roman brick; rock-faced stone cladding and trim; carved foliated ornament; arch-headed first-story windows. *Alterations*: replacement main-entrance door and some replacement windows; resurfaced stoop; non-historic chain-link fence.

925 Sterling Place

A pattern: rock-faced stone cladding and trim; carved foliated ornament; stained-glass transom at first story; second-story wood and metal oriel. *Alterations*: replacement windows; non-historic fence.

The Sterling, 939 Sterling Place (a/k/a 230 New York Avenue)

c.1904 Renaissance Revival

Axel S. Hedman (a) / Harry Hansen (o/d). Flats

Four-story over basement flats clad in brick and stone under a modillioned center-gable cornice; buff brick; rustication; stone entablatures on first story; overscaled ornament; splayed double-keystone lintels; modillioned segmental cornices (bowed flanking straight) located below roof cornice; metal fence.

Alterations: partial brick infill in second-bay windows; some replacement windows; non-historic fence.

STERLING PLACE (Odd Numbers)

North Side, Between New York Avenue and Brooklyn Avenue

941-981 Sterling Place - See 920 Park Place

985-1009 Sterling Place

c.1899 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Thirteen rowhouses

Thirteen rowhouses in an A-B-A-C-D-A-B-B-A-B-B-A-B pattern, with nos. 995-999 having three stories over basement, while the remainder are two stories over basement; rowhouses are clad in stone under a pressed-metal cornice with swags; rusticated rough-faced basement and stoops; iron stoop railings; low masonry areaway wall with iron fence.

985 Sterling Place

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A pattern: two stories; projecting full-height angled bay; door surround with pilasters and rectangular pediment; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows; stoop railing; non-historic fence and gate.

987 Sterling Place

B pattern: two stories; projecting full-height round bay; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* canvas awning over main door; replacement windows; non-historic fence and gate.

989 Sterling Place

A pattern: two stories; projecting full-height angled bay; door surround with pilasters and rectangular pediment; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows; non-historic fence and gate.

991 Sterling Place

C pattern: two stories; rough-faced and smooth stone; arch-headed door and window openings at first story; door hood with bracketed pediment; decorative carved stone panels; arch-headed stained-glass transoms at first story windows; arch-headed transom above main entrance door. *Alterations:* replacement windows; stoop railings; non-historic fence and gate.

993 Sterling Place

D pattern: two stories; rough-faced and smooth stone; arch-headed splayed lintel at first story; door hood with pendants and pediment; decorative carved stone panels. *Alterations:* replacement windows; stoop railings; non-historic fence and gate.

995 Sterling Place

A pattern: three stories; two stories; projecting full-height angled bay; door surround with pilasters and rectangular pediment; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows.

997 Sterling Place

B pattern: three stories; projecting full-height round bay; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows.

999 Sterling Place

B pattern: three stories; projecting full-height round bay; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows; non-historic fence and gate.

1001 Sterling Place

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A pattern: two stories; two stories; projecting full-height angled bay; door surround with pilasters and rectangular pediment; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement main-entrance door and windows; stoop railings; non-historic gates with brick posts.

1003 Sterling Place

B pattern: two stories; projecting full-height round bay; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows; non-historic gate.

1005 Sterling Place

B pattern: two stories; projecting full-height round bay; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows; stoop railings; resurfaced stoop; non-historic fence and gate.

1007 Sterling Place

A pattern: two stories; two stories; projecting full-height angled bay; door surround with pilasters and rectangular pediment; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement main-entrance door and windows; stoop railings; non-historic fence and gate.

1009 Sterling Place

B pattern: two stories; projecting full-height round bay; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement main-entrance door and windows; stoop railings.

1023 Sterling Place - See 222 Brooklyn Avenue

STERLING PLACE (Even Numbers)

South Side, Between Nostrand Avenue and New York Avenue

860-866 Sterling Place

c.1897 Romanesque Revival

Edward Neuschler (a) / Richard D. Robbins (o/d). Four rowhouses

Four rowhouses in an ABAC pattern, with the "C" unit having a full-height angled bay; two-story over basement clad in stone under a modillioned cornice with fascia frieze; rusticated rough-faced basement; rough-faced stone stoop with iron railings; iron areaway fence.

860 Sterling Place

C pattern: rock-faced string coursing; shallow rock-faced door, now window hood; stained-glass transoms at first-story windows. *Alterations:* replacement main-entrance door and windows; stoop removed and

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replaced with window and main entry moved to basement level (after c.1938); non-historic concrete-block cheek walls; non-historic fence and gate.

862 Sterling Place

A pattern: rock-faced string coursing; arched window lintels with rock-faced voussoirs; shallow rock-faced door, now window hood; arched stained-glass transoms at first-story windows. *Alterations:* replacement main-entrance door and windows; stoop removed and replaced with window and main entry moved to basement level (before c.1938); non-historic brick cheek wall with possibly cast-stone coping; non-historic fence and gate.

864 Sterling Place

B pattern: rock-faced string coursing; shallow rock-faced door hood; stained-glass transoms at first-story windows. *Alterations:* replacement main-entrance door and windows; non-historic fence and gate
Areaway Paving Concrete

866 Sterling Place

A pattern: rock-faced string coursing; arched window lintels with rock-faced voussoirs; shallow rock-faced door hood. *Alterations:* secondary door installed in basement; replacement windows.

868-892 Sterling Place

c.1889 Neo-Grec/Queen Anne

John L. Young (a) / Joseph P. Puels (o/d). Twelve rowhouses

Twelve rowhouses in an A-B pattern, with the "A" units having full-height angled bays crowned by pediments over small hipped roofs, and the "B" units having full-height angled bays crowned by hipped roofs with cresting over blind grids; two-story over basement clad in brick with pressed-metal oriels; brick laid with flush joints; paired wood-and-glass doors under transom; three-sided bay; incised and bracketed door hood; incised window lintel above door; bracketed cornice next to pediment or hipped-roof feature; brick-clad basements; rough-faced stone stoops with iron railings.

868 Sterling Place

Alterations: replacement main-entrance door and windows.

870 Sterling Place

Alterations: replacement main-entrance door and windows; metal awning over main entry.

872 Sterling Place

Alterations: replacement main-entrance door and windows.

874 Sterling Place

Alterations: replacement windows.

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876 Sterling Place

Alterations: re-clad with faux brick (before c.1980s); altered main-entrance door and replacement windows.

880 Sterling Place

Alterations: replacement windows; resurfaced stoop.

882 Sterling Place

Alterations: non-historic metal-and-plexiglass door at main entry; replacement main-entrance door and windows; resurfaced stoop.

884 Sterling Place

Alterations: replacement windows.

886 Sterling Place

Alterations: facade re-clad with faux brick (between c.1938 and c.1980s); metal-and-glass awning above main entry; altered main-entrance door; replacement windows.

888 Sterling Place

Alterations: facade re-clad with faux stone (before c.1980s); altered main-entrance door; replacement windows.

890 Sterling Place

Alterations: replacement windows.

892 Sterling Place

Alterations: replacement windows.

894-916 Sterling Place

c.1889 Queen Anne

J.H. Herbert (a) / B. Conklin Type (o/d). Twelve rowhouses

Twelve identical rowhouses: two-story over basement clad in brick with pressed-metal oriels and stone trim; segmental-arched openings; rock-faced string coursing. three-sided metal oriel at first-thru-second stories; brick-clad basements; rough-faced stone stoops with iron railings; iron areaway fence.

894 Sterling Place

Alterations: replacement windows; non-historic metal railings at stoop; non-historic fence and gate.

896 Sterling Place

Alterations: replacement windows; stoop railings; resurfaced stoop; non-historic fence and gate.

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898 Sterling Place

Alterations: replacement windows; non-historic fence and gate.

900 Sterling Place

Alterations: re-clad with faux brick (before c.1980s); replacement windows; non-historic fence and gate.

902 Sterling Place

Alterations: resurfaced stoop; non-historic fence and gate.

904 Sterling Place

Alterations: replacement windows; non-historic fence and gate.

906 Sterling Place

Alterations: metal awning above main entry; replacement windows; non-historic fence and gate.

908 Sterling Place

Alterations: replacement windows; non-historic fence and gate.

910 Sterling Place

Alterations: replacement windows; resurfaced stoop; non-historic fence.

912 Sterling Place

Alterations: replacement windows; non-historic fence.

914 Sterling Place

Alterations: replacement main-entrance door; non-historic fence.

916 Sterling Place

Alterations: replacement main-entrance door and windows; non-historic awnings above main entry and covering basement entry and areaway; resurfaced stoop; non-historic fence and gate.

918-924 Sterling Place

c.1897 Renaissance Revival

Edward Neuschler (a) / Albert C.Schumway (o/d). Four rowhouses

Four rowhouses in an A-B-C-B pattern, with the "B" units mirroring one another; three-story over basement clad in stone under a modillioned cornice with dentils and egg-and-dart molding; rusticated rough-faced stone basement; rough-faced stone with iron railings; low masonry areaway fence with iron fence.

918 Sterling Place

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B mirror pattern: paired stoop; rock-faced rustication; carved foliated ornament; fascia frieze. *Alterations:* two-story roof-top addition (before c.1938) with two windows, cornice, parapet wall and non-historic chain-link fence; replacement main-entrance door and windows; non-historic fence and gate.

920 Sterling Place

C pattern: paired stoop; rock-faced rustication; carved foliated ornament; fascia frieze; stained-glass transoms at first-story windows. *Alterations:* some replacement windows; resurfaced stoop; non-historic fence and gate.

922 Sterling Place

B pattern: rock-faced rustication; carved foliated ornament; fascia frieze; triple-window with stained-glass transom at first story. *Alterations:* special triple window partially covered by panning; replacement windows; parged concrete cheek wall; non-historic fence and gate.

924 Sterling Place

A pattern: rock-faced rustication; carved foliated ornament; fascia frieze; stained-glass transoms at first-story windows. *Alterations:* stoop removed and replaced with a double window and main entry moved to basement level (prior to c.1938); replacement main-entrance door and windows; brownstone and parged-concrete cheek wall; portion of concrete cheek wall unparged; non-historic fence and gate.

934 Sterling Place (a/k/a 934-940 Sterling Place, 232 New York Avenue)

c.1905 Renaissance Revival with Arts and Crafts

George M. Miller (a) / James V. Camardella (o/d). Flats

Flats built in conjunction with the seven flats at 236-254 New York Avenue; four-story clad in brick and stone under a modillioned cornice with S-brackets; rounded bays; keystone lintels; block lintels with cartouches; door enframingent with pilasters; foliated panel; balustrade. *Alterations:* damage to portal windows, parapet, and roof at fourth story; non-historic metal railings at stoop; resurfaced stoop; replacement main-entrance door and windows; altered historic gate with brick piers at western alley; non-historic fence and gate.

STERLING PLACE (Even Numbers)

South Side, Between New York Avenue and Brooklyn Avenue

960 Sterling Place (a/k/a 942-962 Sterling Place, 227-235 New York Avenue)

c.1938 Colonial Revival

Jacob W. Sherman (a) / Sterling New York Corp. (o/d). Apartment building

Six-story over basement apartment building clad in brick under an unadorned flat roof; recessed entrance between two building units along Sterling Place (another recessed entrance between two building units along New York Avenue); entrance portico with fluted columns; stone window surrounds at first story; fire escapes and railing above entrance portico with arrow designs; arch-headed multi-pane wood transoms above main entrance door and multi-pane wood French doors on either side; two octagonal

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wood windows on either side of main entrance doors; brick entry piers with lanterns; metal areaway fence. *Alterations:* replacement windows.

964 Sterling Place

c.1900 Renaissance Revival

Harry Hansen (a) / Harry Hansen (o/d). Rowhouse

Two-story over basement rowhouse clad in limestone under a modillioned cornice; projecting full-height curved bay; door surround with round engaged columns and denticulated pediment; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows; non-historic fence and gate.

966-974 Sterling Place

c.1898-1904 Renaissance Revival

unknown (a) / unknown (o/d). Five rowhouses

Five rowhouses in an A-B-A-B-A pattern, with the "A" units having full-height angled bays, and the "B" units having full-height rounded bays; door surround with pilasters and rectangular pediment; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows; rough-faced stone stoop with iron railings; low masonry curb with iron fence.

966 Sterling Place

A pattern. *Alterations:* replacement windows; non-historic fence and gate.

968 Sterling Place

B pattern. *Alterations:* replacement windows.

970 Sterling Place

A pattern.

972 Sterling Place

B pattern. *Alterations:* replacement windows.

974 Sterling Place

A pattern. *Alterations:* Stained-glass transom at center first story window removed; door hood above stoop door; replacement windows.

976-990 Sterling Place

c.1900 Renaissance Revival

Axel S. Hedman (a) / Charles G. Reynolds (o/d). Eight rowhouses

Eight rowhouses in an A-B-B-A-A-B-B-A pattern, with the "A" units having full-height rounded bays with a frontispiece and a pedimented second-story window, and the "B" units having full-height angled bays with a door entablature and a round-arched second-story window with keystone and lintel ears;

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three-story over basement clad in sandstone under a modillioned pressed-metal cornice with swags and wreaths; paired wood-and-glass doors under transom; stained-glass transoms in first-story bay windows; decorative spandrels in the first-story and second-story bay windows ("B" units feature mascarons in the center bay spandrels); beltcourse in the basement and sillcourses and lintelcourses throughout; rough-faced stone box stoop with iron railings; low masonry areaway wall with iron fence.

976 Sterling Place

A pattern. *Alterations:* replacement windows; stoop railings; non-historic fence.

978 Sterling Place

B pattern. *Alterations:* stoop railings; resurfaced stoop; replacement windows; non-historic fence and gate.

980 Sterling Place

B pattern. *Alterations:* replacement windows; stoop railings; resurfaced stoop; non-historic fence and gate.

982 Sterling Place

A pattern. *Alterations:* replacement windows; metal awning above main door; stoop railings; non-historic fence and gate.

984 Sterling Place

A pattern. *Alterations:* replacement main-entrance door and windows; one story rooftop addition; stoop railings; resurfaced stoop; non-historic fence and gate.

986 Sterling Place

B pattern. *Alterations:* replacement windows; stoop railings; resurfaced stoop; non-historic fence and gate.

988 Sterling Place

B pattern. *Alterations:* replacement windows; stoop railings; non-historic fence and gate.

990 Sterling Place

A pattern. *Alterations:* replacement windows; stoop railings; resurfaced stoop; non-historic fence and gate.

992-1002 Sterling Place

c.1898-1904 Renaissance Revival

unknown (a) / unknown (o/d). Six rowhouses

Six rowhouses in an A-B-B-A-B-B pattern, with the "A" units mirroring one another and the remaining three "B" units mirroring the first "B" unit; two-story over basement clad in stone under a modillioned

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pressed-metal cornice with swags and wreaths; rough-faced rusticated basement; rough-faced stone stoop with iron railings; low masonry areaway wall with iron fence.

992 Sterling Place

B mirror pattern: full-height angled bay; paired wood-and-glass door with transom; door surround with fluted pilasters crowned by a frontispiece; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement main-entrance door and windows; stoop railings; non-historic fence and gate.

994 Sterling Place

B mirror pattern: full-height angled bay; paired wood-and-glass door with transom; door surround with fluted pilasters crowned by a frontispiece; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* stoop railings; non-historic fence and gate.

996 Sterling Place

A mirror pattern: full-height rounded bay; paired wood-and-glass door with transom; engaged columns supporting a frontispiece; decorative stone spandrel carvings; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* stoop railings; non-historic fence and gate.

998 Sterling Place

B mirror pattern: full-height angled bay; paired wood-and-glass door with transom; door surround with fluted pilasters crowned by a frontispiece; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* some replacement windows; stoop railings; non-historic fence and gate.

1000 Sterling Place

B pattern: full-height angled bay; paired wood-and-glass door with transom; door surround with fluted pilasters crowned by a frontispiece; decorative carved stone panels; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement windows; stoop railings; resurfaced stoop; non-historic fence and gate.

1002 Sterling Place

A pattern: full-height rounded bay; engaged columns supporting a frontispiece; decorative stone spandrel carvings; continuous molded stone bands; stained-glass transoms at first story windows. *Alterations:* replacement main-entrance door and windows; stoop and fence railings removed; decorative details removed from cornice.

1014 Sterling Place - See 224 Brooklyn Avenue

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Statement of Significance:

The Crown Heights North Historic District is located in the northwest section of the Crown Heights neighborhood of Brooklyn, NY and is roughly bounded by Bedford and Nostrand Avenues to the west, Pacific and Dean Streets to the north, Brooklyn and Kingston Avenues to the east, and Eastern Parkway to the south. The district originally contained part of the Village of Bedford dating to 1662, the site of the earliest development in Crown Heights, and illustrates the development of the neighborhood as it spread southward and eastward during the nineteenth and twentieth centuries in response to mass transit improvements in the area. The district is significant under Criterion C in the area of Architecture for its distinctive architecture, which contains mid-late-19th-century to early-mid-20th-century residential, institutional, and commercial building designs. Composed of rowhouses, townhouses, two-family houses, semi-attached houses, freestanding houses, flats, apartment buildings, and institutional and commercial buildings, the district offers outstanding examples of mid-late-19th-century American styles that include Greek Revival/Italianate, neo-Grec, and Queen Anne; late-19th- and early-20th-century period revival styles that include Romanesque, French Renaissance, Italian Renaissance, Colonial, Dutch Renaissance, Mediterranean, Medieval, and Tudor; and early-mid-20th-century modern styles that include Art Deco and its more streamlined derivative, Art Moderne. Furthermore, many of these buildings were designed by notable Brooklyn architects, contributing some of their finest works in the borough, including Montrose W. Morris, George P. Chappell, Albert E. White, Amzi Hill, Axel S. Hedman, Frank J. Helmle, Frederick L. Hine, and the Parfitt Brothers. Others, such as J.C. Cady & Company, Edward P. York, Harvey Wiley Corbett, and William Van Alen, have projects in the district that represent their early work, anticipating their more renowned Manhattan projects.

Pre-History and Colonial Development

Although the development of Crown Heights North into a mid-late-19th-century and early-mid-20th-century suburb occurred over a relatively short period of time, the rugged topography that preceded this development was shaped over thousands of years. The southern end of northwestern Crown Heights delineated by present-day Eastern Parkway runs roughly along Long Island's terminal moraine, a high ridge that cuts across the island and marks the southernmost end of the Wisconsinan glacier, which originated in Canada approximately 85,000 years ago. The retreat of the glacier about 21,000 years ago resulted in a pocked landscape to the north of the moraine, and into the 1870s, portions of northwestern Crown Heights were characterized by an uneven landscape, with small lakes interspersed with sudden, jagged rises in elevation.²⁰ Brooklyn was originally occupied by the Lenape, or Delaware Indians, who occupied greater Long Island and lived communally close to water, where they subsisted on fish, shellfish, and other wildlife found in the region. Although there has been no specific evidence attesting to the Lenape's presence in Crown Heights, it is likely that the tribe used the fertile inland area to cultivate crops of corn, tobacco, beans, and other types of plants. Following the arrival of the Dutch and English during the early-mid seventeenth century, the western end of Long Island encompassing

²⁰ Information contained in this section was obtained from Michael D. Caratzas, Cynthia Danza, and Donald G. Presa, *Crown Heights North Historic District Designation Report*, ed. Mary Beth Betts (New York: New York City Landmarks Preservation Commission, 2007) and Michael D. Caratzas et al., *Crown Heights North Historic District II Designation Report*, ed. Mary Beth Betts (New York: New York City Landmarks Preservation Commission, 2011); Ralph Lewis, "Geologic History of Long Island Sound" on the Connecticut College website, at <http://www.conncoll.edu/ccrec/greenet/arbo/publications/34/CHP1.HTM> (accessed by Caratzas et al. on April 16, 2007); and Anne-Marie Cantwell and Diana diZerega Wall, *Unearthing Gotham: The Archaeology of New York City* (New Haven, CT: Yale University Press, 2001), 35-45.

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Brooklyn was controlled by Dutch and English settlers, who between 1637 and 1639 “secured by purchase from the Indians the title to nearly all the land in the counties of Kings and Queens.”²¹ Around 1662, Governor Stuyvesant and the directors of the Dutch West India Company awarded six European settlers “a parcel of free (unoccupied) woodland” on the condition that they situate their houses “within one of the other concentration, which would suit them best, but not to make a hamlet” in the northwestern portion of present-day Crown Heights.²² Two years later Governor Stuyvesant awarded a land grant to Thomas Lamberts “within the limits of a certain village known ... [as] New Bedford, Long Island.”²³ Thereafter referred to as Bedford (later, Bedford Corners), the area was located along an important “cartway” (route) connecting Brooklyn’s waterfront ferry to New York to Long Island’s Jamaica. In 1668, Lamberts secured a license from the governor to sell liquor in his tavern along the thoroughfare. By the early 1700s, the road had been improved and named the King’s Highway until it was improved again in the early nineteenth century and became known as the Brooklyn and Jamaica Turnpike, described as “straggled crookedly upward and backward” from Fulton Ferry, “out through Bedford Corners and away beyond Jamaica, even to Montauk Point, being...the great highway of travel of Long Island itself.”²⁴

By the time of the American Revolution, Bedford Corners constituted a small village consisting of “a tavern, a brewhouse, a schoolhouse, a blacksmith house, and half a dozen farmhouses” that were clustered near the current intersection of Bedford Avenue and Fulton Street.²⁵ Although the village was modest in size, its network of roads proved to be important conduits during the Battle of Long Island and the broader Revolutionary conflict, when “British camps were located in the vicinity and the inhabitants of Bedford Corners had their full share of the vicissitudes of war.”²⁶ Extending south from Bedford was Clove Road, which was an important route for Flatbush farmers traveling to and from the Brooklyn market. Running a crooked path between present-day Bedford and Rogers Avenues, Clove Road provided passage “through the clove or cleft in the Bedford Hills” that formed a rugged barrier between the towns of Brooklyn and Flatbush, around present-day Eastern Parkway. In 1829, this network of roads would be further augmented by the Wallabout and Bedford Turnpike, thereby increasing the village's visibility within Brooklyn.

Early- and Mid-Nineteenth Century Development

During the early nineteenth century, Bedford was home to many distinguished old Dutch families, including the Lefferts family. Leffert “Squire” Lefferts, who resided at the intersection of King’s Highway and Clove Road, was a Brooklyn freeholder who had served as town clerk, assistant justice, and in the Provincial Congress. He was also a slaveholder in a county that has been described as a late-18th-century “slaveholding capital” with nearly 1,500 slaves and 46 free blacks.²⁷ According to Marc Linder and Lawrence S. Zacharias, Lefferts, with

²¹ Henry R. Stiles, *The History of the County of Kings and the City of Brooklyn, New York from 1683 to 1884*. (New York: W.W. Mundell, 1884), 43-44.

²² “In the Bedford Region: Settlement of an Important Part of Brooklyn,” *Brooklyn Eagle* (September 25, 1887), 17.

²³ Ibid.

²⁴ “Brooklyn of Long Ago: Its Houses, Thoroughfares, and Local Celebrities,” *Brooklyn Eagle* (January 19, 1890), 13.

²⁵ “In the Bedford Region.”

²⁶ “At Bedford Corners: The Only Revolutionary House Now Standing,” *Brooklyn Eagle* (June 12, 1887)

²⁷ Craig Steven Wilder, *A Covenant with Color: Race and Social Power in Brooklyn* (New York: Columbia University Press, 2000), 5; Harold X. Connolly, *A Ghetto Grows in Brooklyn* (New York: New York University Press, 1977), 5.

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his 7 slaves, was among the 59 percent of white heads of household in Kings County in 1790 who owned slaves, giving the county “the highest proportion of slaveholders and slaves in the North.”²⁸ Further, according to Brooklyn historian Henry Stiles, an African burial ground existed in 1767 in what is now known as Block 1212, bounded by Dean Street, Nostrand Avenue, Bergen Street, and Rogers Avenue.²⁹

By the 1830s, large portions of Bedford were owned by Lefferts son, Leffert Lefferts Jr., who was a clerk of the courts between 1801-1816 and appointed first judge of Kings County starting in 1823. Although he died in 1847, his heirs retained the family farm until 1854 and then auctioned it off for speculative development. Although the family property, which was located south of Atlantic Avenue, north of Degraw Street (now Lincoln Place), west of Troy Avenue, and east of Clove Road, encompassed nearly all of northwestern Crown Heights and the Crown Heights North Historic District, portions of the neighborhood bordering the family farm were held by other landowners. For example, twenty acres located west of Clove Road and south of present-day Bergen Street were sold by Judge Lefferts’s first cousin, Rem, and his wife, Maria, in 1834, while the executor of Jeremiah Remsen's estate, which ran diagonally north of present-day Eastern Parkway, from Clove Road to around Schenectady Avenue, subdivided the estate into 25-by-100-foot lots and auctioned them off in 1836.³⁰ Another two hundred building lots located north of the Lefferts farm on Fulton, Atlantic, New York, and Brooklyn Avenues, and on Herkimer, Pacific, and the since-demapped Schuyler Street, were auctioned in 1853.³¹

Various direct and indirect transportation and public infrastructure improvements led to the transformation of Crown Heights North from a quiet rural area into a thriving suburban neighborhood. In 1836 the Brooklyn & Jamaica Railroad was introduced, which linked Jamaica to a new ferry line running between Brooklyn's

²⁸ Marc Linder and Lawrence S. Zacharias, *Of Cabbages and Kings County: Agriculture and the Formation of Modern Brooklyn* (Iowa City, IA: University of Iowa Press, 1999), 81.

²⁹ Information about the location of the burial ground comes from the following sources: *History of the County of Kings and the City of Brooklyn*, 136; “Old Brooklyn House Sold,” *New York Times* (Feb. 15, 1910), 14; “Tour,” *New Yorker* (Oct. 12, 1968), 49; and Society for the Preservation of Weeksville and Bedford-Stuyvesant, “Historic Structures Report-Draft,” 11. In addition, relevant historic maps and conveyance records were checked, as were the collections of the Brooklyn Historical Society; the Brooklyn Public Library Brooklyn Collection; the Queens Public Library Long Island Division; the Manuscript and Archives Division, Map Room, and Schomburg Center for Research in Black Culture of the New York Public Library; the New-York Historical Society; the Lefferts House Museum; the Brooklyn College Library Special Collections; and the Society for the Preservation of Weeksville and Bedford-Stuyvesant. No primary sources about the burial ground were found.

³⁰ Rem and Maria Lefferts sold this property to Peter C. Bell, who, within a couple of months, sold the nine northernmost acres of the property to another owner. See Brooklyn property conveyances liber 41, page 405 (recorded July 19, 1834) and liber 44, page 26 (recorded November 10, 1834); For information on the 1836 sale of the Remsen property, see Brooklyn property conveyances, liber 60, page 262 (recorded May 16, 1836); liber 60, page 276 (recorded May 17, 1836); liber 60, page 292 (recorded May 17, 1836); liber 60, page 298 (recorded May 17, 1836); liber 60, page 347 (recorded May 19, 1836); liber 60, page 450 (recorded May 25, 1836); liber 61, page 54 (recorded June 3, 1836); liber 61, page 121 (recorded June 7, 1836); and liber 63, page 251 (recorded August 17, 1836).

³¹ “Positive Sale of 204 Vacant Lots in the Ninth Ward of the City of Brooklyn to be Sold at Auction on Tuesday, May 24, 1853 by James Cole, Auctioneer” (1853, New-York Historical Society Library). Schuyler Street appears on the 1853 Dripps Map of the Intended City of Brooklyn and 1855 Perris Plan of the City of Brooklyn as an east-west street running between Atlantic and Pacific Streets. According to these two maps, the auctioned lots were on separate properties once held by Cornelia and Rem Lefferts, who may have been the children of the Judge’s brother, John. For more on Cornelia and Rem, see “The Lefferts Family.”

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waterfront at Atlantic Avenue and Manhattan's waterfront at Whitehall Street. As part of its route, the Brooklyn & Jamaica Railroad built a station in Bedford. Although the introduction of the Bedford rail station did not immediately stimulate development in the area, it was one of a series of improvements that eventually led to the area's development. As early as 1835 the New York State Legislature passed "an act authorizing the appointment of commissioners to lay out streets, avenues, and squares in the city of Brooklyn" that extended the city's street grid to Brooklyn's outer sections, including Bedford; this act was ratified in 1839 and resulted in the introduction of Bedford Avenue (replacing Cripplebush Road) in 1839 and Fulton Street (replacing the Brooklyn and Jamaica Turnpike) in 1842.³²

In addition, the area was already being served by stagecoach lines by the 1830s that ran between Bedford and the Fulton Ferry; these expanded during the 1840s to include omnibuses and sleighs. In 1851, a stagecoach proprietor named Montgomery Queen resolved to stimulate development in Bedford by increasing passenger service via a 60-passenger omnibus that made express trips between the village and the ferry landing. Two years later the omnibus was supplanted by the horsecar, a precursor to the electrified trolley, which would be introduced during the 1890s, that enabled much faster trips than what had been possible via non-rail routes. Brooklyn City Railroad, which dominated the horsecar trade, ran its line along Fulton street with a stop in Bedford, while also acquiring competing lines, including the company owned by Montgomery Queen. By the 1870s, there was a "dense transit network" of horsecar lines linking Crown Heights North to the Brooklyn ferries that included the Williamsburgh and Flatbush Railroad that ran along Nostrand Avenue to the Williamsburg waterfront; and the Hamilton Ferry, whose horsecar affiliate ran along Bergen Street between Kingston Avenue and the Hamilton Avenue ferry landing.³³

This combination of transportation and public infrastructure improvements led to the growth of a suburban neighborhood by the mid nineteenth century that was distinguished by multiple freestanding houses, or villas, set within picturesque gardens. Scattered throughout the neighborhood between Fulton and Pacific Streets and Rogers and Brooklyn Avenues, residents in Crown Heights North by the mid 1850s consisted of local businessmen such as stagecoach line proprietor, Montgomery Queen, and Charles C. Betts, the first secretary of the Brooklyn City Railroad, and Lower Manhattan business commuters such as William A. Balton, a hatter; Daniel O. Calkins, an umbrella dealer; Simon Pardessus, a proprietor of fancy goods; and W. Wade, a cotton broker.³⁴ A decade later the area was being promoted as "a first-class neighborhood, surrounded by fine improvements, convenient to three lines of city railroads."³⁵

One of the most active promoters of home sales in the area was George B. Elkins, a real estate broker whose listings included multiple properties in close proximity to his house at 1375 Dean Street. Elkins placed

³² *The People of Brooklyn*, 15; *Map of the City of Brooklyn, as Adopted and Confirmed by Commissioners Appointed Under an Act of the Legislature of the State of New York Entitled "An Act Authorising the Appointment of Commissioners to Lay Out Streets, Avenues and Squares in the City of Brooklyn," Passed April 23, 1835 and the Acts Amending the Same* (New-York Historical Society Library).

³³ *Ibid.*, 16.

³⁴ *Hearnes' Brooklyn City Directory for 1854-55* (Brooklyn: Henry R. & William J. Hearne, 1855).

³⁵ "Absolute Executors' Sale of 48 Lots in the Ninth Ward" (Advertisement), *New York Times* (June 27 1864), 3.

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hundreds of ads in the *Brooklyn Eagle* in the 1860s and early 1870s such as this one, which promoted generous acreage, natural beauty, and convenience:

For Sale—Very desirable residences at Bedford—on New York Avenue and Pacific Street, with four, eight, 16, or 24 lots, with stable and all modern improvements, fine forest, ornamental, shade and fruit trees, shrubs and vines, greenhouse, flower and kitchen garden, well stocked with choice flowers, fruits, vegetables, etc., etc., near two lines of cars, running to all the ferries every five minutes. Also, very desirable villa sites on Atlantic, New York, Brooklyn, Hudson, and Albany Avenues and Pacific, Dean, Bergen, Warren and Baltic streets and St. Mark's Place, in parcels of four to 24 lots.... Now is the time while lots are low and houses are selling at almost fabulous prices. Apply to G.B. Elkins, 338 Fulton Street, Brooklyn.³⁶

As Elkins and other real estate brokers, developers, and builders focused on marketing existing homes in the area, new development in Crown Heights North was sluggish between 1850 and 1870, despite the fact that the city's population had quadrupled to approximately 400,000 by that time.³⁷ In fact, limited development had occurred south of Park Place by the end of the 1860s, other than the construction of a few scattered houses and a rope walk near the present-day intersection of Brooklyn Avenue and St. John's Place. However, the neighborhood was not an anomaly in this regard since development in Brooklyn was largely focused on Brooklyn Heights and Cobble Hill in the aftermath of the Civil War.

Mid- to Late-Nineteenth Century Development

By the 1870s development in Crown Heights North began to increase as the anticipated completion of the Brooklyn Bridge signaled a permanent solution to the seasonal obstacles presented by East River ferry crossings. Historian David McCullough stated, "Brooklyn was already expanding like a boomtown, and the bridge was going to double the pace, the way steam ferries had. Merchants could expect untold numbers of new customers as disaffected New Yorkers flocked across the river to make Brooklyn their home."³⁸ The opening of the Brooklyn Bridge in 1883, augmented by the introduction of the Kings County Elevated Railway running through Bedford Village along Fulton Street and terminating at the foot of the bridge in 1888, culminated in a frenzy of speculative development in the area. The elevated line facilitated swift and easy access from the neighborhood to the Brooklyn Bridge, thus resulting in the construction of hundreds of houses within the historic district over the following two decades. By the mid 1890s, the former Lefferts farm was in the process of quickly transforming from a rural area with scattered picturesque villas into a multi-faceted suburban neighborhood filled with distinctive rowhouses, townhouses, flats, apartments, and institutional buildings. Further, in 1894 Brooklyn's Common Council voted to extend Brooklyn's fire regulations, prohibiting the construction of wooden buildings in the area. Five years later, when the City of Brooklyn merged with the other four boroughs to form modern-day New York City, the first electrified train crossed the Brooklyn Bridge,

³⁶ "For Sale—Very Desirable Residences at Bedford" (Advertisement), *Brooklyn Eagle* (July 27, 1864), 1. Hudson Avenue is now called Kingston Avenue; Warren and Baltic Streets, respectively, are now known as Prospect and Park Places.

³⁷ "Brooklyn," *Encyclopedia of New York City*.

³⁸ David McCullough, *The Great Bridge* (New York: Simon & Schuster, 1972), 26.

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resulting in a direct surface route from Crown Heights to Lower Manhattan that solidified the area's desirability as a commuter suburb.

Seizing on a renewed interest in the neighborhood, developers began acquiring multiple lots to develop on their own or in conjunction with architects and builders. Before the standardization of the design profession in the late nineteenth and early twentieth centuries, the roles of architect, builder, mason, and carpenter were often blurred, resulting in a host of builders with no formal training in architecture producing their own plans and drawings for speculative development. In addition to the training and experience they had gleaned from apprentice work, these practitioners often relied on pattern books published by notable architects offering a menu of architectural elements and details to incorporate into their designs. The district offers multiple examples of builder-led developments, such as Benjamin Raymond and Frederick L. Hine, the latter of which built twenty-eight rowhouses in the district and is credited as the architect for more than one hundred houses, as well as architects, such as George P. Chappell, who alone and together with Charles Bosworth, designed several standout rows, semi-attached houses, and freestanding residences in the district. Other professional architects included Montrose Morris, Albert E. White, Walter M. Coots, Axel S. Hedman, William Debus, Marshall J. Morrill, and John L. Young, who produced distinctive designs in an array of styles in Bedford-Stuyvesant, Clinton Hill, Cobble Hill, Park Slope, Prospect Heights, and Fort Greene.

The majority of residences in Crown Heights North were erected by developers, many of whom were immigrants who had apprenticed in the construction field before starting their own companies.³⁹ John Fraser, who was born in Scotland and trained there as a carpenter, first worked as a contractor before constructing speculative houses in Bedford-Stuyvesant around 1875, before focusing on rowhouse and flats development in the district between 1895 and 1903. Benjamin C. Raymond, who was born in Nova Scotia, also worked in other parts of Brooklyn as a speculative builder before working in Crown Heights North. Specializing in two-family houses—most notably the row of twenty-one houses at nos. 563-607 Eastern Parkway—he worked in Bedford-Stuyvesant, Sunset Park, and Bay Ridge before distinguishing himself in Crown Heights North. In the early twentieth century, these immigrant developers were joined by Jewish developers, such as Samuel Charig and Julius Strauss who developed 853-913 St. John's Place. Similar to his European counterparts, Brooklyn-born Thomas F. Martin started as a carpenter's apprentice before becoming a developer and erecting twenty houses on Eastern Parkway and Lincoln Place between 1902 and 1904. Others, such as Charles G. Reynolds, were extremely prolific, with Reynolds having built nearly ninety rowhouses in the district between 1897 and 1909 as part of a larger effort that included nearly five hundred buildings erected in Brooklyn over a thirty-year career.⁴⁰

As new development spread from north to south and from west to east, an enclave with its own cache began to emerge in Crown Heights North. While the properties developed on the site of the former Lefferts farm continued to be referred to as Bedford, properties east of Bedford between Atlantic Avenue and Sterling Place

³⁹ Much of the information on real-estate developers in this section comes from William S. Pelletreau, *A History of Long Island from its Earliest Settlement to the Present Time*, vol. 3 (New York: Lewis Publishing Company, 1905). On John Fraser, see pages 429-30; on Benjamin Raymond, see pages 330-31; and on Thomas F. Martin, see pages 437-38.

⁴⁰ "Chas. G. Reynolds, Builder, Dies," *Brooklyn Eagle*, February 8, 1926, 20.

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became known as the St. Mark's District based on the impressive mansions and townhouses that lined its streets and the prominent merchants and doctors who resided in its houses.⁴¹ Alternately referred to as "beautiful," "select," and "fashionable" in real estate ads of the time, the St. Mark's District—and more pointedly, St. Mark's Avenue—would retain its exclusivity even into the 1920s, when some of its residences were replaced with apartment houses.

A sampling of residents of Crown Heights North during the mid-late nineteenth century indicates that they consisted primarily of white native-born middle-class individuals and families, and their immigrant servants.⁴² For example, residents of 1109 to 1117 Bergen Street in 1880 consisted of a bookkeeper and his family at no. 1111 and two clerks and their respective families living at nos. 1115 and 1117. During the mid-nineteenth century, the majority of servants were female and Irish, which was augmented by other European immigrant women working in domestic service in the ensuing decades. As white women found work in other professions that were excluded to African American women, the number of African American servants grew so that by the early twentieth century, Crown Heights North was predominantly white except for its many African American servants. Beyond its private residences, the forty-eight inhabitants of the Brooklyn Methodist Episcopal Church Home were also white, while the live-in staff consisted of three African American cooks and three white servants who were immigrants from Sweden. By 1900, the neighborhood demographic had shifted somewhat, reflecting both native-born Americans and successful immigrants who resided in the neighborhood. While the individuals and their families living in the St. Mark's District ranged from bankers to wholesalers, other parts of the district maintained its solidly middle-class identity with manufacturers, proprietors, and others either renting or owning in the neighborhood.

Twentieth Century Development

Bolstering the introduction of the Kings County Elevated Railway from 1888 was the 1920 opening of the Interborough Rapid Transit (IRT) subway extension under Eastern Parkway, which provided mass transit access to this portion of the neighborhood and, in doing so, led to increased land values during the early-mid twentieth century. In response, developers began demolishing many of the area's mid-19th-century villas in order to construct more profitable six-story elevator apartment houses. In addition, the removal of the elevated rail and the introduction of the Independent (IND) subway beneath Fulton Street in 1936 was also instrumental in facilitating higher land values in the area, thereby resulting in demolitions of freestanding houses and rowhouses for the construction of six-story elevator apartment buildings.

Until the 1930s Crown Heights North had historically been referred to as Bedford and St. Marks, and Crown Heights South had historically been referred to as Crow Hill after the Kings County Penitentiary located in the area. However, following the demolition of the penitentiary in 1907 and the subsequent construction of Brooklyn College of the Jesuit Fathers on a portion of the former prison site between Carroll and Crown Streets, the area began to assume the name of Crown Heights. Although it is not clear as to how the

⁴¹ "Brooklyn House Rents: Not the Increase Landlords Looked For," *New York Times*, March 30, 1884, 4.

⁴² Sources for this section include the U.S. Census enumerations for 1880 (City of Brooklyn) and 1900 (City of New York, Borough of Brooklyn); and Daniel E. Sutherland, *Americans and Their Servants: Domestic Service in the United States from 1800 to 1920* (Baton Rouge, Louisiana: Louisiana State University Press, 1981).

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neighborhood got its new name, it is possible that it may have been a marketing effort by the college to disassociate itself with the prison and instead incorporate the name of the street and the college's elevated topography into a new geographical brand.⁴³ Regarding the north-south distinction, in the 1970s the neighborhood was divided into two community planning districts straddling Eastern Parkway, giving rise to the Crown Heights North and Crown Heights South delineations.⁴⁴

Beyond the effects of modern mass transit in the area and a new cache was the phenomenon of shifting demographics whereby African Americans living in Harlem now had direct access to the neighborhood via the IRT and IND subways. As a result, a large number of African Americans relocated to the adjacent community of Bedford-Stuyvesant by 1930, and increased to more than 80 percent of the population by 1950, with areas of Crown Heights North boasting a substantial number of African American as well.⁴⁵ During the mid twentieth century the relatively small number of Caribbean immigrants in New York City had settled in Central Harlem and Bedford-Stuyvesant but by the 1960s, the majority of the city's Caribbean population—which increased following the elimination of the national quota system for immigrants in 1965—moved from Harlem and Bedford-Stuyvesant to Crown Heights.⁴⁶ During the 1970s, the Caribbean community had expanded into the East Flatbush and Flatbush sections of Central Brooklyn, and by the late 1970s, it was largely concentrated south of Eastern Parkway.⁴⁷ However, by the 1990s, Crown Heights in its entirety was considered the center of Caribbean-American life in the United States.⁴⁸ In 1967 the city's annual West Indian-American Day Parade, which began in Harlem in the 1940s, moved to Eastern Parkway in 1967.

As part of this demographic shift, Crown Heights North has become notable for its distinguished African American residents. In the 1950s, it was briefly home to legendary stage and screen star, Ethel Waters, who resided at 190 New York Avenue, and was profiled in her second-floor apartment by Edward R. Murrow in his January 8, 1954 segment entitled "At Home with Ethel Waters" following the closing of her Broadway show.⁴⁹ It was also during this time that New York City Mayor Vincent Impellitteri declared Ethel Waters Day. Shirley Chisholm, who was born in 1924 in Bedford-Stuyvesant to Caribbean immigrant parents, lived in the Betsy Ross Apartments with her husband, Conrad, between 1965 and 1966.⁵⁰ While residing there, Chisholm served

⁴³ "A Catholic Cathedral on Brooklyn Jail Site," *New York Times*, July 20, 1906, 2; "Brooklyn News Notes," *New York Times*, May 16, 1908, 5; "Brooklyn College One of New York's Youngest Educational Institutions, Yet One of Its Most Progressive," *New York Times*, May 5, 1912, X6. Buildings constructed for the college are now occupied by Medgar Evers College of the City University of New York.

⁴⁴ Sheila Rule, "An Air of Aloofness Covers Tensions in Crown Heights," *New York Times*, June 18, 1979, B6.

⁴⁵ Henry Goldschmidt, *Race and Religion: Among the Chosen Peoples of Crown Heights* (New Brunswick, N.J.: Rutgers University Press, 2006); Philip Kasinitz, *Caribbean New York: Black Immigrants and the Politics of Race* (Ithaca: Cornell University Press, 1992); Toby Sanchez, *Crown Heights Neighborhood Profile* (Brooklyn: Brooklyn in Touch Information Center, 1987); and *A Ghetto Grows in Brooklyn* (New York: New York University Press, 1977).

⁴⁶ Ibid.

⁴⁷ Kasinitz, 55.

⁴⁸ Kasinitz, 142.

⁴⁹ Donald Bogle, *Heat Wave: The Life and Career of Ethel Waters* (New York: Harper, 2011), 474-81.

⁵⁰ *New York City Telephone Directories (Microfilm)* (New York: New York Public Library, 1957-76). Shirley Chisholm, *Unbought and Unbossed* (New York: Avon Books, 1970); James Barron, "Chisholm, 80, is Dead; 'Unbossed' Pioneer in Congress," *New York Times*, January 3, 2005, A1.

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in the New York State Assembly, before running and winning a seat in Congress in 1969. In 1972, she became the first woman in history to seek the Democratic nomination for president. As constituents in the district evolved, so did its church congregations. In the 1960s the Rev. Osborne E. Scott became the pastor of Trinity Baptist Church, 179 New York Avenue, having previously served as one of the Army's first African American chaplains during World War II and the first African American named to the faculty of the Army Chaplain School.⁵¹ Elsewhere in the neighborhood, religious institutions such as St. Gregory the Great Roman Catholic Church and the former First Church of Christ Scientist (now Hebron French Speaking Seventh Day Adventist Church) have become home to largely Caribbean and African American congregations. In addition, since the late 1980s the neighborhood has been home to followers of the worldwide Lubavitch Hasidic movement, which is headquartered on Eastern Parkway.

During the 1960s, the neighborhood experienced both intensified social problems, such as rising unemployment and crime rates, and the accompanying neglect and abandonment of its buildings. In response, the Bedford-Stuyvesant Restoration Corporation was formed to promote both job creation and "physical asset development" in northwestern Crown Heights and Bedford-Stuyvesant. By 1977, the corporation's activities had included "over 1,000 mortgage loans ... financing for nearly 125 businesses ... 7,500 workers placed in jobs developed in the private sector; exterior renovation of over 3,800 houses; [and] 1,280 new, rehabilitated, or under construction dwelling units."⁵² Concurrently, the New York City Department of City Planning designated the neighborhood a Neighborhood Preservation Area, enabling the privately funded New York City Community Preservation Corporation to begin providing financial assistance to rehabilitate housing in Crown Heights.⁵³ Focusing mostly on apartment houses, the corporation rehabilitated Buckingham Hall at 769 St. Mark's Avenue using subsidies provided by the Department of Housing and Urban Development.⁵⁴ In addition, a non-profit group known as Brooklyn Ecumenical Cooperatives, formed from an alliance of Catholic, Protestant, and Jewish institutions, played a leading role in housing rehabilitation within the district, having redeveloped the six-story, twenty-four-unit apartment house at 910 Park Place for middle-income families in the late 1980s.⁵⁵

Today, the Crown Heights North Historic District boasts some of Brooklyn's most distinctively designed and crafted rowhouses, townhouses, two-family houses, freestanding houses, flats, and apartment houses spanning from the mid-late nineteenth century to the early-mid twentieth century. Showcasing the designs of many of Brooklyn's leading architects, the district retains some of Brooklyn's most dynamic and vivid streetscapes, executed in a variety of popular mid-late-19th- and early-20th-century styles, including Greek Revival, Italianate,

⁵¹ "In Memory of Osborne E. Scott," *Oberlin Alumni Magazine* (Winter 1998).

⁵² Connolly, 158.

⁵³ Alan S. Oser, "The Challenge in the City: Reviving Existing Housing," *New York Times*, December 31, 1976, 63.

⁵⁴ Alan S. Oser, "Efforts to Rehabilitate Crown Heights Apartment Houses," *New York Times*, May 8, 1981, B5.

⁵⁵ Alan S. Oser, "The Pursuit of Housing Rehabilitation," *New York Times*, September 10, 1989, R9.

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neo-Grec, Queen Anne, Romanesque Revival, French Renaissance, Italian Renaissance Revival, Colonial Revival, Dutch Renaissance Revival, Mediterranean Revival, Medieval Revival, Tudor Revival, Art Deco, and Art Moderne.

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Crown Heights North Historic District

Name of Property

Kings County, New York

County and State

Section 9 Page 3

- Barron, James. "Chisholm, 80, is Dead; 'Unbossed' Pioneer in Congress." *New York Times*, January 3, 2005.
- "Brooklyn College One of New York's Youngest Educational Institutions, Yet One of Its Most Progressive." *New York Times*, May 5, 1912.
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- "Brooklyn of Long Ago: Its Houses, Thoroughfares, and Local Celebrities." *Brooklyn Eagle*, January 19, 19, 1890.
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- "Brooklyn's Apartment House Development Active on the Heights and Prospect Park." *New York Times*, August 28, 1910.
- "Chas. G. Reynolds, Builder, Dies." *Brooklyn Eagle*, February 8, 1926.
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- "For Sale—Very Desirable Residences at Bedford" (Advertisement). *Brooklyn Eagle*, July 27, 1864.
- Goldberger, Paul. "Brooklyn's Best and Brightest: A Borough Filled with Brilliant Gems of Urban Architecture." *New York Times*, November 14, 1986.
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- "Live Topics in Brooklyn: Growth of the City Illustrated in Bedford District." *New York Times*, April 22, 1894.
- "Old Brooklyn House Sold." *New York Times*, Feb. 15, 1910.
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- Rule, Sheila. "An Air of Aloofness Covers Tensions in Crown Heights." *New York Times*, June 18, 1979.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Crown Heights North Historic District

Name of Property

Kings County, New York

County and State

Section 9 Page 4

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Maps

Map of the City of Brooklyn, as Adopted and Confirmed by Commissioners Appointed Under an Act of the Legislature of the State of New York Entitled “An Act Authorising the Appointment of Commissioners to Lay Out Streets, Avenues and Squares in the City of Brooklyn,” Passed April 23, 1835 and the Acts Amending the Same. New-York Historical Society Library.

"Map of the Late Judge L. Lefferts Farm Containing 1,600 Desirable Lots Situated in the Level, Beautiful, and Most Desirable Part of the Ninth Ward, Brooklyn, to be Sold at Auction by Messrs. Oakley & Wright." 1854. New-York Historical Society Library.

Other

Brooklyn Department of Buildings files

Brooklyn Department of Records files

New York City telephone directories

U.S. Census enumerations: 1880, 1900

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Crown Heights North Historic District

Name of Property

Kings County, New York

County and State

Section 10 Page 1

Verbal Boundary Description

The boundary is indicated on the enclosed map with scale and includes all of the property contained in Blocks 1214, 1221, 1222, 1228, 1234, 1241, 1242, 1249, 1256, and 1262 and portions of the property contained in Blocks 1201, 1203, 1206, 1207, 1208, 1209, 1212, 1213, 1215, 1220, 1227, 1235, 1248, 1255, and 1263 of the Borough of Brooklyn, New York City, Kings County, New York.

Boundary Justification

The Crown Heights North Historic District reflects the most architecturally intact portion of Brooklyn, New York's Crown Heights neighborhood. Located in the northwestern area of Crown Heights, the nominated district is roughly bounded by Bedford and Nostrand Avenues to the west, Pacific and Dean Streets to the north, Brooklyn and Kingston Avenues to the east, and Eastern Parkway to the south. The district originally contained part of the Village of Bedford dating to 1662, and represents the site of the earliest development in Crown Heights as it spread southward and eastward during the nineteenth and twentieth centuries in response to mass transit improvements in the area. The New York City Landmarks Preservation Commission (LPC) designated the Crown Heights North Historic District in two phases (2007 and 2011). The boundaries of the two contiguous local designations are contained within this National Register nomination.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Crown Heights North Historic District

Name of Property

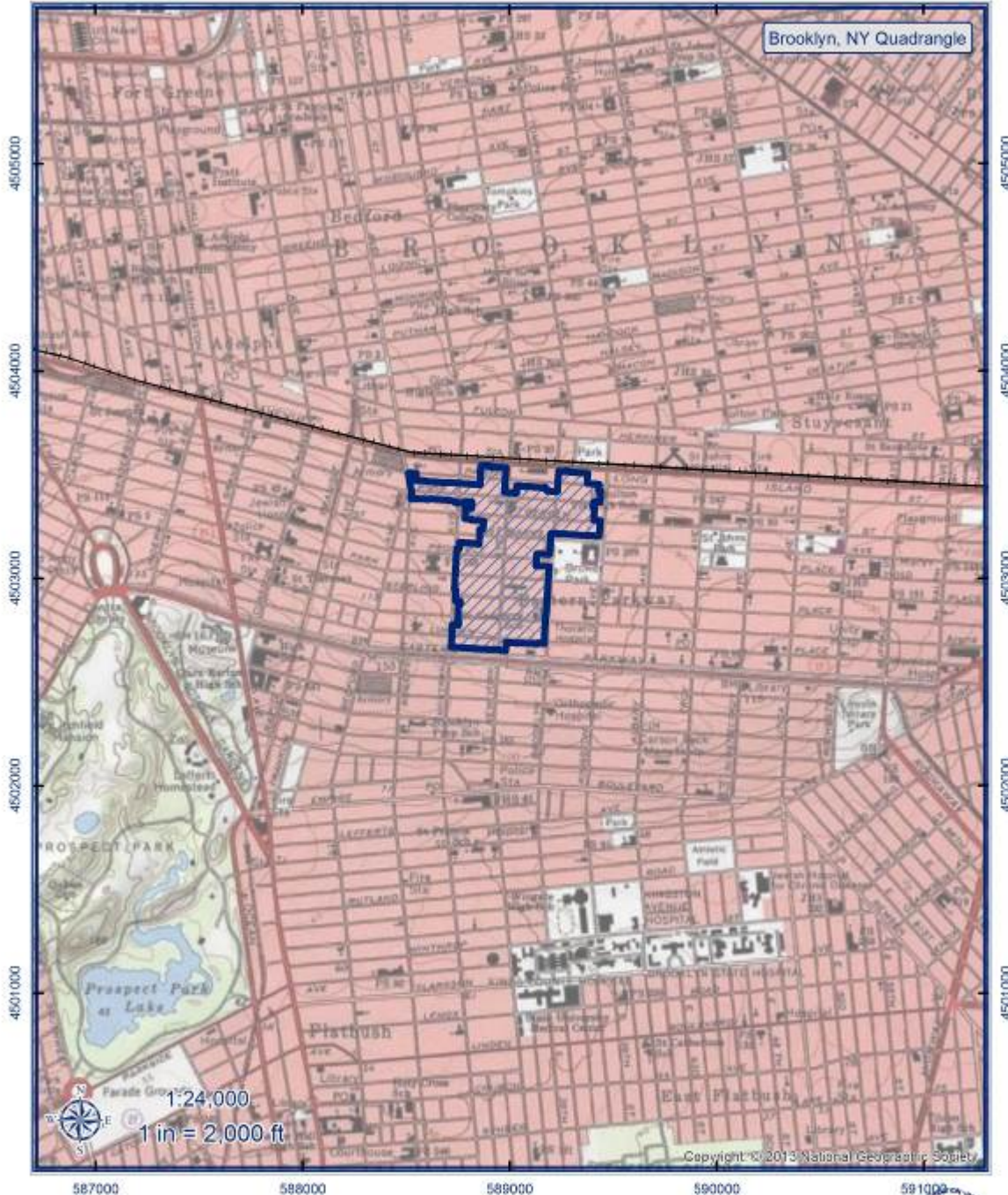
Kings County, New York

County and State

Section 10 Page 2

Crown Heights Historic District

Brooklyn, Kings County, NY



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Tax Parcel Data:
NYC PLUTO
<http://www.nyc.gov/>



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Crown Heights North Historic District

Name of Property

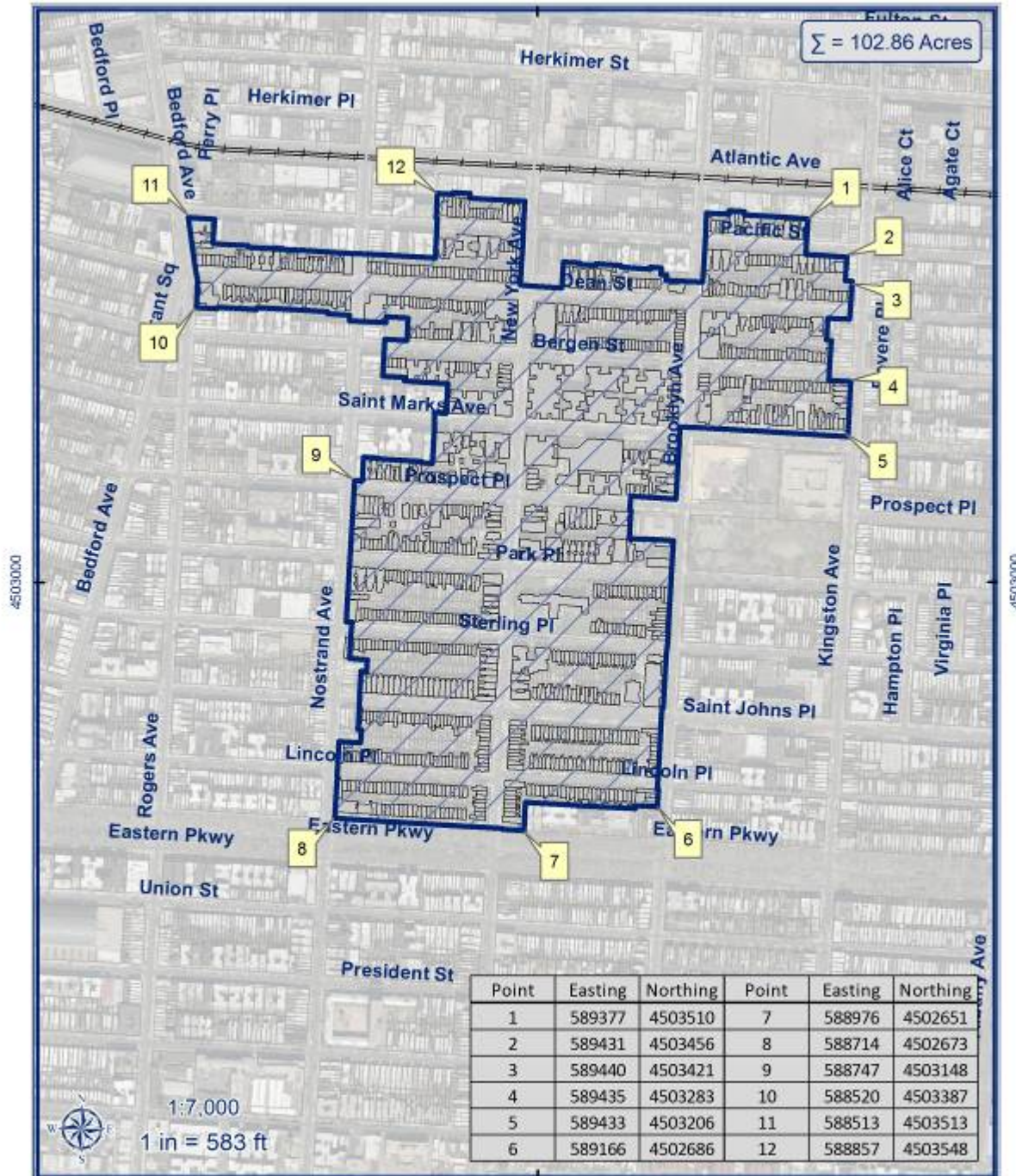
Kings County, New York

County and State

Section 10 Page 3

Crown Heights Historic District

Brooklyn, Kings County, NY



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Tax Parcel Data:
NYC PLUTO
<http://www.nyc.gov/>



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Crown Height North Historic District

Name of Property

Kings County, New York

County and State

Section 11 Page 1

Additional Information

Photographer(s): Gregory Dietrich

Dates Photographed: 4/15/2013

Name of Property: Crown Heights North Historic District

City or Vicinity: Brooklyn

County: Kings State: New York

Description of Photograph(s) and number:

1. 1109-1117 Bergen Street.
2. 1386-1394 Dean Street.
3. 979 and 981 Park Place.
4. 847 and 853 Prospect Place.
5. The John and Elizabeth Truslow House, 96 Brooklyn Avenue.
6. 1172-1180 Dean Street.
7. 868-874 Sterling Place.
8. 851-857 St. Mark's Avenue.
9. 1231-1235 Dean Street.
10. 885-891 Park Place.
11. 124-132 New York Avenue.
12. 869-875 St. Mark's Avenue.
13. 1459-1467 Pacific Street.
14. 897-907 Sterling Place.
15. 1221-1229 Dean Street.
16. 1146-1152 Dean Street.
17. 880-886 Park Place.
18. 980-986 Park Place.
19. 887-889 St. Mark's Avenue.
20. 190 New York Avenue.
21. 815-819 Prospect Place.
22. 122-128 Brooklyn Avenue.
23. 939-947 Prospect Place.
24. 856-862 Prospect Place.
25. 258-274 New York Avenue.
26. 296-300 New York Avenue.
27. The Imperial Apartments, 1327-1339 Bedford Avenue.
28. The Granleden, 1143-1153/1155-1157 Dean Street.
29. 71-75 Brooklyn Avenue.
30. 1144 Bergen Street.
31. 811-817 Lincoln Place.
32. 884-900 Lincoln Place.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Crown Height North Historic District

Name of Property

Kings County, New York

County and State

Section 11 Page 2

33. 258-264 Brooklyn Avenue.
34. Buckingham Hall, 769 St. Mark's Avenue.
35. Carolyn Apartments, 770 St. Mark's Avenue, and 762 St. Mark's Avenue.
36. Excelsior Apartments, 787-803 St. Mark's Avenue.
37. The Pierre, 907-33 Prospect Place.
38. St. Gregory the Great Roman Catholic Church, 224 Brooklyn Avenue.
39. 713 Nostrand Avenue.
40. Former Kings County Savings Bank, 539 Eastern Parkway.

Historic Images:

Historic images have been provided courtesy of Suzanne Spellens.

1. George B. and Susan Elkins House, 1375 Dean Street.
2. Dean Sage Residence, 839 St. Mark's Avenue.
3. Brooklyn Methodist Episcopal Church Home for the Aged and the Infirm, 920 Park Place.
4. The Union League Club, 19-29 Rogers Avenue.
5. New York Avenue Methodist Episcopal Church, 101 New York Avenue.
6. First Church of Christ Scientist, 100 New York Avenue.
7. New York Avenue, view north from Eastern Parkway.
8. St. Mark's Avenue, view east from New York Avenue.

This Nomination was sponsored by the Crown Heights North Association, Inc. and funded in part by the Robert A. and Elizabeth R. Jeffe New York City Preservation Fund of the National Trust for Historic Preservation and the Preserve New York Grant Program of the Preservation League of New York State. The Preserve New York Grant Program of the Preservation League of New York State is made possible by the New York State Council on the Arts. This project also received funding from City Councilmembers Al Vann and Letitia James and State Assemblyman Karim Camara, and endorsements from Congresswoman Yvette Clarke, Borough President Marty Markowitz, Brooklyn Community Board 8 Chairwoman Nizjoni Granville, the Historic Districts Council, and the New York Landmarks Conservancy.

Additional Documentation: Historic Images



1. George B. and Susan Elkins House, 1375 Dean Street.
Date/Source: c.1939/NYC Tax Photo



2. Dean Sage Residence, 839 St. Mark's Avenue.
Date/Source: Not dated/Unknown



3. Brooklyn Methodist Episcopal Church Home for the Aged and the Infirm, 920 Park Place.
Date/Source: Post-1912/Unknown



4. The Union League Club, 19-29 Rogers Avenue
Date/Source: Not dated/Postcard



5. New York Avenue Methodist Episcopal Church, 101 New York Avenue
Date/Source: 1909/Brooklyn Public Library Brooklyn Collection



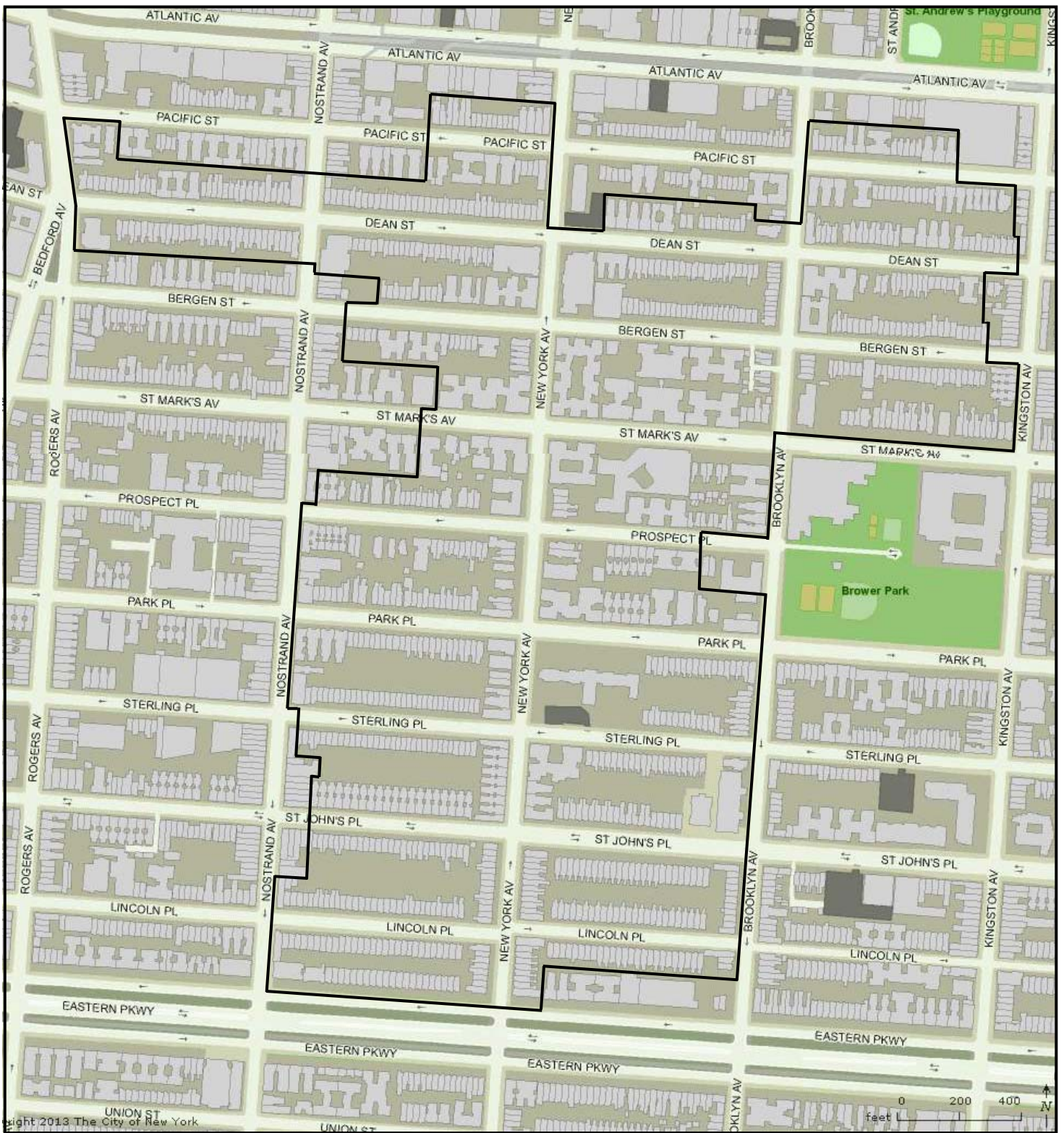
6. First Church of Christ Scientist, 100 New York Avenue
Date/Source: Not dated/Unknown



7. New York Avenue, view north from Eastern Parkway.
Date/Source: 1915/www.brooklynpix.com

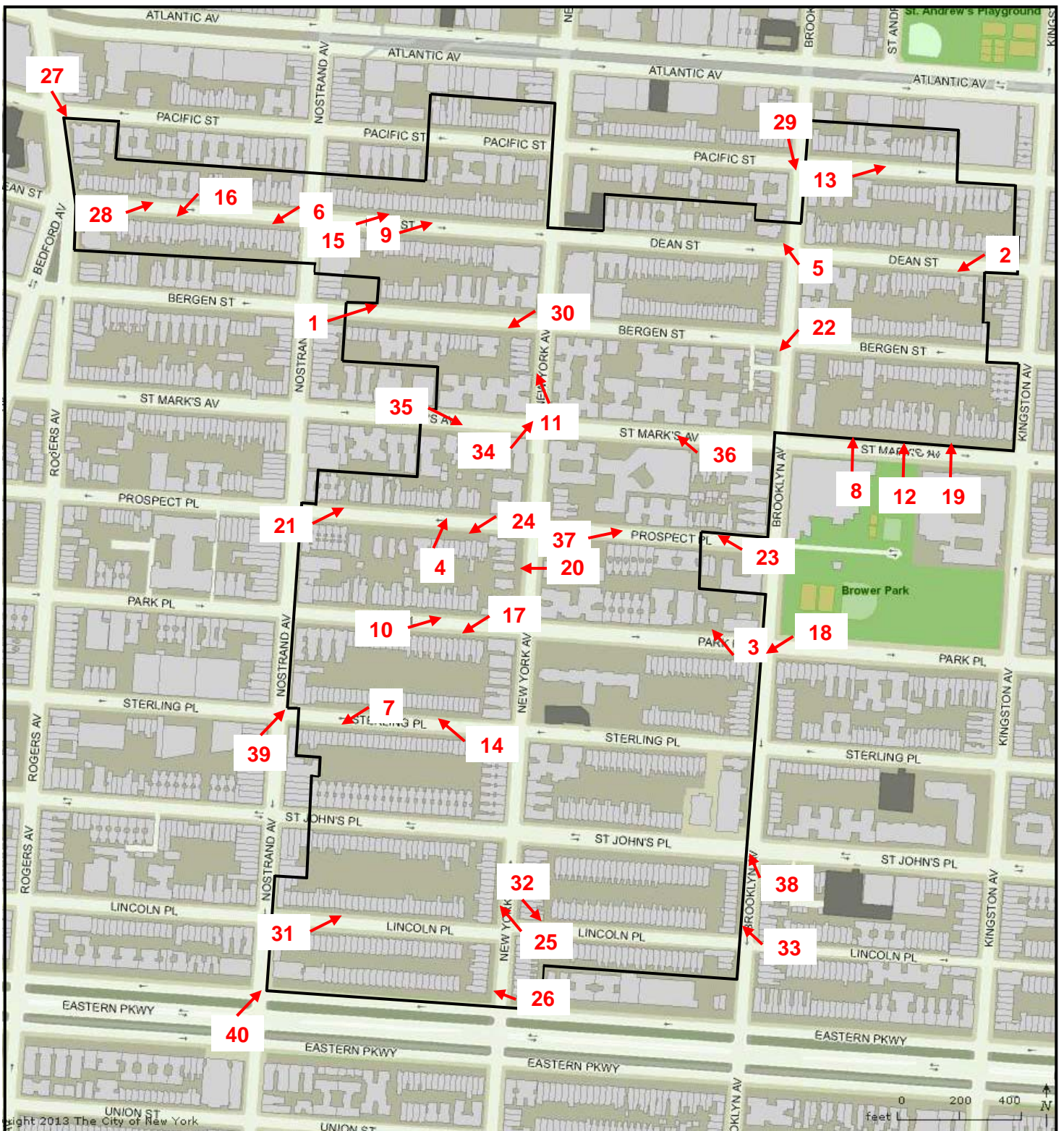


8. St. Mark's Avenue, view east from New York Avenue.
Date/Source: Not dated/Postcard



Crown Heights North Historic District Boundary Map

Base Map: 2013 NYC CityMap - DoITT



Crown Heights North Historic District Map Showing Photo Angles

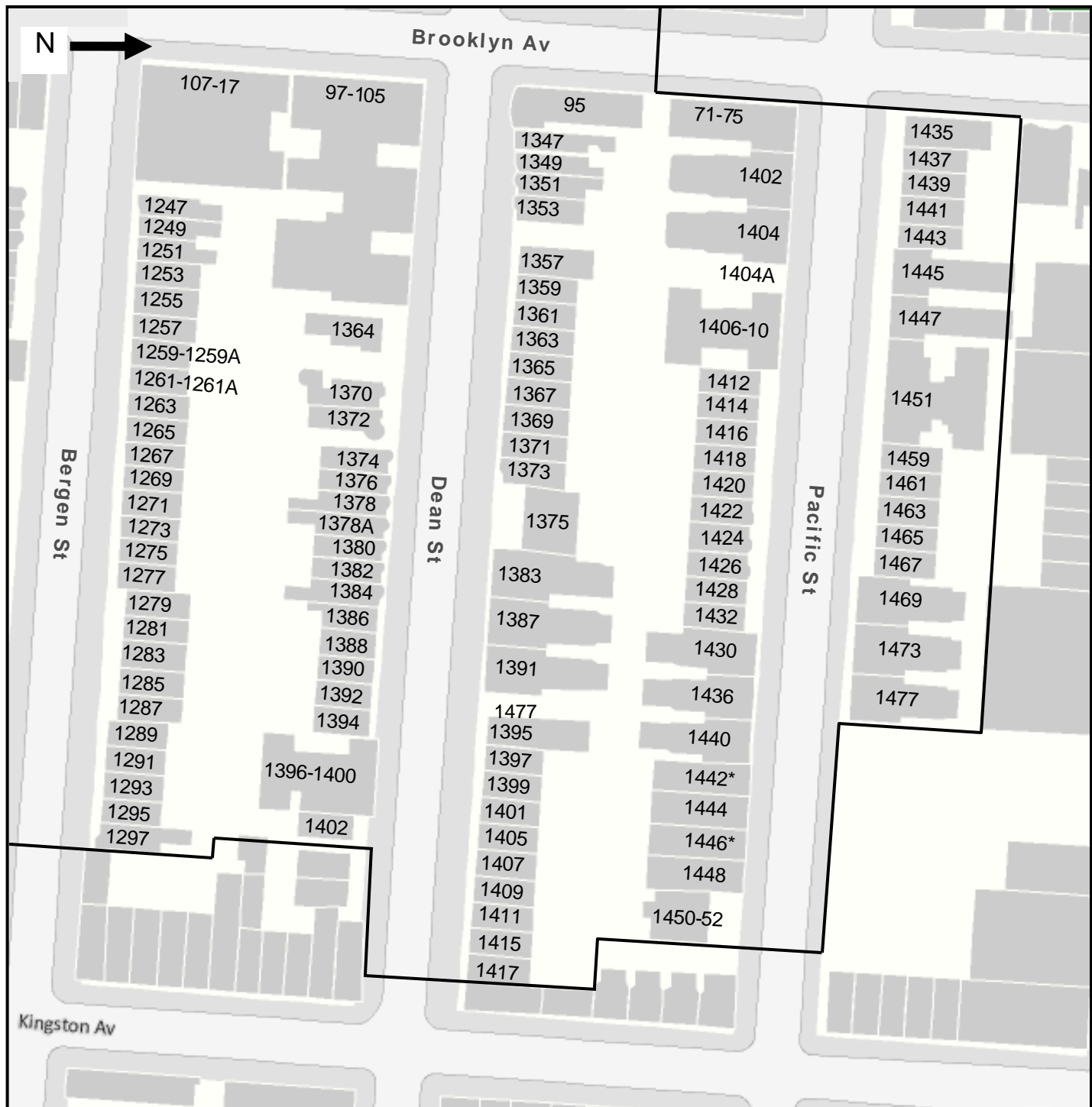
Base Map: 2013 NYC CityMap - DoITT



**Crown Heights North Historic District Map Showing Property Addresses
Pacific Street to Bergen Street, Nostrand Avenue to New York Avenue**

Base Map: 2013 NYC Oasis

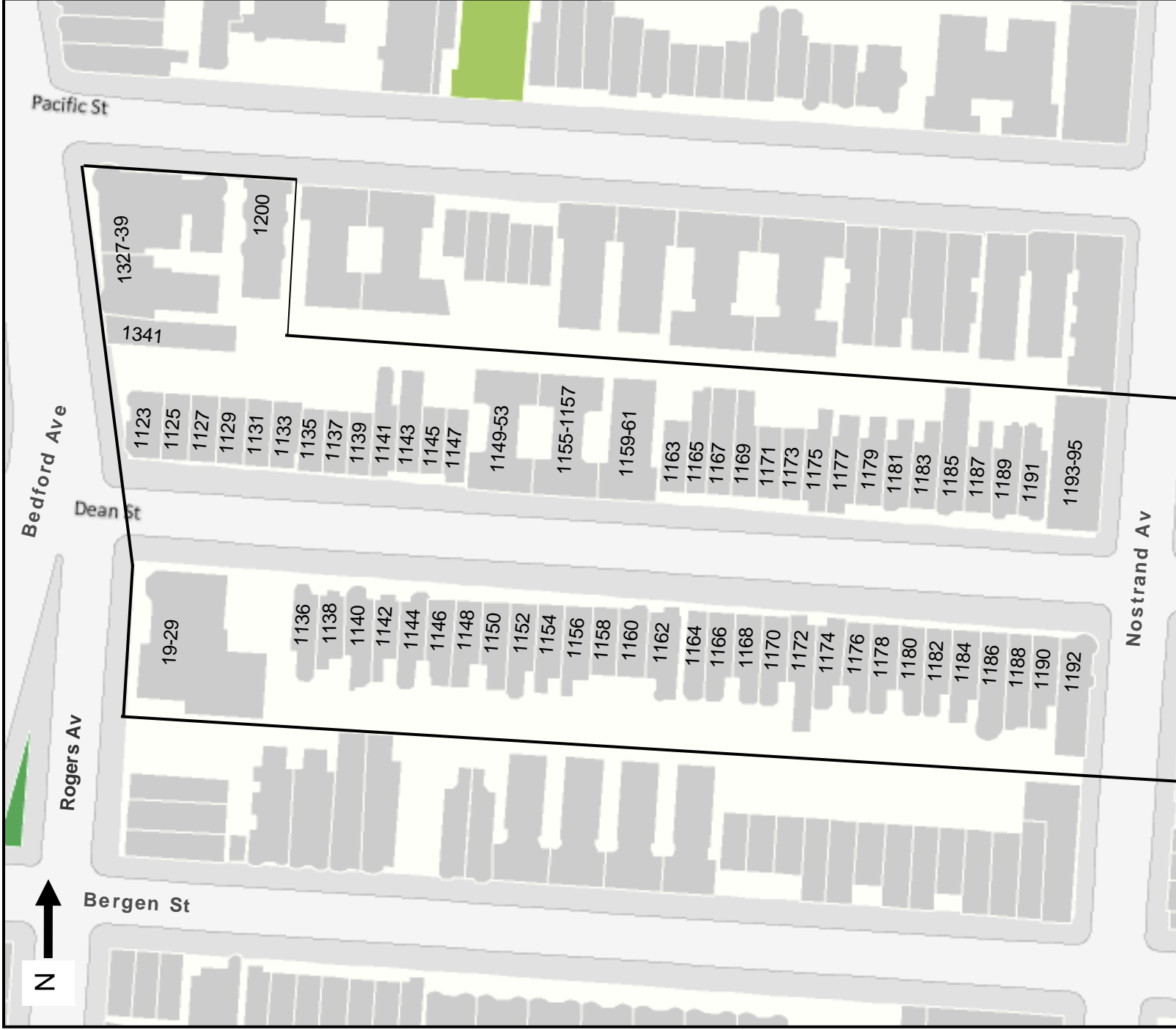
* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
Pacific Street to Bergen Street, Brooklyn Avenue to Kingston Avenue**

Base Map: 2013 NYC Oasis

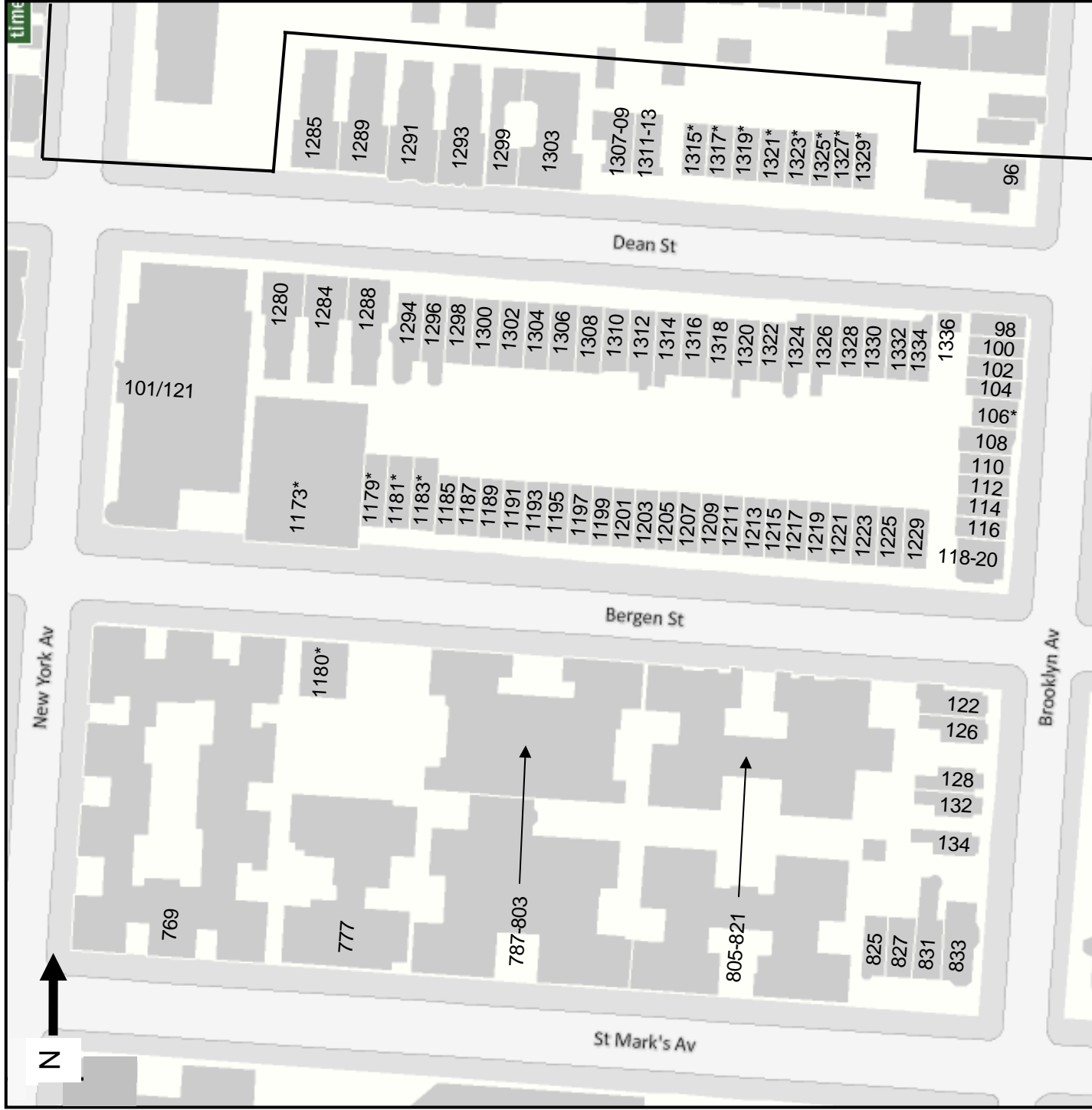
* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
Pacific Street to Dean Street, Bedford Avenue to Nostrand Avenue**

Base Map: 2013 NYC Oasis

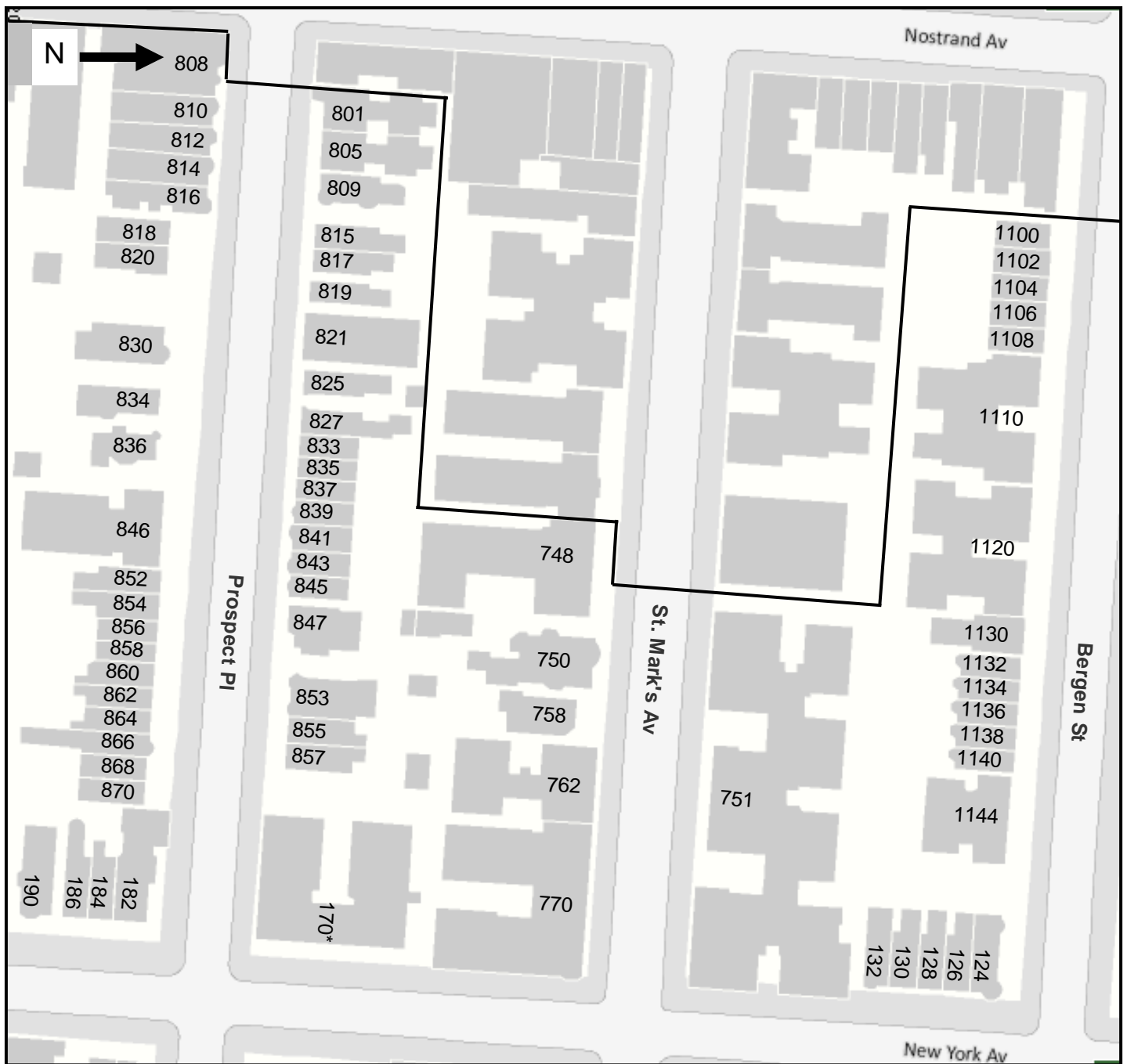
* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
Dean Street to St. Mark's Avenue, New York Avenue to Brooklyn Avenue**

Base Map: 2013 NYC Oasis

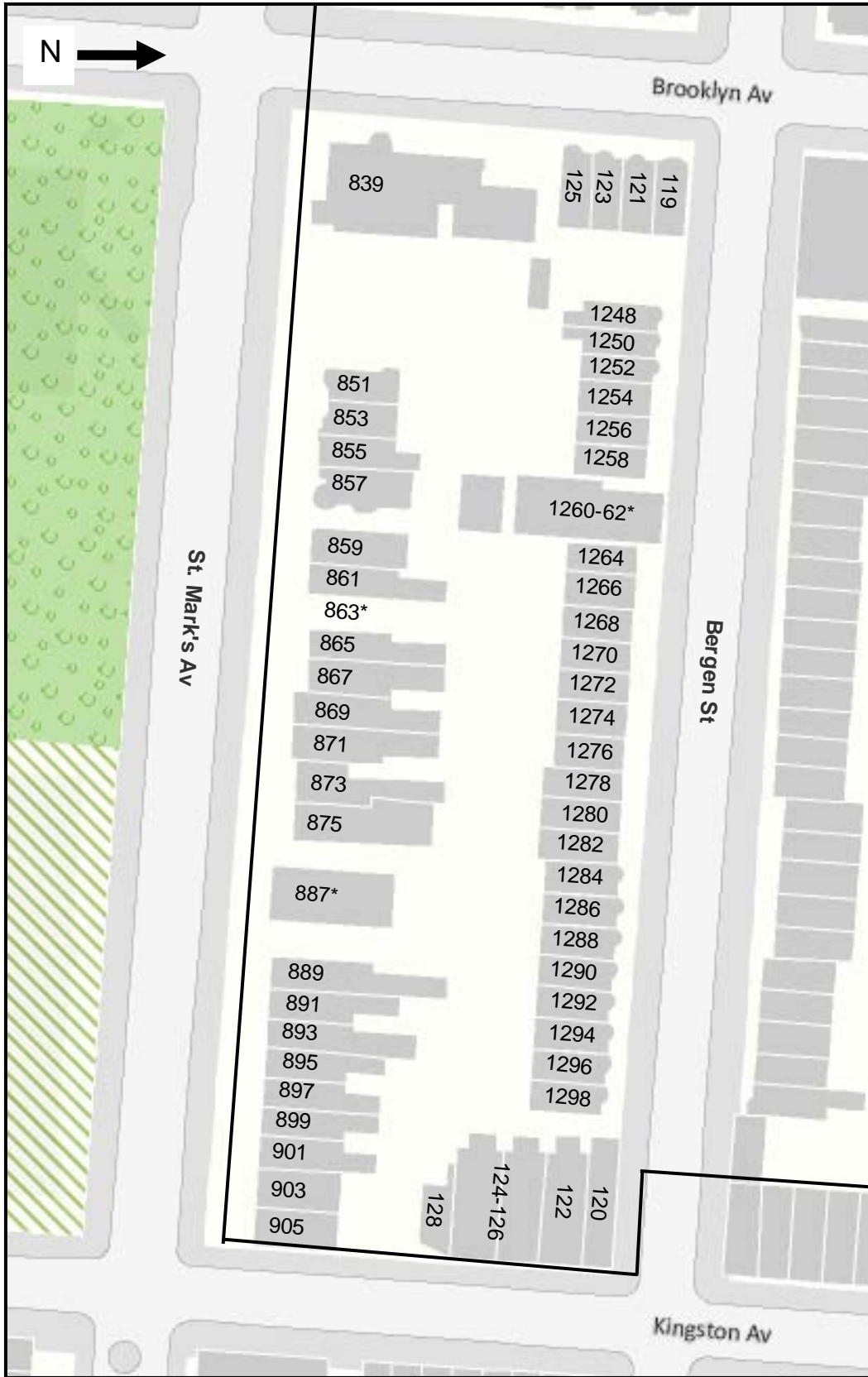
* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
Bergen Street to Prospect Place, Nostrand Avenue to New York Avenue**

Base Map: 2013 NYC Oasis

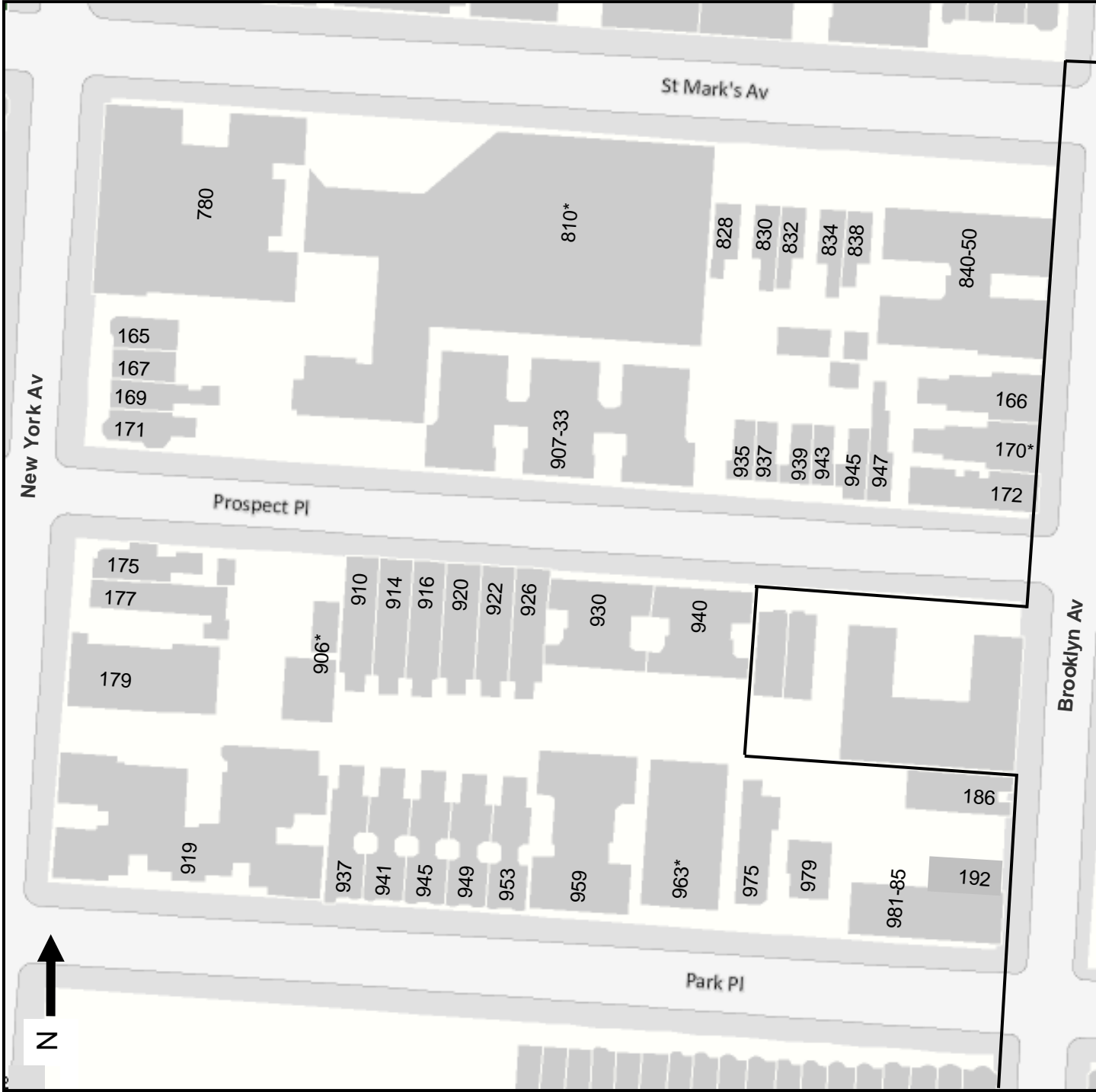
* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
Bergen Street to St. Mark's Avenue, Brooklyn Avenue to Kingston Avenue**

Base Map: 2013 NYC Oasis

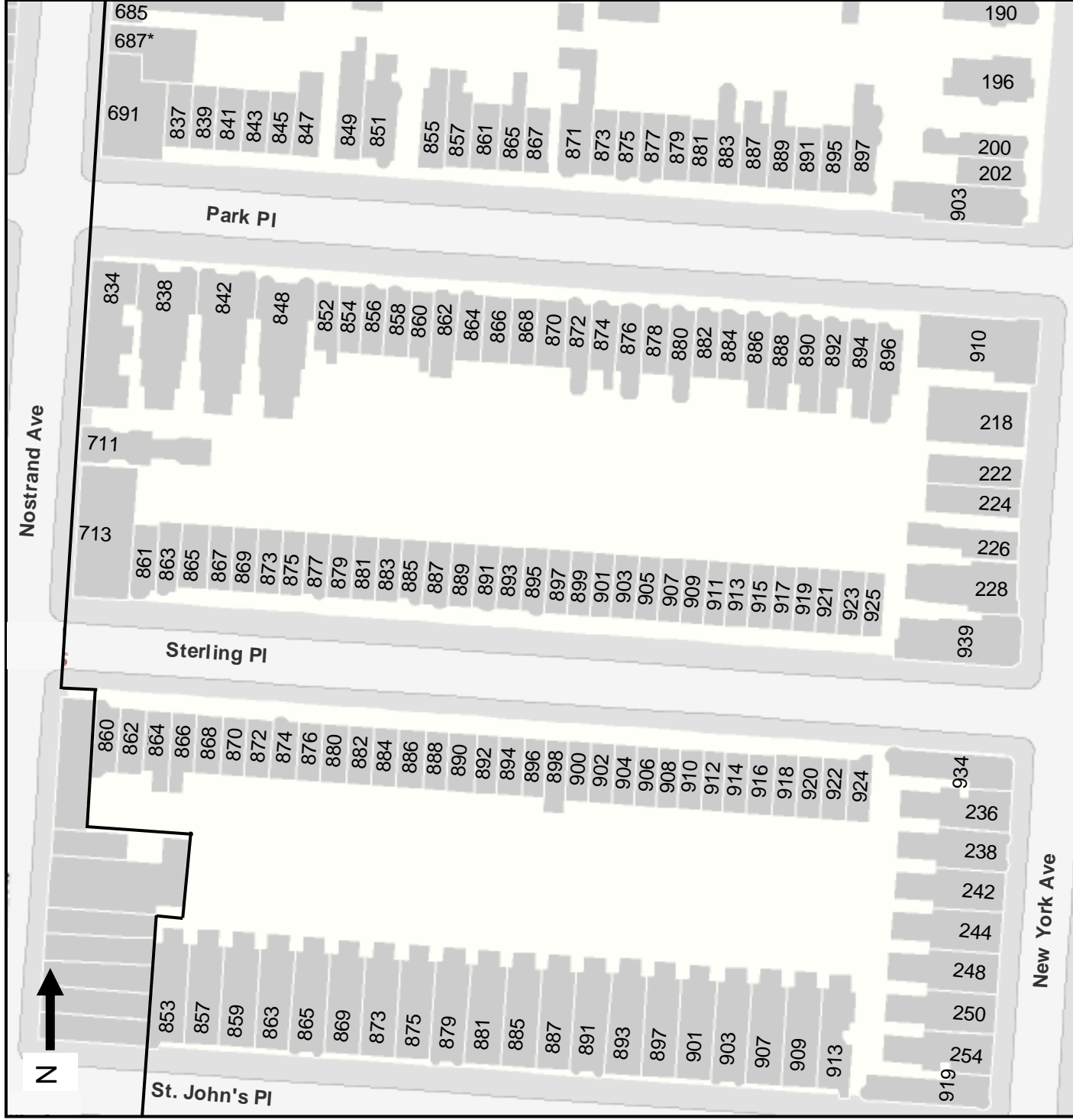
* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
St. Mark's Avenue to Park Place, New York Avenue to Brooklyn Avenue**

Base Map: 2013 NYC Oasis

* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
Park Place to St. John's Place, Nostrand Avenue to New York Avenue**

Base Map: 2013 NYC Oasis

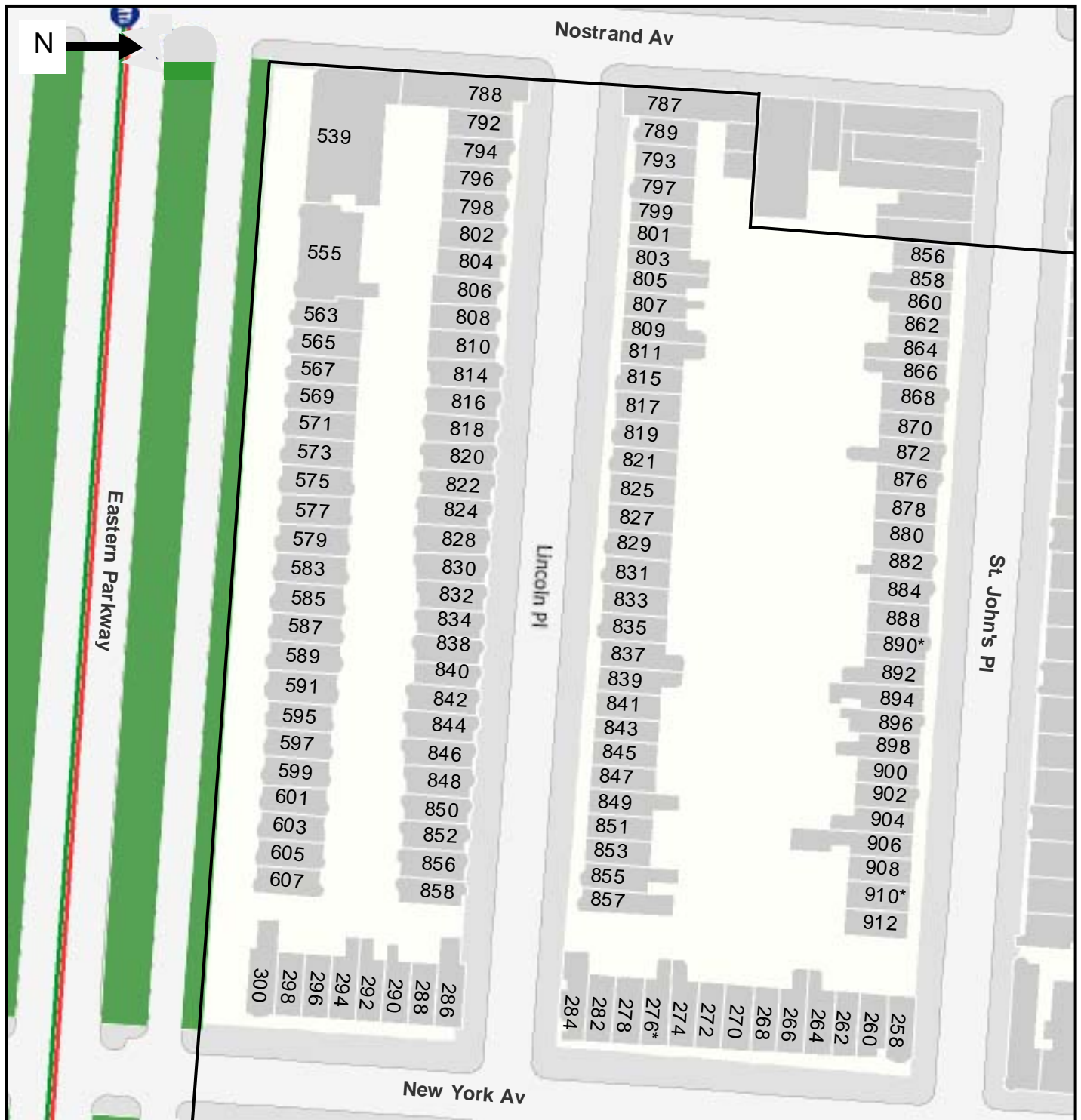
* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
Park Place to St. John's Place, New York Avenue to Brooklyn Avenue**

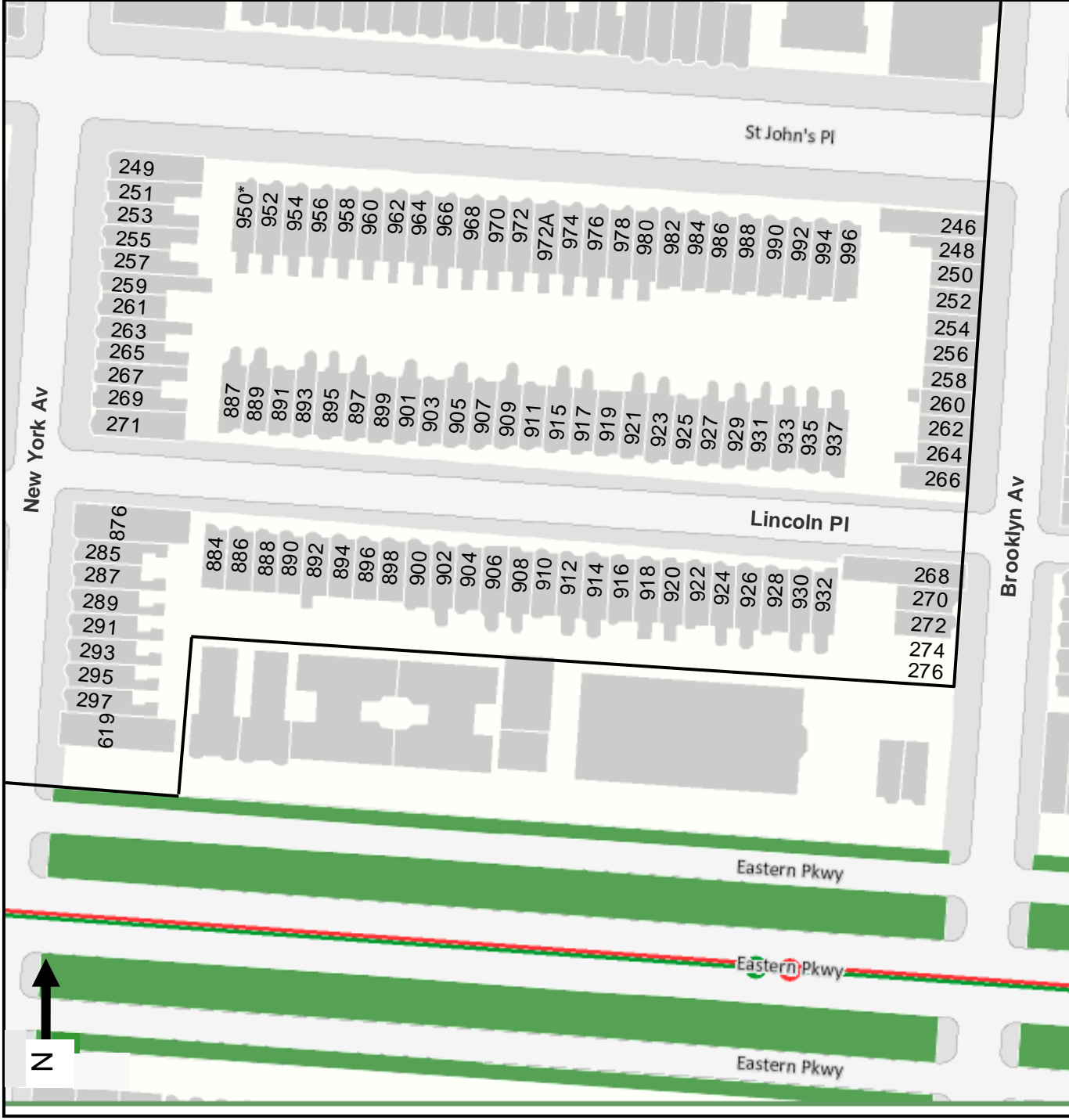
Base Map: 2013 NYC Oasis

* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
St. John's Place to Eastern Parkway, Nostrand Avenue to New York Avenue**
Base Map: 2013 NYC Oasis

* Denotes Non-Contributing Resource



**Crown Heights North Historic District Map Showing Property Addresses
St. John's Place to Eastern Parkway, New York Avenue and Brooklyn Avenue**

Base Map: 2013 NYC Oasis

* Denotes Non-Contributing Resource







Yellow sign with illegible text.

Red and white sign with illegible text.





Dean St

Brooklyn

ONE WAY

1165





874

8
7
2



Call your
agent
today

















1152



1150

1151





Brooklyn Park Pl

ONE WAY

90

















No Parking





P

3131





END SCHOOL ZONE

ONE WAY



19352











New York Av

ONE WAY

New York Av

St. Marks Av

GRAB MY











CAFE 400
Available for all
FUNCTIONS
PARTIES
WEDDINGS
RECEPTIONS
718-738-9888

CAFE 400
Available for all
FUNCTIONS
PARTIES
WEDDINGS
RECEPTIONS
718-738-9888

CAFE 400
Available for all
FUNCTIONS
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RECEPTIONS
718-738-9888

CAFE 400
Available for all
FUNCTIONS
PARTIES
WEDDINGS
RECEPTIONS
718-738-9888

Nostrand Av

Sterling Place

723
WEST INDIAN & AMERICAN GROCERY

CAFE 400

RESTAURANT

CAFE 400

CAFE 400

CAFE 400

CAFE 400

CAFE 400

CAFE 400

CAFE 400

CAFE 400

CAFE 400



FOUNDED
1860

THE KINGS COUNTY SAVINGS BANK


POPULAR
COMMUNITY BANK


POPULAR
COMMUNITY BANK




POPULAR
COMMUNITY BANK


POPULAR
COMMUNITY BANK

Nostrand Av
James E. Davis

ONE WAY

FRANCE DRY CLEANERS
ATM



VOICE VOICE

National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Crown Heights North Historic District
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Kings

DATE RECEIVED: 2/12/14 DATE OF PENDING LIST: 3/12/14
DATE OF 16TH DAY: 3/27/14 DATE OF 45TH DAY: 3/31/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000092

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3-31-14 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

Ms. Yvonne Beckwith
975 Park Place
Brooklyn, NY 11213

New York State Office of Parks Recreation and Historic Preservation
Division for Historic Preservation
P.O. Box 189
Waterford, New York 12188-0189
Attn: Ruth L. Pierpont

Re: Crown Heights North Historic District
975 Park Place
Kings County

Dear Ms. Pierpont

I don't want my property listed on the Historic register.

Sincerely,



Yvonne Beckwith
10-24-2013



Gweneth Lester - Morrison
10/30/2013

GWENETH LESTER-MORRISON
Notary Public, State of New York
No. 01MO622995
Qualified in Kings County
Commission Expires 10/25/2014

NYC
Landmarks Preservation
Commission

Robert B. Tierney
Chair

October 23, 2012

Kate Daly
Executive Director
kdaly@lpc.nyc.gov

Ms. Ruth Pierpont, Deputy Commissioner
New York State Office of Parks, Recreation
and Historic Preservation
P.O. Box 189
Peebles Island
Waterford, NY 12188-0189

1 Centre Street
9th Floor North
New York, NY 10007

212 669 7926 tel
212 669 7797 fax

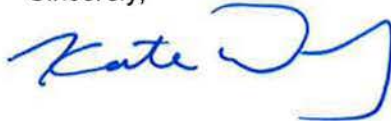
Re: Crown Heights North Historic District, Brooklyn, New York

Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of the Crown Heights North Historic District in Brooklyn for the State and National Registers of Historic Places.

The New York Landmarks Preservation Commission's Director of Research Mary Beth Betts has reviewed the materials submitted by the Historic Preservation Field Services Bureau. The Commission strongly supports the nomination of the Crown Heights North Historic District. On April 24, 2007, the New York City Landmarks Preservation Commission voted to designate the Crown Heights North Historic District. Therefore, based on the Commission's prior review and designation of this historic district, the Commission has determined that the Crown Heights North Historic District appears to meet the criteria for inclusion on the State and National Registers of Historic Places. Thank you.

Sincerely,



Kate Daly

cc: Robert B. Tierney, Chair
Mary Beth Betts, Director of Research



CORPORATE OFFICERS
David J. Woodlock, President/CEO
Chris Copeland, LCSW, Chief Operating Officer
Dewey H. Howard, MPS, CPA, Chief Financial Officer



CORPORATE OFFICE:
125 Broad Street - 3rd floor, New York, NY 10004
Tel: (212) 385-3030 • Fax: (212) 385-2380
website: www.iclinc.org

November 11, 2013

Ruth L. Pierpont
Acting Deputy Commissioner
for Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189 Waterford, New York 12188

Re: 839 St. Mark's Avenue, Brooklyn

Dear Ms. Pierpont:

I am the Chair of the Institute for Community Living Real Property Holding Corporation, a subsidiary of Institute for Community Living, Inc. which operates a program for individuals with disabilities at 839 St. Mark's Avenue, Brooklyn, New York. Both ICL Real Property and ICL are not for profit organizations.

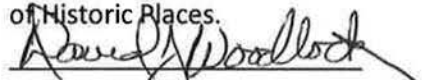
We received a letter from your agency stating that that building is being considered for nomination to the National and State Registers of Historic Places. We are hereby objecting to that designation for this building. We are objecting because another of the buildings we own has been so designated, and we have found that whenever a renovation or repair is necessary, having the building on the Registry has added another level of bureaucracy which must approve of the repair or renovation before it can be completed.

Thank you for your consideration in this matter.

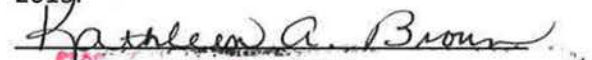
Sincerely,

David J. Woodlock
Chair

I, David J. Woodlock, Chair of ICL Real Property Holding company hereby object to the nomination of the property located at 839 St. Mark's Avenue, Brooklyn, New York to the National and State Registers of Historic Places.


David J. Woodlock, Chair

Signed to before me this 11TH day of November, 2013.



NOTARY PUBLIC
KATHLEEN A. BROWN
Notary Public, State of New York
No: 24-4868057

Qualified in Kings County 2014
Commission Expires July 2016

AFFILIATE COMPANIES

ICL Joselow House • ICL Real Property Holding Corporation • HealthCare Choices Commission • Pennsylvania Institute for Community Living, Inc. • The Guidance Center of Brooklyn, Inc.



*Three-Year Accreditation Awarded by CARF for Community Housing & Outpatient Treatment Programs 2013-2016

YVETTE D. CLARKE
9TH DISTRICT, NEW YORK

WASHINGTON OFFICE
2351 RAYBURN HOUSE OFFICE BUILDING
(202) 225-6231

DISTRICT OFFICE
123 LINDEN BLVD, 4TH FLOOR
BROOKLYN, NY 11226
(718) 287-1142

WEBSITE:
WWW.CLARKE.HOUSE.GOV

Congress of the United States
House of Representatives
Washington, DC 20515-3211

COMMITTEE ON HOMELAND
SECURITY
SUBCOMMITTEE ON CYBERSECURITY,
INFRASTRUCTURE PROTECTION, AND SECURITY
TECHNOLOGIES - RANKING MEMBER
SUBCOMMITTEE ON OVERSIGHT, INVESTIGATIONS,
AND MANAGEMENT
SMALL BUSINESS COMMITTEE
SUBCOMMITTEE ON ECONOMIC GROWTH, TAX
AND CAPITAL ACCESS
SUBCOMMITTEE ON CONTRACTING AND
WORKFORCE

December 3rd, 2013

Daniel McEneny
National Register Unit
New York State Division for Historic Preservation
New York State Office of Parks, Recreation & Historic Preservation
Pebbles Island State Park
P.O. Box 189
Waterford, NY 12188-0189



Dear McEneny

I am pleased to introduce the Crown Heights North Association's proposal for the nomination of the locally-designated Crown Heights I and II Historic Districts to the New York State and National Registers of Historic Places. I have had the pleasure of working with the Crown Heights North Association since 2003, and they are a model of what a community preservation organization can be. Starting from a handful of volunteers and developing into the largest membership organization in the area, CHNA has established important community education programs, engaged the concerns of their community and gained preservation protections for a large portion of the neighborhood, with more still to come. CHNA is an exemplary neighborhood partner and a yardstick for other groups to measure their community efforts against.

It helps that CHNA has been advocating for the preservation campaigns of such a remarkable neighborhood. Crown Heights North is a stunningly beautiful area with street after intact street of ornately detailed rowhouses, handsome apartment buildings, first-class religious buildings and unexpected mansions sitting beside each other. In terms of New York City's neighborhoods, it's architecture is equal or greater than the better-known districts such as Park Slope, Fort Greene or the Upper West Side. Now that the hard jobs of engaging the community and gaining protection for the buildings have been accomplished, listing this neighborhood on the State and National Registers is the vital third leg needed to provide a secure and vital future.

I would appreciate your fair and deep consideration of the CHNA application to the National Registry. Thank you in advance for your fullest attention on this application.

Sincerely

Yvette D. Clarke
Member of Congress



KARIM CAMARA
Assemblyman 43RD District
Kings County

THE ASSEMBLY
STATE OF NEW YORK
ALBANY

COMMITTEES
Banks
Children & Families
Consumer Affairs
Education
Housing
Mental Health

December 5, 2013

Mr. Daniel McEney
National Register Unit
New York State Division for Historic Preservation
New York State Office of Parks, Recreation & Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

Dear Mr. McEney:

I write this letter of support for the Crown Heights North Association's proposal for the nomination of the locally-designated Crown Heights I and II Historic Districts to the New York State and National Registers of Historic Places.

I have had the pleasure of working with the Crown Heights North Association since 2005, and can attest to their dedication to the mission of neighborhood preservation. Starting from a handful of volunteers and evolving into the largest membership organization in the area, CHNA has established important community education programs, engaged the concerns of their community and gained preservation protections for a large part of the neighborhood. CHNA is an exemplary neighborhood partner.

CHNA has been advocating for the preservation of the remarkable neighborhood I represent. Crown Heights North is an impeccably designed neighborhood with street after street of ornately detailed row houses, handsome apartment buildings, first class religious buildings and unexpected mansions sitting beside each other. In terms of New York City's neighborhoods, its architecture is equal or greater than the better known districts such as Park Slope, Fort Greene and the Upper West Side. Listing this neighborhood on the State and National Registers will provide a secure future to this thriving area and I strongly support this application for this necessary and worthwhile project.

Please feel free to contact me should you have any questions or concerns.

Sincerely,

Reverend Karim Camara
Member of the Assembly
Chair, NYS Black, Puerto Rican, Hispanic and Asian Legislative Caucus



New York State Office of Parks, Recreation and Historic Preservation

Division for Historic Preservation
P.O. Box 189, Waterford, New York 12188-0189
518-237-8643



Andrew M. Cuomo
Governor

Rose Harvey
Commissioner

3 February 2014

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to enclose the following three National Register nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Crown Heights Historic District, Kings County
Henry C. Myrtle House, Steuben County
Martin A. Quick House, Steuben County

Please feel free to call me at 518.237.8643 x 3261 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office

YVETTE D. CLARKE
9TH DISTRICT, NEW YORK

WASHINGTON OFFICE
2351 RAYBURN HOUSE OFFICE BUILDING
(202) 225-6231

DISTRICT OFFICE
123 LINDEN BLVD, 4TH FLOOR
BROOKLYN, NY 11226
(718) 287-1142

WEBSITE:
WWW.CLARKE.HOUSE.GOV

Congress of the United States
House of Representatives
Washington, DC 20515-3211

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AND MANAGEMENT
SMALL BUSINESS COMMITTEE
SUBCOMMITTEE ON ECONOMIC GROWTH, TAX
AND CAPITAL ACCESS
SUBCOMMITTEE ON CONTRACTING AND
WORKFORCE

December 3rd, 2013

Daniel McEneny
National Register Unit
New York State Division for Historic Preservation
New York State Office of Parks, Recreation & Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

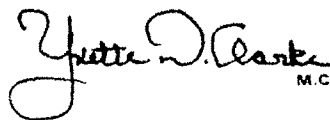
Dear McEneny

I am pleased to introduce the Crown Heights North Association's proposal for the nomination of the locally-designated Crown Heights I and II Historic Districts to the New York State and National Registers of Historic Places. I have had the pleasure of working with the Crown Heights North Association since 2003, and they are a model of what a community preservation organization can be. Starting from a handful of volunteers and developing into the largest membership organization in the area, CHNA has established important community education programs, engaged the concerns of their community and gained preservation protections for a large portion of the neighborhood, with more still to come. CHNA is an exemplary neighborhood partner and a yardstick for other groups to measure their community efforts against.

It helps that CHNA has been advocating for the preservation campaigns of such a remarkable neighborhood. Crown Heights North is a stunningly beautiful area with street after intact street of ornately detailed rowhouses, handsome apartment buildings, first-class religious buildings and unexpected mansions sitting beside each other. In terms of New York City's neighborhoods, it's architecture is equal or greater than the better-known districts such Park Slope, Fort Greene or the Upper West Side. Now that the hard jobs of engaging the community and gaining protection for the buildings have been accomplished, listing this neighborhood on the State and National Registers is the vital third leg needed to provide a secure and vital future.

I would appreciate your fair and deep consideration of the CHNA application to the National Registry. Thank you in advance for your fullest attention on this application.

Sincerely



Yvette D. Clarke
M.C.

Yvette D. Clarke
Member of Congress