

THE BROOKLYN HISTORICAL SOCIETY

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: The Brooklyn Historical Society

Other Name/Site Number: The Long Island Historical Society

2. LOCATION

Street & Number: 128 Pierrepont Street

Not for publication: ___

City/Town: Brooklyn

Vicinity: ___

State: NY County: Kings

Code: 047

Zip Code: 11201

3. CLASSIFICATION

Ownership of Property

Category of Property

Private: X

Building(s): X

Public-local: ___

District: ___

Public-State: ___

Site: ___

Public-Federal: ___

Structure: ___

Object: ___

Number of Resources within Property

Noncontributing

Contributing

1

___ buildings

___ sites

___ structures

1

___ objects

___ Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of related multiple property listing:

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this _____ 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 set forth in 36 CFR Part 60. In my opinion, the property _____ meets _____ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I, hereby certify that this property is:

- _____ Entered in the National Register _____
- _____ Determined eligible for the _____
National Register
- _____ Determined not eligible for the _____
National Register
- _____ Removed from the National Register _____
- _____ Other (explain): _____

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

Historic:	Education	Sub:	Library
	Recreation and Culture		Museum
	Recreation and Culture		Auditorium
Current:	Recreation and Culture	Sub:	Museum
	Education		Library

7. DESCRIPTION

Architectural Classification:	Materials:
Late Victorian	Foundation: Granite
Queen Anne	Walls: Hard-fired red brick
	Roof: Slate
	Other Description: Terra cotta ornamentation

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Describe Present and Historic Physical Appearance.

The Brooklyn Historical Society (originally the Long Island Historical Society) is one of the very few extant structures designed by George B. Post. The Society building is largely intact with minimal interior changes. The following description is taken from a recent report by Beth Sullebarger for the Society:

The Long Island Historical Society building is a four-story structure with a side entrance tower and a hipped roof. The front elevation extends 75' on Pierrepont Street and the side elevation runs 85' along Clinton Street in Brooklyn Heights. Two arcades with broad brick piers supporting round arches indicate the presence of what was once a lecture hall on the first floor and the double-height library reading room on the second and third floors.

The first floor approach to the lecture hall on Pierrepont Street is a few feet below grade, reached by steps. A deep areaway extends along the Clinton Street side. The fourth story is shallow, defined by paired rectangular windows divided by short squared piers. Colossal piers in antae anchor the corners and define the entrance bay. The arched entrance is contained within a projecting porch articulated by three polished gray granite pilasters on each side. The entrance tower, rising above the main roof with a separate steep gable, is pedimented and contains a clock face. (The clock mechanism was never installed, however.) Dormers adorned with sunflower ornaments punctuate the hipped roof.

Faced with dark red pressed Philadelphia brick, the building is especially distinguished by its use of architectural terra cotta, a material Post introduced to New York City. Terra cotta was used for the ornamental spandrels of the arcades, cornice, band courses between floors and base course. Its most dramatic use was in the portrait heads sculpted by Olin Levi Warner, projecting from the medallions in the spandrels of the second story arcade and over the entrance.

FIRST FLOOR

In plan, the building is divided by a brick wall, one foot thick, from the foundation to the roof, separating the principal rooms--the lecture hall, library and museum--from the western section of the building devoted to the stair hall and the anterooms. From the entrance a vestibule and connecting foyer lead into a hall, extending on the north-south axis. These first floor spaces are fitted with colored geometrically-patterned Minton tiled floors and white plaster walls with darkly stained carved wooden wainscoting. On the west wall of the vestibule was originally a window for the sale of tickets and on the other side, a doorway, now permanently closed, led down several

bluestone steps to the floor of the lecture hall, about three feet below the street level.

Along the west wall of the hall, a grand staircase extends to the second floor, making a quarter turn at a single landing. On the west side of the staircase, the wainscoting continues up the wall, while on the other side is an elaborate wooden handrailing with carved balusters and a massive newel post. The stairwell rises several stories to the roof above, originally with a 6' x 12' skylight. An elevator shaft, inserted in 1937, blocks most of the light that would have come down through the stained glass. The brass chandelier in the hall was installed circa 1960. At the furthest end of the hall was originally a green room (now a gallery) connecting with the stage end of the lecture hall.

Lecture Hall

The lecture hall was described in The Brooklyn Daily Eagle in 1880 as "an airy, cheerful, elegant auditorium." Eighty feet long by fifty feet wide, the hall originally held a stage at the south end and over 600 seats in rows gradually rising back from the stage. The stage consisted of a wooden platform with carved woodwork on the wall behind it. The 24' high wooden ceiling and cornice of handsomely carved white pine enhanced the acoustics of the room.

The lecture hall has been altered several times since the building was built. Its inclusion was much debated and led to the resignation of building committee member A.A. Low, who believed that such a limited use of that space was not economically feasible. He was proven right. By 1890 the lecture hall had fallen out of use and the board of directors discussed altering it "for business purposes."

In 1926, there was a decision to partition the first floor and rent it commercially. The space has been occupied as an office except for its use by the Red Cross during both World Wars.

SECOND and THIRD FLOORS

Library

From the second floor hall, double doors with glass in their upper panels and transom above lead to the main reading room of the Library. The most significant room in the building is the Library which is still largely in its original state.

The overall dimensions of the room are the same as the lecture hall below: 80' x 50', with a 26' ceiling. This impressive space has a 12' wide gallery at a height of 12', extending around the four walls. It cuts diagonally at the corners, giving the room the appearance of an octagon. The

round-headed windows, 18' high and 8' wide, on the north, east, and south walls bathe the spacious reading room with ample light, softened by geometrically patterned stained glass within the arches. The dramatic brightness in contrast with the rich, warm colors and textures of the wooden bookstacks, tables, columns, and railings, gives the room special brilliance and elegance.

An open reading area occupies the center of the room, separated from the bookcases around the outside of the room by a wainscot railing with entrance gates at the corners. The bookshelves, 12' high and 8' wide, are freestanding and perpendicular to the walls between each window in an alcove arrangement. Additional shelves line the walls between windows. All the interior woodwork is of black ash except the gallery and floor, which are yellow pine. The walls, where not covered by bookcases, are wainscoted with white plaster above. In the central area are four original reading tables, which were later equipped with built-in brass student lamps... . The wood floor, once covered with carpeting, was installed in 1952 with terra cotta colored linoleum tile with a dark red-brown border.

On either side of the library entrance is a platform underneath the gallery level enclosed by a balustrade. Originally, the south platform was outfitted for the librarian's desk while the north one was for the assistant, as stipulated in the competition guidelines:

It [the platform] should be arranged so that the librarian or assistant in charge, may command a view of the Library entrance door, as well as of the stairways leading to the anterooms above.

From each of the platforms are stairs leading to the gallery. The gallery is rimmed by a wooden balustrade of alternating rectilinear and curvilinear posts. The gallery is supported by delicate, wooden beams and columns, freestanding on the west side and adjoining the bookcases on the other three sides. The wooden columns are partly a disguise, because they enclose iron columnar supports, making their slender lines possible.

The wooden bookcases, like the staircase extending from the first to the second floor, have beautifully carved detailing. The bookcase ends are decorated with diagonally scored panels and a carved sunburst above. These diagonal motif panels also cover the freestanding railing on the main reading room level. The twenty-four columns are beautifully carved with Corinthian capitals and twisted swag-like motifs adorning pedestals that stand on paneled bases. Bracket-capped pilasters flank each column, enhancing the massive quality of the room and contributing to the variety and refinement of the architectural ornament. Although there is

no documentation available regarding the production of the
woodwork, it is likely that it is mostly handcrafted work.

The Anterooms

In the northwest corner of the library, a wide doorway leads into the original ladies' parlor. Measuring 19' x 28', with a lavatory, the room features rich wood trim and plaster walls. On the west wall opposite the entrance is a fireplace. The wooden mantelpiece has a delicately indented rectilinear panel on each side, with a sunburst motif in the smaller top panel, similar to those found in the reading room. A handsome 1860s chandelier hangs from the ceiling.

At the south end is the original gentleman's parlor, 18' x 19', now used for the storage of library materials. Beneath this anteroom is a mezzanine level, accessed by a circular iron stairway with a beautifully modeled wrought iron balustrade, located in the private hall space between the anteroom and the main hall. The mezzanine, included in the original plans, is used for storage of archives.

The anterooms on the gallery level or third floor have also been altered from their original functions. The directors' room on the north end, now the executive director's office, is outfitted with bookcases on all four walls and a fireplace. The shelving is not original, but was mentioned in the minutes of the Executive Committee as early as November 1900. A new shelving arrangement was also suggested by a sketch dated September 25, 1957, in the Society's records.

FOURTH FLOOR

Museum and Offices

Above the library on the fourth level is the museum. The yellow pine floor is suspended by exposed iron rods from the iron trusses in the attic story above. The 16' high room has black ash wainscoting and trim, plaster walls and a plaster cornice. Original glass display cases were used to exhibit the Society's collection of works of art, archeological artifacts, guns, swords, flags and banners. However, when the Society fell into financial difficulties, the museum was closed to the public in 1926. At one time sliding doors at the southwest corner opened to a stage rostrum built in the anteroom to provide a small lecture hall. The platform has since been removed and the sliding doors replaced by a temporary partition. The anteroom is now used by the staff.

Post's original plans included a doorway at the northwest corner leading from the museum into the curator's office. However, the physical evidence shows that the later room was always entered from the hall. Like the two anterooms below

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it, this office has an ornamental fireplace. The plaster walls are not wainscoted but have a wood base and cornice.

A staircase, not built to the original plans, leads to the attic devoted to the caretaker's apartment and a storage room on the east side, where the trusses of the main roof are exposed. The apartment has been radically altered in the last ten years, primarily by removal of partition walls and the insertion of new floor platforms.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally: X Statewide: Locally:

Applicable National
Register Criteria:

A B C X D

Criteria Considerations
(Exceptions):

A B C D E F G

NHL Criteria: 4

NHL Theme(s): XVI. Architecture

K. Queen Anne-Eastlake (1880-1900)

Areas of Significance:	Period(s) of Significance	Significant Dates
Architecture	1878-1881	_____

Significant Person(s):

Cultural Affiliation:

Architect/Builder: George B. Post (1837-1913)

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Brooklyn Historical Society is an important architectural landmark for several reasons: it is one of the very few remaining intact examples of the work of George B. Post; it is the first major building on the east coast to use locally made terra cotta ornamentation; and it is a building that employed an unusual and innovative structural system. While the load bearing brick walls were traditional construction, Post used iron rods as suspension for the fourth floor to allow for free-flowing open space in the library on the third floor. The interiors are in the Queen Anne style and display handcarved woodwork, custom bronze hardware, stained glass, and Minton tile floors.

Originally the Long Island Historical Society, the current Brooklyn Historical Society (the name was officially changed in 1985) is one of New York's major historical societies. The 19th-century saw the rise of these Library-Museum organizations as cultural institutions--by the time of the Civil War, almost every State boasted a group that was formed to collect, protect, and preserve materials of the history of the United States. The third quarter of the 19th-century experienced a rising interest in things American with the approaching 1876 Centennial. In 1863, several Brooklyn citizens organized to build a library in which they could deposit the records of their own history. At first, meetings were held in rented places, but more space was soon needed and in 1867 property was acquired at Clinton and Montague Streets for a permanent building.

The choice of fashionable Brooklyn Heights as the location of the Society's headquarters reflects the prestige this neighborhood held as a cultural and social center; a "growing concern of Brooklyn's elite with preserving and celebrating its own history" was the major catalyst in this development. By 1870, the Building Committee of the Society hired the architect Leopold Eidlitz, who had designed the nearby Brooklyn Academy of Music, to prepare drawings for a new building. The Society fell into debt, however, due to the large sums of money necessary for the outlay on mortgages and for tax assessments on the site. The economic panic of 1873 further aggravated the situation. Affairs worsened when a fire broke out in the Hamilton Building in January 1874, damaging the library and other property. At this point the Long Island Historical Society chose not to overextend itself any further and brought a temporary halt to its building program.

In 1876, as the general economic climate began to improve, interest was generated once again in a new building campaign for the Long Island Historical Society. Active discussion of the building's plan began in 1877. It was determined that, in addition to a library, an auditorium and a museum were to be essential features in the design, to accommodate the various activities and requirements of the Society. Other practical considerations such as ventilation and fireproofing were

discussed and remained important factors throughout the planning and construction of the building.

A competition for the architectural commission was announced in December 1877, and the requirements and specifications for the building were printed and distributed to the competitors. Several architects hopeful of receiving the commission published their plans before the Building Committee officially announced the competition. This overzealousness on the part of some to have their designs recognized is indicative of the importance and prestige attached to the commission. Plans were submitted by 14 architects: Julius W. Adams, Solon Spencer Beman, Josiah Cleveland Cady, Alexander Jackson Davis, Henry Hudson Holly, Hugh Lamb, Emlen Trenchard Littell, George L. Morse, the Parfitt Brothers (Henry D., Albert E., and Walter), George B. Post, William E. Putnam, Henry J. Schwartzman, Alfred H. Thorp, and Richard Mitchell Upjohn. In February 1878 the Building Committee narrowly chose George B. Post over Josiah Cleveland Cady on the second ballot. It was not until September 26, 1878, and after three sets of plans and elevations had been submitted by Post that a final design was approved by the Building Committee.¹

George Browne Post (1837-1913) was born in New York City into a wealthy New England family. Post graduated from New York University with a degree in mechanical engineering in 1858. That same year he entered the studio of Richard Morris Hunt. He studied with Hunt for two years, learning all the important styles of architecture, as well as the Beaux-Arts approach. After a brief partnership with Charles D. Gambrill, Post left architecture for the next four years to serve in the Union Army. The resumed association with Gambrill was succeeded by a partnership with another architect, Mead, formed in 1867, but by 1868 Post was on his own and designing major buildings, including the Equitable Building. As with many other architects of the time, Post developed an approach to architectural design which was heavily dependent upon the major historic styles while reflecting Beaux-Arts-influenced training. Essentially, however, he was a mechanical innovator, focusing his attention especially on structural developments and combining those with his own modification of contemporary architectural styles. Along these lines, he became popular as an architect of commercial buildings, being renowned for his tall office buildings, as well as for banks and exchanges. His other works range from the Cornelius Vanderbilt II Mansion in New York (1879-82) to the Manufacturers and Liberal Arts Building at the World's Columbian Exposition of 1893. President of the American

¹ Lopate, Carol. Education and Culture in Brooklyn, A History of Ten Institutions. New York, 1979. The Brooklyn Educational and Cultural Alliance. P. 20.

Institute of Architects from 1896 to 1899, Post was not only immensely prolific but much honored in his lifetime.²

The design of the Long Island (Brooklyn) Historical Society Building was considered to be thoroughly modern, even innovative. It is a three-story building with an asymmetrically-placed entrance tower and a hipped roof punctuated by dormers. This treatment of the roof and tower displays Post's free adaptation of the Queen Anne style popular during the period. The first and second stories are marked by arcades formed of brick piers supporting arches with portrait heads in the spandrels. This architectural arrangement was inspired by Italian Renaissance sources, in particular, the work of Alberti. The arcades signal the presence of the first floor auditorium (no longer extant) and the second floor double-height library reading room. Faced with hard-fired red brick, the building is especially distinguished by its use of architectural terra cotta, a material which Post had introduced to New York City architecture in 1877. The portrait heads in the arcades are by Olin Levi Warner, while other terra cotta ornament was the work of Truman Hiram Bartlett.³

It is also noteworthy that the terra cotta ornament on the exterior is the early work of one of the 19th-century's best sculptors. Warner was hired as an employee of A. Hall and Sons, Terra Cotta Works of Perth Amboy, New Jersey, the company that had been contracted for the architectural ornament. The sculptor was given a great deal of freedom to represent in colossal busts subjects that related to American history, native flora, and famous men who symbolized different fields of intellectual endeavor.

The facade on Pierrepont Street unites all of these aspects around an obvious association with America. Framing the main entrance arch, the right spandrel contains the head of an American Indian, the ill-fated indigenous inhabitant of the land, and the left spandrel bears the head of a furry-faced Norseman, the first European discoverer of the new continent. In a spandrel on the second story above the library windows, a bust of Christopher Columbus in a roundel surrounded by leaves and ears of corn, symbolizes discovery or exploration; in an adjacent spandrel science is represented by the bust of Benjamin Franklin, which is enclosed within a design of wheat stalks. The foliage of oak and horse chestnut trees embellish the two end spandrels on the same story.

² Stillman, Damie. Architecture and Ornament in Late 19th-Century America. Newark, 1981. University of Delaware. P. 40.

³ Stargard, William B. A Report Prepared for the New York City Landmarks Commission. March 1982. P. 4.

On the east or Clinton Street side of the building the busts of four more famous men adorn the second floor spandrels, and they are perhaps intended to suggest emblematically the debt of America to its European cultural heritage and human pursuits other than those associated with Columbus and Franklin. William Shakespeare represents literature and is encircled by the branches and fruit of a plum tree; Johann Gutenberg, printing, with hops; Ludwig van Beethoven, music, with blackberry bushes; and Michelangelo Buonarroti, art, with tobacco plants. The two end spandrels bear designs of the leaves and fruit of beechnut and pear trees respectively. Symbolic of beneficial Nature, the native flora seems to be a decorative enrichment and, curiously, has no meaningful relationship to the busts against which it is juxtaposed. Thus the major concerns of the library and museum of the Society are united in the six busts of illustrious men on the facade and east side of the building.⁴

It seems likely that Olin Warner was responsible for the large portrait heads and Truman Bartlett and John Noble Pierson were responsible for the architectural detail.

There are twelve spandrels in all, for which the Terra Cotta Company was paid \$11,000, of which Warner's wages would have been a mere fraction.

For the flora, he obtained "live" models. Although the American Indian and Norseman were probably the products of his imagination, the heads of the six famous men were based on illustrations which were chosen by the members of the Society. After making preliminary studies, the sculptor then rapidly modeled the objects in the brick-red terra cotta while the material was still wet; the spandrels on the building therefore came directly from Warner's hands. He took advantage of the wet, pliable material to give a feeling of vitality and fluidity to the surfaces. Details and textures were convincingly represented through exaggeration and through his calculated use of contrasting areas of light and shade. As a result, these works possess a stronger and more boldly massive feeling than is characteristic of his small portrait medallions.

The spandrels are also successful artistically because they are integrated effectively within the architectural fabric of the building and modeled with respect to how they would be seen from the street level. As the most important objects, the heads

⁴ Gurney, George. Olin Levi Warner, A Catalogue. Doctoral Dissertation, University of Delaware, 1978. P. 398-399.

project prominently from the walls and are in such high relief that some are fully three-dimensional at their apexes. The heads on the second floor level are tilted forward more than the Indian and Norseman over the entrance in order that their faces may be seen more directly from below. By comparison, the high relief flora and emblematic implements which surround the heads and conform to the structural boundaries of the spandrels act as a transition from the projecting heads to the flat masonry construction and are confined to a plane that is parallel to the wall of the building.

In relation to Warner's career as a sculptor, this work for the Long Island Historical Society building was particularly significant. The spandrels were his first architectural decorations and, taken as a whole, his first monumental work in size and scope. In them he demonstrated that he was equal to those challenges and could work effectively in terra cotta. As a result he was again hired, in 1880, by the Perth Amboy Terra Cotta Company to make five heads for the facade of the Broad Street Station in Philadelphia. Also Abiel Abbott Low, a wealthy Brooklyn merchant and a member of the Historical Society, commissioned a bust of himself which turned out to be one of Warner's finest portraits. Columbus, Michelangelo, and the American Indian were also to become the subjects of later works by the sculptor. Ultimately, Warner's spandrels for the Society building must be viewed as a significant example of terra cotta decoration in the history of American architecture.⁵

It also set the precedent for the use of terra cotta on a number of New York buildings by such firms as McKim, Mead, and White; Cyrus Eidlitz; H.J. Hardenbergh; Babb, Cook and Willard; and William B. Tuthill.

Note should also be taken of George B. Post's structural innovations in the Society's building. Although the walls are traditionally load bearing, the interior framing combines slender iron columns, iron girders, and wood joists with a different arrangement on each floor. The ground floor is supported by wood joists resting on masonry walls in the basement below. The second floor framing is made up of iron girders and wood joists. These iron girders are concealed within the carved wooden ceiling of the lecture hall, supported by exposed decorative cast iron columns. In the library above, the gallery is supported by wood joists on cast iron columns concealed in elaborately carved wooden casings. The use of cast iron allowed the wood columns to appear almost too slender to support the floor above.

⁵ Ibid., p. 398-399.

None of this building technology was very innovative. Cast iron columns had been in use in America since 1820-22, when William Strickland first used them in his Chestnut Street Theater in Philadelphia. Iron beams were first used in the Cooper Union building in 1859, and Post had employed them in the Equitable Building in 1868. What is most significant about the structure of the Long Island Historical Society is the use of paired iron rods suspending the fourth floor from the two iron trusses in the roof. This approach was very unusual at the time and enabled the free arrangement of space in the library below.⁶

The ventilation system was also innovative: large windows provided much of the circulating air while the lecture hall had a supplementary system of immense shafts at the corner of the building. The lighting was designed so carefully that it was converted from gas to electric lighting in the 1890s, and was installed by the Edison Electric Illuminating Company.

The foundation stone of the Long Island (Brooklyn) Historical Society was laid on November 18, 1878. The building was completed and opened in January 1881. The still-remarkably-intact interiors are beautifully designed and functional and still function as that very rare surviving institution of the Library and Museum combined in one building. In addition to its outstanding integrity, the lavish use of terra cotta embellishment was to influence late-19th-century architecture.

In a then-current publication, a somewhat biased author praised the building:

"Terra cotta in architecture is an exceedingly difficult thing to handle, requiring the architect to be able to handle color effectively."

"Not one man has tried his hand at this problem has succeeded save Mr. Post, who has the same vigorous comprehension of color in his art. Whenever we see his handiwork, we see a triumphant and exuberant development of color which is most fascinating."⁷

It pronounces the Brooklyn Historical Society building a "poem in red," adding that

"To see this grand bit of color and artistic form is a sufficient compensation for the unfortunates who live in Brooklyn."⁸

⁶ Sullebarger, Beth. "The Long Island Historical Society." Unpublished Report. July 1984. P. 27.

⁷ New York World. "Terra Cotta in Architecture." 22 February, 1881.

⁸ Ibid.

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register: The Brooklyn Historic District
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings 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: Specify Repository: The Brooklyn Historical Society

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10. GEOGRAPHICAL DATA

Acreage of Property: _____

UTM References: Zone Easting Northing

A 18 585100 4505150

Verbal Boundary Description:

- (1) Borough of Brooklyn. Tax Map, Block 243, Lot 47.
- (2) Deed Description of the Brooklyn Historical Society Property:

From Simeon B. Chittenden and Wife to the Long Island (now Brooklyn) Historical Society

DEED

Dated June 20, 1867

"All that certain plot piece or parcel of land lying and being in the Third ward of said City of Brooklyn situated at the southwesterly corner of Pierrepont and Clinton Streets which said plot is designated on the Partition map of the Pierrepont Estate as Lots numbers Twelve (12) and Thirteen (13) and is Bounded as follows. Beginning at the southwest corner of Pierrepont and Clinton Streets running thence westerly along the southerly line of Pierrepont Street fifty (50) feet thence southerly parallel to Clinton Street one hundred feet thence easterly parallel to Pierrepont fifty (50) feet to Clinton Street thence northerly along the westerly line of Clinton Street one hundred feet to the place of beginning--"

From George S. Stephenson and Wife to The Long Island (now Brooklyn) Historical Society

DEED

Dated June 20, 1867

"All that certain lot piece or parcel of land situated in the third ward of the said City of Brooklyn on the southerly side of Pierrepont Street which laid lot is designated on the Partition map of the Pierrepont Estate as lot number Fourteen and is bounded as follows viz: Beginning at a point in the southerly line of Pierrepont Street distant fifty feet westerly from the easterly line of Clinton Street running thence westerly along the southerly parallel to Clinton Street and through the center of a

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party wall standing partly on said lot number Fourteen and partly on lot Fifteen one hundred feet thence easterly parallel to Pierrepont Street Twenty five feet and thence northerly parallel to Clinton Street one hundred feet to the place of beginning-"

Boundary Justification:

This is the original lot on which the Society's building was built.

11. FORM PREPARED BY

Name/Title: Carolyn Pitts, Architectural Historian
(based on a report by Beth Sullebarger for
the Brooklyn Historical Society.)

Organization: National Park Service

Date: 10 December, 1990

Street & Number: 1100 L Street, NW

Telephone: (202) 343-8166

City or Town: Washington

State: DC

ZIP: 20013-7127

January 10, 1991

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Labels for photos:

1. Brooklyn Historical Society
Brooklyn, New York
Principal Elevation
Photo: BHS, 1989

2. Brooklyn Historical Society
Brooklyn, New York
Side and Rear Elevation
Photo: BHS, 1989

3. Brooklyn Historical Society
Brooklyn, New York
Detail of Main Entrance
Photo: BHS, ca. 1880s

4. Brooklyn Historical Society
Brooklyn, New York
Detail of Side Elevation
Photo: BHS, ca. 1880s

5. Brooklyn Historical Society
Brooklyn, New York
Interior, Library
Photo: BHS, ca. 1880s

6. Brooklyn Historical Society
Brooklyn, New York
Fourth Floor, Museum
Photo: BHS, ca. 1880s

7. Brooklyn Historical Society
Brooklyn, New York
Ground Floor, Museum
Photo: BHS, 1990

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