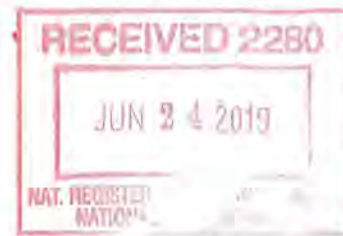


United States Department of the Interior
National Park Service



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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Fourth Avenue Methodist Episcopal Church
other names/site number Fourth Avenue United Methodist Church (1968-2012), Tian Fu United Methodist Church
name of related multiple property listing N/A

Location

street & number 4616 Fourth Avenue not for publication
city or town Brooklyn vicinity
state NY code NY county Kings code 061 zip code 11220

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 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 at the following level(s) of significance:

 national statewide X local

R. Daniel Murky 6/14/2019
Signature of certifying official/Title Date

DSMPD
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. 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]
Signature of the Keeper

8/6/19
Date of Action

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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.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
1	1	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RELIGION / Religious Facility

RELIGION / Church School

RELIGION / Church-related Residence

Current Functions
(Enter categories from instructions.)

RELIGION / Religious Facility

DOMESTIC / Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE VICTORIAN / Romanesque Revival

Materials
(Enter categories from instructions.)

foundation: Stone, Brick

walls: Brick, Stone Veneer, Cement Shingles

roof: Asphalt

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph¹

The Fourth Avenue Methodist Episcopal Church is located at 4616 Fourth Avenue in the southwestern part of the New York City borough of Brooklyn in the neighborhood of Sunset Park. Sunset Park is generally considered to be the neighborhood bounded by 34th street on the north, 65th Street on the south, Ninth Avenue on the east, and New York Harbor on the west. The western shore of the neighborhood has been a center of maritime activity and was the site of a ferry landing followed later by the Bush Terminal and Brooklyn Army Terminal. It is located south of the Park Slope neighborhood and Greenwood Cemetery. It is located west of the Borough Park neighborhood and north of Bay Ridge. The surrounding neighborhood contains a mix of residential and commercial uses consisting mostly of multi-family attached row houses and some larger apartment buildings. Along Fourth Avenue there are stores in the ground floors of row-houses and tenement flats and some commercial buildings. Most of the buildings in the area were built in the late-nineteenth and early-twentieth century, which reflects the period of most-rapid development in Sunset Park. The buildings in the immediate vicinity of the church are mostly late-nineteenth and early-twentieth century residential buildings. Rapid transit runs in an MTA subway line under Fourth Avenue. The church is located across Fourth Avenue from the large historic district of Sunset Park (NR Listed, 1988). The property is flanked the west by a mid-twentieth-century public school building and to the north by a mid-twentieth-century apartment building.

The site includes two buildings. The church and Sunday school (one building) is located at the corner of Fourth Avenue and 47th Street (tax block 755, lot 45). The parsonage building is located north of the church building on Fourth Avenue. The western footprint of the church building is built to the lot line, separated from the neighboring public-school building by a paved concrete walkway. Behind the parsonage at the northwest corner of the lot is a sunken garden with grass, shrubs and trees, accessed by a stairway from a driveway at street level between the church and parsonage. The parsonage building is built to the north lot line and directly abuts the neighboring apartment building. The east and south lot lines front Fourth Avenue and 47th Street respectively.

The complex is surrounded by a low steel fence. On the Fourth Avenue side, the area between the fence and buildings is paved with concrete. A concrete driveway separates the church building and the parsonage. Mulched planting beds with low shrubs run between the fence and church building along 47th Street. 47th Street slopes downward as it travels westerly from Fourth Avenue. The street frontages of the complex consist of paved concrete sidewalk with several small trees in sidewalk planters. The nominated lot is the .28-acre parcel historically associated with the Fourth Avenue Methodist Episcopal Church.

Narrative Description

The nominated property includes two brick buildings: the church and Sunday school building (1894), and the parsonage (1890). The Church and Sunday school building is a Romanesque Revival style building and retains a high degree of integrity. While the parsonage, a historic rowhouse, was constructed during the period of significance, it is non-contributing due to significant changes following a 1969 fire.

¹ This description uses idealized north-south directions. The north-south axis will be considered parallel with Fourth Avenue and East-West parallel to 47th Street.

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Church Building, 1894, (1 contributing building)

The Fourth Avenue Methodist Episcopal Church is a two-story, roughly three-bay by nine-bay church and Sunday school building with an approximately rectangular but irregular plan influenced by the arrangement of spaces within. Due to the building's location on a corner lot, it has two primary facades: the east and north elevations. The plan reflects the building's two internal divisions: the sanctuary in the east half of the building adjacent to Fourth Avenue and the Sunday School and offices in the west end of the building. The resulting footprint and roof plan are complex. The main roof mass is a rectangular hipped roof with the ridge oriented perpendicular to Fourth Avenue. Above the sanctuary portion of the building in the eastern half of the plan, three equal cross gables extend from the hipped roof to the wall plane to the north, east, and south and a bell tower rotated 45-degrees from either wall plane chamfers the southeast corner. The western mass of the building includes the Sunday School beneath a hipped roof oriented perpendicular to the eastern ridge. This western hip roof extends the width of the plan to the north and south beyond the sanctuary walls. The southern hip slope has an open gable that is flush with the south wall. The western hipped roof only partially covers the Sunday school portion and a flat roof extends westerly from the base of the hip's western slope. An irregular polygonal roof punctures the western hip slope to form a clerestory above the Sunday School interior. The building has a grey sandstone foundation, red brick wall surface, dressed and rock-faced grey sandstone trim and asphalt shingle roof covering. Most of the grey sandstone on the building has been overpainted white.

The Fourth Avenue Methodist Episcopal Church features many round-arched openings, rock-faced stone ornament, and masonry corbelling typical of the Romanesque Revival style. The building retains its historic stained-glass windows and original windows at the primary sanctuary elevations. The entrance doors have been replaced and the windows on rear Sunday-School wing and secondary facades have been replaced with aluminum double-hung replacement windows. The building is an example of the Akron Combination Church design which incorporates both an auditorium sanctuary and a Sunday School within the same building. The building retains a high degree of integrity.

The east elevation (facing Fourth Avenue) is divided into three portions. The southern part is comprised of the main entrance and bell tower, rotated at forty-five degrees to Fourth Avenue. The center bay contains the windows of the main sanctuary, and the northern bay contains a secondary entrance pavilion. The main entrance at the base of the tower is approached by four concrete steps and is set in a round-arched brick opening. The doors have been replaced with modern glass double doors. Above the doors is a plate glass transom window and a white Latin cross. Framing the brick arch are carved stone spandrel panels supported by acanthus leaf corbels and decorated with foliate carving at the spandrels. Rock-faced crenellated stone corbels support a molded stringcourse above the spandrel which sits below a rock-faced stringcourse that continues horizontally along the elevations. Above the stringcourse is a modern white sign with the name of the church written in Chinese characters. Above the sign is a rock-faced stringcourse that aligns with the gable eaves on the east and south elevations. Above the stringcourse are three round-arched geometric leaded windows with wide brick arches outlined with a painted stone drip molding above. Above these windows and roof level, the tower has four exposed elevations rotated 45-degrees from the street elevations. The tower elevations are identical, each containing a large brick arched opening set within four brick piers. The open-air arches contain a wrought-iron railing at each elevation. The openings each have a molded stone sill, painted white. Above each opening is a rock-faced stringcourse and crenellated stone corbels. The tower's pyramidal roof rises from the corbels and is punctured by the square brick corner piers. The asphalt shingle roof is capped with a sheet-metal finial.

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The center bay of the east elevation contains four rectangular stained-glass windows separated by red brick piers. There is an air conditioning sleeve in the wall to the north of the windows and a church sign to the south of the windows. Above the four windows is a continuous rock-faced stone lintel, painted white. Above the lintel is a plain brick spandrel and a continuous rock-faced stone sill. Above the sill is a large round-arched stained-glass window that is the same width as the combined lower four windows. The large stained-glass window consists of five square windows separated by wooden mullions. Above these windows is the spring-point of the arch containing a semi-circular window surrounded by six segmental windows, that follow the curvature of the arched opening. A rock-faced stringcourse accents the spring point of the arch and continues around the building. The wide brick arch is accented by a stone drip molding. Above the window is a large gable with a rock-faced stringcourse accenting the flush eaves. The gable end of the roof projects from a central hipped roof that covers the main mass of the church.

The north bay projects slightly from the main wall surface as an entrance pavilion. This pavilion contains a small secondary entrance set within a brick round-arched opening containing a single aluminum replacement door with a fixed glass sidelight. The door is approached by a small ramp with a steel railing. Above the door is a white wooden transom molding, solid white panel and a painted Latin cross. Framing the brick arch is a white stone drip molding. Above the arch is a rock-faced frieze with crenellated stone corbels supporting a molded stone stringcourse. On either side of the arch are projecting brick piers that are supported by rock-faced stone corbels. The projection of the bay is capped with rock-faced coping stones above the molded stringcourse. The wall surface above the entrance projection consists of rock-faced ashlar and crenellated corbels that support the red-painted eaves of the hipped roof above.

The south elevation (facing 47th Street) has two masses: the gabled mass of the sanctuary and a two-story slightly projecting mass of the Sunday school. The sanctuary mass consists of two bays: the tower bay as previously described and a gabled window bay which mirrors the center gable bay of the east elevation. The gabled bay of the sanctuary's south elevation contains four rectangular stained-glass windows separated by red brick piers. Above the four windows is a continuous rock-faced stone lintel, painted white. Above the lintel is a plain brick spandrel and a continuous rock-faced stone sill. Above the sill is a large round-arched stained-glass window that is the same width as the lower four windows combined. The large stained-glass window consists of five square windows separated by wooden mullions. Above these windows is the spring point of the arch containing a semi-circular window surrounded by six segmental windows, that follow the curvature of the arched opening. A rock-faced stringcourse accents the spring point of the arch and continues around the building. The wide brick arch is accented by a stone drip molding. Above the window is a large gable with a rock-faced stringcourse accenting the flush eaves. The gable end of the roof projects from a central hipped roof that covers the main mass of the church.

The Sunday school portion of the elevation is eight window bays wide and projects from the face of the sanctuary mass of the church. The foundation and basement level are clad in rock-faced ashlar stone painted white. The upper portions of the walls are clad in red brick. The east return of the projecting mass contains a single aluminum replacement door topped by a rock-faced triangular pediment. There are eight double-hung replacement windows set behind white-painted steel security grates at the basement level. The first floor contains double-hung windows in the first, second, fourth, fifth, sixth window bays from west to east (left to right as viewed from the street). The windows are double-hung replacement windows and have white-painted steel security grates. The windows in bays one and two are paired under a continuous rock-faced lintel with

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continuous stone sill as well. The other three windows are also unified with a continuous sill and lintel. The second floor contains double-hung windows in the first, second, third, fifth, sixth, and seventh window bays from west to east. Both groups of three windows are unified by a continuous stone sill under each grouping. A continuous rock-faced stringcourse runs above all the windows and around the building. Crenelated stone corbels support the eaves of the roof, which consists of a plain red sheet-metal gutter. The open gable above the windows in the fifth, sixth and seventh bays has round-arched transom windows above the stringcourse. The center arched window is elevated above the others on an additional rectangular window. The gable is framed by two square brick piers, rotated 45-degrees from the wall plain supported on stone corbels and capped with square rock-faced finials. The eaves of the gable are accented with a rock-faced band.

The west elevation is largely unadorned. The southern bay of the elevation is recessed and is clad in rock-faced ashlar stone at the ground floor and red brick on the upper floors. The remainder of the elevation is clad in common brick, painted white. The recessed return contains a basement-level steel door at the south return and a window on each of the first and second floors of both the south return and the west-facing recess. Each window has a rock-faced stone sill and rock-faced stone lintel. The lintels above the second-floor windows are connected by a stringcourse and rock-faced corbel pattern that follows to the south elevation under the eaves. The common brick wall surface is punctured by a single double-hung replacement window at the ground floor and two double-hung replacement windows on each of the first and second floors just north of the centerline of the elevation. The windows are set within plain brick segmental arched openings. At the roof level, there is a polygonal clerestory with groups of four windows at each facet that correspond to the arrangement of the Sunday school inside.

The north elevation consists of two masses representing the sanctuary and the Sunday school parts of the building. The Sunday school portion to the west is eight bays wide. The wall surface below the level of the basement windows is rock-faced ashlar and the remaining upper wall surface is red brick. There are windows in each of the window bays at each floor. The seventh bay from the west has a window between the first and second floor and second and third floor reflecting windows at an interior stair. The basement level windows and windows adjacent to the exterior stairway leading to the sunken garden have steel security grates. All of the windows have rock-faced window sills. There are three courses of corbelled red brick where the wall interfaces with the roof above. There is a 45-degree chamfer where the Sunday School mass meets the sanctuary mass of the building. At this chamfered face is a single aluminum replacement door at the first floor topped by a flat stone lintel and a double-hung replacement window at the second floor with stone sill and segmental arch. To the east of the chamfer is a one-and-a-half story brick projection containing one low basement window to the east and one louvered window opening at the first story near the west end. The east-facing return lacks fenestration. Both sides of this projection have corbelled stringcourses below the fascia of the eaves. The eastern corbels are arranged in a crenellated pattern. The roof height of the projection aligns with the rock-faced stringcourse that continues to the east and south elevations. The remainder of the north sanctuary wall consists of two bays: the return of the entrance pavilion from the east elevation and the gabled end of the sanctuary. The return of the entrance pavilion has a double-hung window and security grate at the ground level, corresponding to interior stairs leading to the basement, and a pair of double-hung windows set on a continuous sill at the second floor. Above the windows is the continuous rock-faced stringcourse and rock-faced crenellated corbels below the eaves. The open gable bay contains a stained-glass semi-circular window equivalent to the upper portions of the sanctuary windows found on the other elevations. It consists of a single semi-circular window surrounded by six segmental windows following the curvature of the arched opening. The wide brick arch is accented by a stone drip molding. Above the window is a large gable with a

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rock-faced stringcourse accenting the flush eaves. The gable end of the roof projects from a central hipped roof that covers the main mass of the church.

Church and Sunday school Interior

The building is divided into two floors and a basement. The first floor is divided into a tower entrance vestibule, sanctuary, secondary east entrance vestibule and stair hall, north side entrance vestibule and stair hall, south side entrance and stair hall, Sunday school classroom area, and a multipurpose room. The second floor is divided into the mezzanine level of the sanctuary, north stair hall, east stair hall, south stair hall, office, mezzanine Sunday school classrooms and walkway, and multipurpose room. The basement level is divided into two spaces: vacant space beneath the sanctuary and a daycare beneath the Sunday school.

Within the tower is the main entrance vestibule. A plaster wall with four round-arched windows with dark brown wooden frames and molding separates the vestibule from the sanctuary. Two pairs of dark brown wooden double doors, with windows in the upper panels, provide access to the sanctuary at either end of the wall.

The sanctuary is square in plan with chamfered corners. The sanctuary is a double-height space with a mezzanine balcony along the east and south walls. The sanctuary is oriented diagonally from the entrance at the southeast corner to the altar and pulpit at the northwest corner. The floor is covered in red carpet and slopes downward toward the altar to improve the viewpoint of rear seats. There are additional entrances to the sanctuary through double doors at the northeast and southwest corners of the auditorium. The wall surfaces are white plaster and are mostly unadorned. The west wall consists of four massive wood panel pocket doors that slide to open the auditorium to the Sunday school room on the other side. These panels have a tall and narrow blind arch motif and are framed by two pilasters. There are four rectangular stained-glass windows along the east and south walls on either side of the entrance vestibule. Two large semi-circular stained-glass windows are above at the mezzanine level with foliated and geometric patterns. A third large semi-circular stained-glass window is positioned above the organ pipes on the north wall. The design of the stained glass combines vibrant translucent and opalescent glass into stylized floral and geometric motifs. The lower windows depict a round-arched architectural motif with additional stylized foliation.

The seating consists of three sections of curved wooden pews that are directly oriented toward the alter. The sections are separated by two aisles roughly dividing the seating into three equal parts. A low wooden balustrade separates the seating area from the alter space. Beyond the balustrade is a platform approached by two steps. A wooden paneled pulpit is at the west side of the platform and a lectern stands at the north. A round-arched wooden panel reredos adorns the chamfered wall behind the platform that approximates the arrangement of the semi-circular stained-glass windows. A red-curtained balustrade runs from the stage along the north wall and behind is a large pipe organ and keyboard.

Above the seating level of the sanctuary is a mezzanine balcony with three additional rows of pews overlooking the auditorium. The balcony has a parapet railing constructed of two-over-one rectangular wooden panels accented by dentils on the lower edge. Above the main entrance at the balcony are two round structural columns and a door to the tower interior. The interior of the tower is unfinished. At the northeast and southwest corners of the room are two single doors leading to stairways outside of the sanctuary that provide access to the balcony level. The ceiling slopes upward toward a central square recess from which hangs a circular light fixture. Round barrel vaults penetrate the sloped ceiling surface at the semi-circular stained-glass windows. The ceiling is accented with spare classical molding profiles and square beams set on simple

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corbels on the wall surface. Four five-lamped electrified light fixtures hang from the four corner coffers adjacent to the ceiling recess. Through the northeast doorway is a vestibule for a secondary front entrance as well as a stairway to gain access to the auditorium balcony. There is a second stair hall located in the southwest corner of the auditorium. The stair halls are simply decorated with white plaster walls and white-painted wood paneling on the stair assemblies.

The Sunday school is adjacent to the sanctuary and is connected through a doorway behind the altar, the southwest stair hall and through the large moveable wall panels previously described. The arched decorative motif of these doors matches the motif on the auditorium side. The first floor of the Sunday school consists of a large open hall with a stage at the north end. When the pocket doors are opened, the Sunday school stage is adjacent to the stage and pulpit of the auditorium. The flooring consists partially of recent white faux-stone 1'x1' tiles and partly of recent hardwood or laminate flooring. Around the south and west walls of the main hall are the stair hall and bathrooms and six small classrooms with walls that are at varied angles to align the line-of-sight from the rooms toward the pulpit and stage. These rooms have white wooden tripartite door partitions that can be operated as a single swing door or fully opened to the width of the room. Most of these doors have a window in the top half of the door but some glass panels have been replaced with opaque wooden panels. Behind the stage to the north is a large multi-purpose room connected to the hall by an overhead rolling door and a single-swing door adjacent to the classrooms. East of the multi-purpose room is a side-entrance vestibule and stair hall. The main hall of the Sunday school is a double-height space, but there is a second-floor balcony with additional classrooms. The balcony is supported by large timber brackets placed between each first-floor classroom. The balcony has a parapet railing constructed of two-over-one wooden panels accented by dentils on the lower edge. The balcony has an additional top rail supported by turned wooden balusters that was added sometime after 2012 when the Tian Fu congregation purchased the building. The second floor contains six additional classrooms. Three classrooms have similar door construction but with nine-light windows while three have had the original doors replaced with modern windows, doors and solid partitions. Outlining the second-floor classrooms are dark wooden Corinthian half-columns supporting elliptical blind-arcading over each room. Above the arcade are clerestory windows grouped in sets of four over each classroom, separated by curved timber brackets. A large circular light fixture hangs in the center of the hall and matches the light fixture in the church sanctuary. The north section of the second floor contains a second multi-purpose room, with rolling overhead partitions overlooking the hall, the north stair hall, and an office for the pastor above the side-entrance vestibule.

The basement under the Sunday school houses a daycare center. The daycare space was not accessible for documentation and only the basic layout was observed. There is a three-sided former kitchen on the south side of the basement space with windowed partitions possibly dating from the date of original construction or other early improvements. Other modern temporary partitions have been added by the daycare. The basement under the sanctuary is vacant and unfinished.

Parsonage, 1890 (1 non-contributing building; due to alteration)

The parsonage is a three-story, two-bay-wide frame row house located at the northeast corner of the building lot. The building is rectangular in plan, faces Fourth Avenue and is approximately twenty-feet in width. The flat roof is covered by a built-up modified bitumen roofing system. Historic photos show the building was clad with clapboard and wood shingles and had Queen Anne ornamentation which has mostly been removed or covered sometime after 1939. The parsonage is a private residence used by the church and the interior was not accessible.

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The façade is clad with a faux-stone siding that was added after a fire significantly damaged the building in 1969. The south bay consists of a three-facet projecting bay that runs the full height of the façade. The north bay contains the main entrance and basement entrance. The three-facet bay in the south bay contains three aluminum double-hung replacement windows at the first, second, and third floors. The three first-floor windows sit on a stone watertable. The first- and second-floor windows are enclosed with white-painted steel security grates. The main entrance is approached by a ten-step brick stoop which is enclosed underneath by white-painted masonry. The north side of the stoop contains a white vinyl or aluminum replacement door with a twelve-light window that provides access to the first floor. The stoop is guarded by two black steel handrails. The second-floor entrance door has been replaced with a single stainless-steel door with upper and lower glass lights protected with steel security grates. Above the door is a gray and red sheet-metal awning. The parapet is capped with an aluminum coping flashing. There is a cornice overhang above only the projecting south bay which is supported by two scroll brackets.

The south elevation is clad with faux-stone siding at the first floor and gray cement shingles at the second and third floors. The elevation is unadorned and has one window located near the center of each of the first and second floors.

The west elevation is three bays wide. The north bay consists of a shallow rectangular projection. The first-floor wall is exposed revealing the original brick wall surface. The first and second floors are clad in gray cement shingles. The first floor contains two aluminum double-hung replacement windows in each side bay and an aluminum or vinyl replacement door in the center bay. The second floor has only a double hung window in the south bay and a replacement door in the center bay. There is a steel and frosted glass awning over the second-floor entrance which is approached by a steel stairway rotated 90-degrees to the elevation. The third floor contains three double-hung aluminum replacement windows.

The north elevation is flush with the lot line and mostly obscured by the neighboring apartment building which is also built to the lot line. A small reveal at the east elevation shows a brick first floor and cement shingle-clad second and third floors.

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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 is 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 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.

Areas of Significance

(Enter categories from instructions.)

Architecture

Social History

Period of Significance

1893-1953

Significant Dates

1894, 1953

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

George W. Kramer, Architect (Church)

Unknown (Parsonage)

Criteria Considerations

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

Property is:

- 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 old or achieving significance within the past 50 years.

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Period of Significance (justification)

The period of significance begins in 1893, the year that the construction of the Fourth Avenue Methodist Episcopal Church began, and concludes in 1953. This date corresponds with the retirement of popular Rev. Clemans and was recognized by the congregation as the beginning of a substantial decline in membership that paralleled the neighborhood's first major demographic shift since the early urbanization of Sunset Park.

Criteria Considerations (explanation, if necessary)

The nominated resources were built by the Fourth Avenue Methodist Episcopal Church for use as a place of worship, religious education, and administration. A different Methodist congregation, Tian Fu United Methodist Church has been the owner of these two buildings since 2012. These resources are significant for their architectural merit, as well as their association with the development of the neighborhood and congregation during the nineteenth and twentieth centuries and not for their religious use.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Fourth Avenue Methodist Episcopal Church is significant under National Register Criterion A at the local level in the area of social history for its association with the growth and development of this congregation and the surrounding community of Sunset Park. After functioning for several years as a mission church in the growing neighborhood, the Fourth Avenue Methodist Episcopal Church was officially formed. The small congregation, surrounded by a rapidly suburbanizing neighborhood, grew quickly. Transportation improvements including the opening of the Brooklyn Bridge in 1883, the 38th Street Ferry in 1889 and the Fifth Avenue lead to the dramatic expansion of Brooklyn. The present church building, designed by architect George W. Kramer and constructed in 1893-4, was built as Sunset Park was experiencing rapid population growth, speculative housing construction, and urbanization. The church continued to flourish spiritually and physically well into the mid-twentieth century. The congregation, which had over 300 members at the time the church was completed, reached a high of nearly 3,000 during this period. Through sermons and special events, the church promoted a diverse message of brotherhood within the community. The flexible spaces of the Combination Church enriched the community through its use for school graduations, charity events, concerts and performances, political discussions, and youth group meetings. This church served as a cultural anchor institution for the Sunset Park community from the onset of early urbanization through the mid-twentieth century.

The building is also significant under National Register Criterion C at the local level in the area of architecture as a quintessential example of the Akron Combination Church designed by the form's pre-eminent designer, George W. Kramer. Kramer was nationally known as a prolific and well-respected church designer and as the leading advocate of the Akron Combination Church. The typical Akron Combination Church plan consists of a semi-circular arrangement of Sunday-School classrooms (known as the Akron Plan Sunday school) combined with an auditorium-style church sanctuary, connected by a moveable partition. This allows the Sunday school to be used as overflow seating capacity during periods of high attendance or special occasions. The Fourth Avenue Methodist Episcopal Church combines the features of an auditorium sanctuary, Akron Plan Sunday school, and movable partitions to form a quintessential example of the Akron Combination Church type. It is an early New York City example by the type's preeminent designer. Kramer permanently located his prolific practice in New York City in the same year of the church's completion. The church's exterior is ornamented in the Romanesque Revival style. The façade's round arched openings, medieval corbels, and rock-faced string courses provide embellishment to the structure; creating a clean and attractive architectural composition. While not his exclusive mode, the Romanesque Revival style was used extensively by Kramer and is typical for his work. The overall appearance of the building, with its expansive and flexible program and handsome Romanesque flourishes, represents the congregation's desire for a practical and appealing house of worship. The building retains a high degree of architectural integrity.

Sunset Park²

Prior to European settlement, Brooklyn, and other areas of present day New York, was inhabited by the indigenous Lenape people. The Dutch settled in Brooklyn in about 1635 following Henry Hudson's 1609

² Information for this section was taken from the following sources: Ellen Marie Snyder-Grenier, "Sunset Park," in *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 2010), 1266-1267; Andrew Scott Dolkart, "National Register listing for Sunset Park Historic District, Brooklyn, Kings County, NY," 1988.

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expedition and the subsequent establishment of the Dutch New Netherland colony. The area now known as Brooklyn consisted of six towns: Breuckelen (Brooklyn, est. 1646), Amersfoort (Flatlands, 1647), Midwout (Flatbush, 1652), New Utrecht (1657), Boswick (Bushwick, 1661) and Gravesend (founded by British Anabaptists in 1645). Sunset Park is located at the far southern end of the historical town of Breuckelen near its border with New Utrecht near today's 60th Street. Throughout the Dutch colonial period and subsequent English control after 1664, the area was entirely rural consisting of large farms. This character persisted well after American independence.

By the 1820s, Brooklyn began to urbanize and ultimately shaped the development of Sunset Park. Reliable ferry transportation between Brooklyn and Manhattan allowed residents to commute to Manhattan and spurred development in Brooklyn Heights. As both New York and Brooklyn grew, development spread east and south from Brooklyn Heights where new neighborhoods were built up with rowhouses. Sunset Park, being several miles removed from the center of activity, remained largely undeveloped throughout most of the nineteenth century, mainly consisting of open farmland and country estates.

The first major stimulus for development in Sunset Park (much of it NR Listed, 1988) occurred in 1889 with the opening of the 38th Street Ferry which brought the neighborhood within commuting distance of Manhattan. Other transportation improvements followed with the Fifth Avenue elevated rail line providing service to 38th Street in 1890 and to 65th Street by 1893. In 1890, the city of Brooklyn issued bonds to fund opening, grading and paving of streets in the Eighth Ward, as Sunset Park was known at the time. Hundreds of speculative rowhouses were built by 1900 and hundreds more followed in the next decade. In 1898, Brooklyn became part of the City of New York as the governments of the present day five boroughs were brought under a single municipal government. The neighborhood became known as Sunset Park in the late nineteenth century, named for a westward facing park set aside by the city for parkland in 1891. Most new residential buildings were two-story masonry rowhouses, predominantly designed as multi-family houses for families of moderate income. The substantial wave of development that took place in the early twentieth century was boosted by the planning and construction of the subway line along Fourth Avenue. The construction of the subway line to the neighborhood was announced in 1905 and was eventually completed in 1915.

Census records from 1910 show that the rowhouses built during this period of rapid development had relatively high occupancy of ten or more residents per house. The early residents of these houses were largely American born, but many were of Irish, English, Scottish, English/Canadian, or Norwegian birth or decent. Other residents were from Holland, Denmark, Germany, Austria and Sweden. Most area residents were employed on the nearby waterfront of upper New York Bay. Bush Terminal, a complex of piers, warehouses and factory lofts, was built in 1890 and industry in the area expanded until the Great Depression. The Brooklyn Army Terminal was also constructed along the Sunset Park waterfront in 1919.

Early History of the Fourth Avenue Methodist Episcopal Church

The Fourth Avenue Methodist Episcopal Church of Brooklyn was established to accommodate the growing population of Methodists in Brooklyn as the region continued to develop in the late-nineteenth century. The founders of the Fourth Avenue church were members of Brooklyn's Eighteenth Street Church, which was established in 1840 in what was then a rural area of Brooklyn. By the 1870s, significant population growth and the expansion of Brooklyn south to Thirty-Ninth Street led church leaders to explore creating a church mission

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to serve the developing area. In 1873, the Reverend Ichabod Simmons established regular cottage prayer meetings at James Earls' home at 57 Thirty-Seventh Street, Brooklyn. The first meeting, led by Eighteenth Street Church preacher Reverend G. W. Coming and attended by twenty people, took place on March 4, 1873. Reverend Coming, Reverend Simmons and other local preachers led other weekly meetings. In response to the growth of the congregation, a Sunday school was opened on May 10, 1874 in a house on Thirty-Ninth Street. These meetings and Sunday school remained part of the mission of the Eighteenth Street Church until a new church was formed and elected its own trustees on May 24, 1880.³

The Reverend Simmons was the pastor at the Eighteenth Street Church from 1872 to 1874 and was known as a passionate and influential preacher. Journalist and reformer Jacob Riis credits Simmons for inspiring his work. Riis was inspired to join the clergy after hearing a sermon by Simmons. When Riis approached Simmons with the idea at a revival meeting at the Eighteenth Street Church, Simmons told Riis. 'No, no, Jacob, not that. We have preachers enough. What the world needs is consecrated pens.'⁴ This counsel undoubtedly encouraged Riis in his celebrated career as a journalist and reformer.

In 1877, the Eighteenth Street Church acquired land for a small chapel on Forty-Fourth Street between Third and Fourth Avenues. The first chapel was a small, one-story rectangular frame structure measuring 25' by 50'.¹ It was built by local builder, Joseph Seeley, a member of the Eighteenth Street Church. The total cost for his chapel was \$1,582.⁵ The chapel was dedicated on October 14, 1877, and the new Fourth Avenue Methodist Episcopal congregation was formally established that December. Fifteen existing members from the Eighteenth Street congregation, all of whom had been actively working to establish the new church, transferred to the new church. By 1878, the rapid growth of the congregation and Sunday school, which both operated from the small building, necessitated more space. The chapel was enlarged to 25' by 85' by builder William Corrigan, also of the Eighteenth Street Church. The enlargement cost \$1,500 and the chapel was re-dedicated in February of 1879.⁶

The early members of the congregation appear to be working-class or middle-class Americans of modest means. James Earls, whose house hosted the early prayer meetings and is considered the lay-founder of the church, was a carpenter whose parents had both been born in the United States. The church's *History and Manual*, written in 1891, includes a list of all church members who had died up to the that year, including the date of death. City death records for these church members show mostly American-born tradespeople. Their occupations were listed as: carpenter, mechanic, clerk, elevator tender, plumber, saleslady, and housekeeper. Most of the members listed were born to American parents but some were born in Scotland, England, and Ireland. This is consistent with the demographic who was moving to and establishing new neighborhoods in Brooklyn. These demographic patterns are also consistent with Sunset Park as a whole through the 1910 census. Most of former members were buried in nearby Greenwood Cemetery.⁷

³ Reverend Geoffrey Lansing Taylor, D.D., "Fourth Avenue Methodist Episcopal Church: History and Manual," (Brooklyn, NY: 1891); "To Be Dedicated Today—The Fourth Avenue Methodist Episcopal Church," *The Brooklyn Daily Eagle*, February 18, 1894.

⁴ Tom Buk-Swienty, *The Other Half: The Life of Jacob Riis and the World of Immigrant America*, trans. Annette Buk-Swienty (New York: W.W. Norton & Co., 2008), 110.

⁵ Taylor, "Fourth Avenue Methodist Episcopal Church."

⁶ Taylor, "Fourth Avenue Methodist Episcopal Church."

⁷Taylor, "Fourth Avenue Methodist Episcopal Church"; "New York, New York City Municipal Deaths, 1795-1949," database, FamilySearch: <<https://familysearch.org>>

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By the 1880s, the congregation desired a better location for its church and had begun making plans to expand. With this in mind, it reached out to and became members of the Brooklyn Church Society of the Methodist Episcopal Church. The Brooklyn Church Society was established in 1878 “to aid churches, to give advices as to church indebtedness, encumbrances on property, location of churches and church buildings, and to promote Sunday-schools and missions in the city of Brooklyn and vicinity.”⁸ In 1892 the society added a Committee on Church Architecture to advise on new church building projects. The organization sought to exert control on building practices, noting in its annual report: “It is expected that conference with this committee will be had before any expense is incurred for architects or plans.”⁹

With the help of the Brooklyn Church Society, the Fourth Avenue congregation acquired four lots at the corner of Fourth Avenue and Forty-Seventh Street. The existing chapel was moved to the new site and re-dedicated on June 28, 1885. The four building lots purchased combined to form a site 100'x 100' and were purchased for \$3,000. It cost the church an additional \$800 to move the existing chapel to the new site. As the congregation continued to grow, it constructed a three-story parsonage on Fourth Avenue in 1890; it was built at a cost of about \$3,750, although the builder was not noted. Around the same time, likely with the assistance of the Brooklyn Church Society, the congregation began making plans for a new church building. The congregation hired the architectural firm of Weary & Kramer, which was nationally-known for its church designs.¹⁰ The Fourth Avenue Methodist Episcopal Church was constructed in 1894 by contractors Decker & Thompson for a total cost of \$34,900.¹¹

George W. Kramer (1847-1938)

George Washington Kramer was a prolific and respected church architect practicing from 1873 to 1924. Kramer was born in Ashland, Ohio, in 1847 and left school at the age of 16 to study architecture under the employment of a local builder and architect, Jacob Snyder. In 1873 he began practicing architecture in Ashland before becoming a partner with Snyder in 1879. In 1885, Kramer joined architect Frank O. Weary to form the practice known as Weary and Kramer. Kramer was primarily responsible for the ecclesiastical work performed by the firm. In 1894, Kramer moved the ecclesiastical division of Weary & Kramer to New York City. In 1912, the firm became George W. Kramer & Son practicing with his son George L. Kramer until his retirement in 1924. George W. Kramer died on October 20, 1938 at the age of 91.¹²

Throughout his fifty-five-year career, Kramer claimed to have designed over 2,200 churches in the United States and internationally, including in Canada, China, Cuba, England, and India. He also received commissions for many additional public buildings. He is credited with the invention of the “Akron Plan Sunday School” and “Akron Combination Church,” although its invention was a collaborative effort with client Lewis Miller and Kramer’s partner, Jacob Snyder, beginning with Snyder’s First Methodist Episcopal Church in

⁸ Brooklyn Church Society, *Tenth Annual Report of the Brooklyn Church Society of the Methodist Episcopal Church* (New York: Jones and Company, 1889), 10.

⁹ Brooklyn Church Society, *Fourteenth Annual Report of the Brooklyn Church Society of the Methodist Episcopal Church* (New York: Standard Union Job Printing Department, 1893), 28.

¹⁰ Taylor, “Fourth Avenue Methodist Episcopal Church”; “To Be Dedicated Today—The Fourth Avenue Methodist Episcopal Church,” *The Brooklyn Daily Eagle*, February 18, 1894.

¹¹ “New South Brooklyn Church,” *The New York Times*, February 19, 1894.

¹² “George W. Kramer, Architect, 91, Dies,” *The New York Times*, October 21, 1938.

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Akron, Ohio, completed in 1870. The Akron Plan Sunday school consisted of small classrooms arranged in a semi-circle around a central hall so students could view lessons as one large group or within individual classrooms. The Combination Church form connected the Akron Plan Sunday school with an auditorium church through a large moveable partition. This created large, flexible rooms that could be combined or isolated depending on use and attendance.¹³ In 1893, Kramer won an international competition at the World's Fair in Chicago for his Sunday school designs. He also devised a novel fan-furnace heating system specifically for churches in Canada. This invention won him honorary membership in the National Association of Heating and Ventilating Engineers in 1896. Kramer is also credited with inventing the widely used system that operates all jail cell doors with one master switch. In addition to his impressive body of ecclesiastical work, he designed twenty-four memorials at Gettysburg and buildings at Oberlin College, among many other buildings.¹⁴

In 1897, he authored a book: *The How, What, and Why of Church Building*. The book was written as a guide for congregations undertaking church construction projects and promotes his design principles of the auditorium church and Akron Plan Sunday School. This book, along with other publicity about Kramer's abundant built work, greatly popularized the Combination Church.¹⁵ George Kramer is the architect of many other National Register-listed properties including Andrews United Methodist Church (NR listed, 1992), Bay Ridge United Methodist Church (NR listed, 1999), and Baptist Temple (NR listed, 1995) all in Brooklyn, New York. Many other Kramer-designed churches have been listed on the National Register throughout the country.

Akron Plan Sunday school and the Combination Church

The Fourth Avenue Methodist Episcopal Church is built in George W. Kramer's signature form: the Akron Combination Church. The Combination Church is the combination of two specific plan types: The auditorium church, and the Akron Plan Sunday School. The two spaces are connected by a movable partition, allowing the rooms to be combined for large services or events. The Fourth Avenue Methodist Episcopal Church is a fine example of Kramer's Combination Church. The church utilizes many of the specific features of the Akron Combination Church including: a diagonal auditorium-style sanctuary, theater-style tiered seating, a Sunday-School area consisting of small classrooms encircling a central gathering space, and a large movable partition wall that connects the sanctuary and Sunday School spaces.

The auditorium church form emerged during the Protestant Reformation. In the rectangular basilica plan of early Christian churches, the attention of parishioners was focused longitudinally from the entrance toward the altar located along the far wall. As Protestantism shifted worship toward the spoken sermon, existing church buildings were adapted to improve audibility. The pulpit was relocated to the corner of the nave or placed along the long side wall of the nave to bring the speaker closer to the congregation. As new buildings were built for Protestant worship, their forms reflected this new arrangement. While church building throughout the following centuries continued to draw on various design traditions, by the late nineteenth century, Protestant congregations embraced designs that enhanced the speaking and listening roles of the minister and worshippers. By the late nineteenth century, the auditorium sanctuary plan had become essentially a theater

¹³ George W. Kramer, *The What How and Why of Church Building* (New York: G. W. Kramer, 1897).

¹⁴ "George W. Kramer, Architect, 91, Dies," *The New York Times*, October 21, 1938.

¹⁵ Kramer, *The What How and Why of Church Building*.

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with sloping stadium-like seating and balconies. Kramer described the advantages of the auditorium church in *The What How and Why of Church Building*:

In the Ideal Church an ideal auditorium is essential, in which the minister should be able to see each member of the congregation, and of such shape that the audience is as compact as possible, and, so to speak, within the angle of vision. The speaker should be so located as to be within the closest personal sympathy with those he would instruct and lead. As the oblong, rectangular auditorium and straight pews do not secure this result we must ascertain what will.¹⁶

As part of his design principles, Kramer advocated for many features found in theaters, including the use of individual seats, square orientation of every seat toward the speaker, stepped or sloped seating as the rows progress from the altar, and the elimination of the center aisle. Kramer argued that the center aisle was distracting to the minister who would have to preach to an empty space at the foot of the podium. The Fourth Avenue Methodist Church sanctuary follows all of these design guidelines in a square, diagonally oriented plan.¹⁷

The Akron Plan is a type of Sunday school arrangement first developed in Akron, Ohio. An Akron Plan school organizes many small classrooms around a central gathering space to facilitate the transition between whole-school activities and individual class activities. Early examples of the Akron Plan were generally stand-alone Sunday school wings or buildings. The term Akron Plan has also been misapplied to describe an auditorium church with an attached Akron plan Sunday school separated by a movable partition; Kramer described this as the Akron Combination Plan.¹⁸ The Fourth Avenue Methodist Episcopal Church is a quintessential example of a Combination Church with both an auditorium sanctuary and attached Akron Plan Sunday school.

The Akron Plan Sunday school design is the product of the invention of the Sunday school in the eighteenth century combined with changes in teaching methodology of the late-nineteenth century. The Sunday school Movement began in England about 1781, led by Robert Raikes. The initial goal of the movement was not religious instruction, but to educate and occupy the time of poor children. By 1792, the movement had spread to the United States when Isabella Graham opened an evening Sunday school for adults in Manhattan. Throughout the following decades many other Sunday schools opened throughout the city. Throughout the nineteenth century, these organizations pushed for better training of volunteer teachers and for the establishment of free public schools so that Sunday schools could focus solely on religious education. An organized curriculum of Bible verses and questions known as "Judson's Questions" was developed in New York and distributed nation-wide in 1872. By the 1870s the Sunday school movement won the endorsement of churches after proving the curriculum's scriptural foundation. It was during this period of the movement that the Fourth Avenue Methodist Church first began with the establishment of its Sunday school in 1874.¹⁹

As its name suggests, the Akron Plan Sunday school was first developed in Akron, Ohio, where it was first used at the First Methodist Episcopal Church. This church was constructed between 1866 and 1870 by Lewis Miller, Walter Blythe, and Kramer's later partner Jacob Snyder. Kramer credits Lewis Miller, a businessman,

¹⁶ Kramer, *The What How and Why of Church Building*, 51.

¹⁷ Kramer, *The What How and Why of Church Building*.

¹⁸ Kramer, *The What How and Why of Church Building*.

¹⁹ Alana Erickson Coble, "Sunday schools," in *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 2010), 1265-1266.

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father-in-law of Thomas Edison, and lay minister of the Akron church, with the concept of this first Akron Plan Sunday school.

One of the primary problems that had emerged with the development of the Sunday school was the difficulty of teaching children of different ages in one room. Some Sunday school educators believed that the schools should be graded, as in public schools, so students would be grouped by age. The push for standardization of Sunday School methods and curriculum gained momentum in the 1860s through the work of pioneers like Reverend John Heyl Vincent. In 1868, Vincent became corresponding secretary of the National Sunday School Union and moved to New York to become editor of *The Sunday-School Journal for Teachers & Young People*. The first issue of the journal was printed in October 1868 and contained Vincent's recommendations for standardized curricula and teaching methods. In April 1872, the fifth National Sunday-School Convention acknowledged the need for lesson uniformity and created a committee to establish a universal lesson plan. The committee, chaired by John Heyl Vincent, was tasked with developing a seven-year curriculum embracing a general study of the whole Bible, alternating between the Old and New Testament. The resulting program was the Uniform Lesson Plan, also referred to as the National Lesson System or International Sunday School Lessons.²⁰

The Universal Lesson Plan used a single lesson each week which could be taught at multiple levels depending on the age of the student. The weekly lesson usually involved the memorization of one or two verses of scripture related to the Sunday church services. Since the lessons relied on a common excerpt of scripture, the whole school could participate in the overall lesson and break out into groups for age-based instruction. After morning church services, students would go to the Sunday school for their lessons. The superintendent would open with a prayer and a reading from scripture. Students were then separated by age for their lesson, regrouping with the school at the end of the lesson to recite the learned scripture.²¹

Miller and Snyder developed a design solution consistent with the Universal Lesson Plan for the Sunday school at the church. The Akron Plan attempted to address the spatial logistics of organizing a school session around these common and separate activities by allowing students to remain in their individual classrooms while focusing their attention to the common gathering space. The plan consists of a rectangular room with a stage at one side and two stories of smaller rooms organized around the other three walls facing the stage. The rooms are all oriented toward the location of the speaker. The arrangement allows students to focus attention toward the stage as a whole school for group exercises and to separate into smaller groups for age-specific lessons without any movement or change in location. Kramer called the Akron Plan Sunday school "a *creation* rather than an *evolution*, as nothing like it—from which it could be developed—existed, or could have been found elsewhere. *It marked an era and an advance in church or ecclesiastical Architecture such as had not been made for centuries.*"²² The plan is reminiscent of other reformist designs of the nineteenth century, especially Jeremy Bentham's "Panopticon" prison plan, which places a single observation point in the center of a circular arrangement of jail cells.

²⁰ Leon H. Vincent, *John Heyl Vincent: A biographical sketch* (Boston: Macmillan, 1925), 105-110.

²¹ Christopher Stephen Jenks, "The Akron Plan Sunday School," *Common Bond* 11 (December 1995): 2-3; Kramer, *The What How and Why of Church Building*.

²² Kramer, *The What How and Why of Church Building*, 218.

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Kramer also credits Miller with offering the suggestion that the Sunday school and church auditorium be connected to utilize the Sunday school hall as overflow for the auditorium during special events or high attendance occasions, although this is not reflected in the First Methodist Episcopal design. Kramer refers to this as the “Akron Combination Church.” While Kramer admittedly credits Snyder and Miller for their role in the development of the Akron Plan Sunday school and the Akron Combination Church, he also argues that he was an early and integral member of its development:

Early in the development of this work, the writer [Kramer]—who had previously been practicing as an architect on similar lines—became associated with Mr. Snyder, and together for several years in that connection they made a specialty of Ecclesiastical work, during which period hundreds of churches and Sunday School buildings were designed and planned, located in all sections of this country, and model or typical plans were sent to the principal centers of Europe, and in at least one instance was the benediction of his Highness, the Pope, received and the building executed for Catholic uses. This connection with Mr. Snyder was continued until a short time previous to his decease, and business then conducted under the name of Kramer & Weary, in which connection a special Ecclesiastical department was maintained under the exclusive management of the writer, and the introduction of the systems was pushed in all direction and in new fields with vigor.²³

While Kramer admits and other sources recognize that he was not the sole creator of the Akron Plan or Combination Church, it is clear that he considered himself to be among its founders and the design’s heir and greatest advocate. The Combination Church became Kramer’s predominant specialty. His only book, *The What, How, and Why of Church Building*, includes a brief history of church development, advice to building committees on many aspects of church construction, and advocates for only the Combination Church as the design best suited for modern congregations. Additionally, Kramer won the international competition for Sunday School design at the 1893 Chicago World’ Columbian Exposition.²⁴ With Kramer’s career so closely tied to the Akron Plan Sunday School, it is perhaps no coincidence that the American Sunday-School Union headquarters and George W. Kramer’s New York office were both concurrently located at 1 Madison Park. It is likely that Kramer chose to relocate to New York to be in close proximity with this organization which was likely to refer work.

Architectural Analysis

The Fourth Avenue Methodist Episcopal Church was built in the Romanesque Revival style. The Romanesque Revival style of the late-nineteenth century was inspired by the Richardsonian Romanesque work of Henry Hobson Richardson (1838-1886), who developed a new form of architectural expression based on Beaux-Arts planning principles and innovative adaptation of medieval historical models. The Richardsonian Romanesque style was widely celebrated and influenced the use of Romanesque details by others. While few architects matched Richardson’s innovation, his work introduced new decorative devices into the architectural mainstream. The Romanesque Revival style is primarily defined by heavy masonry and the utilization of round-arched openings, material polychromy, rock-faced dressed masonry, and other pre-Gothic medieval elements.²⁵

The church’s ornament is restrained, resulting in a relatively austere example of the style. The most prominent stylistic elements of the exterior are the door and window openings and decorative stringcourses. The Fourth-Avenue entrances, upper sanctuary windows, second floor tower windows, open belfry, and some second-

²³ Kramer, *The What How and Why of Church Building*, 219.

²⁴ “George W. Kramer, Architect, 91, Dies,” *The New York Times*, October 21, 1938.

²⁵ Leland M. Roth, *American Architecture: A History* (Boulder, Co.: Westview Press: 2001), 260.

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story Sunday school windows are set within half-round brick arched openings. These openings are emphasized with wide brick arches. Most of these brick arches are outlined with sandstone drip moldings supported by carved fleuron corbels at the arched spring points. The building is further decorated with rock-faced stone at the foundation and stringcourses at the window sills, flat window lintels, above the second story, and at the upper extents of the tower. Rock-faced, crenellated corbels further embellish the Sunday school roof line, tower roof line and stringcourses above the Fourth Avenue entrances. These Romanesque Revival masonry features embellish the flat brick façade.

George W. Kramer did not state a preference for any particular architectural style for ecclesiastical buildings, but instead emphasized material authenticity as a defining feature of successful church designs. In 1897, he wrote: "The righteous use of style in connection with material is likewise an essential, always observing however there is no 'sacred style' to which all things ecclesiastical must conform..."²⁶ Kramer worked in several of the popular late-nineteenth-century revival styles and there are many examples of Kramer churches in the Gothic and Neo-classical styles, but many of his buildings were designed in the Romanesque Revival style. The majority of buildings depicted in his *What How and Why of Church Building* are designed in the Romanesque Revival styles, along with most other Kramer churches encountered through research. Of the seven Kramer-designed churches extant in Brooklyn, five are in the Romanesque Revival style, ranging in date from 1893 to 1913.²⁷

When completed, the church was described as "a substantial structure of brick and greystone trimmings. It has ample arrangements for all the departments of church work and is not lacking in ornamentation, though no unnecessary expense had been incurred."²⁸ The leadership of the church likely approved the design for its practicality, simplicity, and solidity. The Akron Combination Plan promised to provide ample space for worship and the Sunday School as well as the flexibility for community events and special gathering. With many working-class members of the congregation, frugality dictated that the programmatic needs of the church were more important than ostentatious design. The Brooklyn Church Society of the Methodist Episcopal Church also would have had recommendations for the materials, design, and architect chosen for the new structure. The Society, with an advisory role over architectural and financial concerns of Brooklyn's Methodist congregations, likely prioritized economy over extravagance. The resulting simple, pleasing design also lent the new church a sense of permanence and stability within the rapidly growing and changing neighborhood.

The essential design principles of the Combination Church as described in *What How and Why*, including the Akron Plan Sunday school, can all be found in the Fourth Avenue Methodist Church. These include a diagonal auditorium sanctuary, theater-style seating, multi-level classrooms arranged in a semi-circular array around a central stage, and the use of rolling overhead doors and large sliding wall partitions to combine and divide spaces according to use and attendance levels. The Fourth Avenue Church is a perfect example of the Combination Church form by its leading designer. The defining features of this church are all intact, except for minor alterations to the partitions of some of the small Sunday school classrooms, although they remain in their original configuration. The layout, seating, rolling overhead doors, and sliding partitions are all intact in

²⁶ Kramer, *The What How and Why of Church Building*, 66.

²⁷ Kramer, *The What How and Why of Church Building*.

²⁸ "New South Brooklyn Church," *The New York Times*, February 19, 1894.

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their original configuration. Interior renovations appear to have been limited to refurnishing and redecorating and the features of the Akron Combination Plan are unchanged.

Twentieth Century Growth of the Fourth Avenue Methodist Episcopal Congregation

The new church was dedicated February 18, 1894. The dedication, which featured addresses delivered by both C. M. Buck, then pastor of the Eighteenth Street church, and Charles A. Schieren, the recently-elected Mayor of Brooklyn, was a prominent event for Sunset Park and Brooklyn.²⁹ The church building was completed during the early years of a major boom of construction in the area. A comparison of E.B. Hyde maps from 1898 and 1903 show the completed church and the significant amount of residential and commercial development within the Eighth Ward in those few short years. These maps depict the Fourth Avenue M.E. Church as the most prominent church in the neighborhood through at least 1903 in terms of its size, full-masonry construction, and desirable corner site.

The church continued to serve the Methodist community of Sunset Park through the neighborhood's growth and later changes. The church, which had begun with fifteen members in 1877, had grown to 324 in 1891, just prior to construction of the new building. The Fourth Avenue Congregation remained robust between 1921 and 1953 under Reverends Howard V. Ross (1921-26), Lewis E. Christian (1926-31), William C. Judd (1931-36), and Harold H. Clemans (1936-1953).³⁰ Ross is credited with adding 369 members in his five-year tenure. The church added an additional 2,205 members over the following 27 years under Christian, Judd and Clemans's leadership. In 1924 the church underwent interior redecoration and installed a three-manual Austin organ.³¹ In 1935, Mr. Olaf Olafson donated the wooden reredos to compliment the organ pipes in memory of his wife Helen Chittic Olafson. The Olafsons had been members of the church since 1890. Messrs. Severtson, Spurrier and Delong were the carpenters for the paneling and, in 1938, Mr. and Mrs. Mathias O. Severtson donated a wooden pulpit designed by architect Charles C. Wagner. The basement of the church was also renovated between 1939 and 1941.

The congregation was active in community life and used both its people and its building to uplift the community. The church was home to the John Wesley Chapter of the Epworth League which was a youth development organization that promoted spiritual and social work for church members 18 to 35. In 1915, on the 26th anniversary of the league's founding, *the Brooklyn Daily Eagle* stated that "the Fourth Avenue Chapter of the League is one of the largest in the district, and its members are among the most progressive and active young people in Bay Ridge."³² Partially through the support and service of its Epworth League members, the church was active in political and social life throughout the early twentieth century. Themes of unity, brotherhood and cooperation permeate the church's actions chronicled in the *Daily Eagle*.

²⁹ New South Brooklyn Church," *The New York Times*, February 19, 1894; E.B. Hyde, *Atlas of the Borough of Brooklyn* (New York: E.B. Hyde & Co., 1898); E.B. Hyde, *Atlas of the Borough of Brooklyn* (New York: E.B. Hyde & Co., 1903); "Program of Services of the Fiftieth Anniversary of the Fourth Avenue Methodist Episcopal Church," November 27, 1927.

³⁰ "Fourth Avenue United Methodist Church, 1877-1977," Centennial Pamphlet. (New York: Fourth Avenue Methodist Church, 1977).

³¹ New South Brooklyn Church," *The New York Times*, February 19, 1894; E.B. Hyde, *Atlas of the Borough of Brooklyn*, (New York: E.B. Hyde & Co., 1898); E.B. Hyde, *Atlas of the Borough of Brooklyn*, New York: E.B. Hyde & Co., 1903; Andrew S. Dolkart, "The City of Churches: Protestant Church Architecture of Brooklyn, 1793-1917" (M.S. Thesis, Columbia University, 1977).

³² "Celebrates Anniversary," *Brooklyn Daily Eagle*, May 17, 1915, 18.

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As early as 1899 and as late as 1946, the church took part in “union” Thanksgiving celebrations in cooperation with other churches from varying denominations. The 1946 service took place at Fourth Avenue along with Grace Baptist, Greenwood Heights Reformed and Park United Presbyterian Churches.³³ At the 1934 Thanksgiving celebration, Fourth Avenue Pastor Reverend William C. Judd said, “Let us thank God for everything that makes for this sense of brotherhood that is so universally needed.”³⁴ Judd and the congregation did not limit this notion of brotherhood to only white Christians. During the Lenten season of 1933, the church held a “series of interdenominational and interracial meetings.” The church invited Dr. Alexander Lyons of the Eighth Avenue Temple and Reverend James B. Adams of the Concord Baptist Church (an African-American congregation) to lead services from the Fourth Avenue pulpit. Reverend Judd said the meetings would be open to all and he hoped that there would be a large number of Rabbi Lyon’s co-religionists present. The program for Reverend Adams’ service also featured spirituals sung by the Concord Baptist Church’s choir.³⁵ Later in the year, the church also hosted a free concert open to the public featuring African-American spirituals sung by the Eva Jessye Singers, a group led by the nationally famous radio singer and conductor.³⁶

The sense of unity, community, and brotherhood within the church paralleled its civic engagement. In 1901, the church and the Epworth League hosted a balanced political presentation with representatives explaining the principles of the Republican, Prohibition, and Democratic Parties, as well as a speech from women’s suffrage activist, Mary E. Craigie, who met hearty applause.³⁷ In 1902, Fourth Avenue pastor, Reverend John Rippere joined Mrs. Craigie in speaking on “Women’s Relation to Good Government” at a well-attended meeting for “Political Equality.” Mrs. Craigie was the chair of the Kings County Political Equality League.³⁸ The church also provided support to the temperance movement in 1914. In 1932, the church’s Sunday School participated in a parade that had become a march against war. The parade was to celebrate the “Anniversary Day” of Sabbath Schools of New Utrecht, Gravesend and South Brooklyn, but the leaders of the parade, St. Philip’s School of Dyker Heights, chose to use the platform to speak out against war through the overarching theme of “World Brotherhood.”³⁹ While taking active positions in some of the political debates of the era, the church fostered civic engagement while promoting brotherhood and equality as guiding principles for the community.

In addition to hosting free concerts and political meetings, the church offered its large and flexible building for other community uses. In 1901, Public School No. 2 held its graduation exercises in the Fourth Avenue Church. The account in *the Brooklyn Daily Eagle* provides a good representation of the flexibility of Combination Church plan. The graduates sat in the pews of the first-floor sanctuary while friends and family were invited to watch from the Sunday School room and the sanctuary balcony seating.⁴⁰ The church basement appears to have been home to countless charity rummage sales and fundraisers as well as a full

³³ “Union Thanksgiving Service,” *Brooklyn Daily Eagle*, November 27, 1946, 10.

³⁴ “Churches Mark Thanksgiving at Union Services,” *Brooklyn Daily Eagle*, November 30, 1934, 33.

³⁵ “Dr. Lyons Speaks Here On Sunday,” *Brooklyn Daily Eagle*, March 17, 1933, 32.

³⁶ “Negro Spirituals To Be Sung Here,” *Brooklyn Daily Eagle*, December 8, 1933, 37.

³⁷ “The Party Principles,” *Brooklyn Daily Eagle*, November 19, 1901, 8.

³⁸ “Forming a New League,” *Brooklyn Daily Eagle*, May 7, 1902, 3.

³⁹ “Crowds View March of Sunday Schools Through Bay Ridge,” *Brooklyn Daily Eagle*, June 10, 1932, 37.

⁴⁰ “Diplomas For Two Big Classes,” *Brooklyn Daily Eagle*, June 28, 1901, 10.

Fourth Avenue M.E. Church

Name of Property

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circus with animals, acrobats and performers in 1933. The church basement was also the temporary home to the girls' meetings of the Bay Ridge Day Camp in 1939 as the camp searched for a permanent home. The basement was also the regular meeting place of the Wanawa group of the Camp Fire Girls. A library for all Camp Fire Girls and managed by the Wanawa group was established in the basement in 1935. While the Wanawa group doesn't appear to have any church affiliation, Miss Betty Lange was the leader of the Wanawa group and president of the church's chapter of the Epworth League.⁴¹ Leaders and members of the church were apparently active in their community as part of both church-affiliated and outside groups while the building itself provided a flexible meeting space for all.

Later Church and Neighborhood History

The Centennial Pamphlet marks 1953 as the close of the church's most prosperous years. In 1953, Reverend Clemans ended his nearly twenty-year tenure as pastor. Under his leadership, the congregation had reached nearly 3,000 members. By 1957, the congregation had dramatically declined to 800 members. The pamphlet attributes the church's loss of membership to longtime families moving to the suburbs while new neighborhood residents, many from Latin America, were not interested in joining the church. This is consistent with national trends toward suburbanization following the Second World War. On April 23, 1968, the national Methodist Episcopal Church joined the Evangelical United Brethren Church to form the United Methodist Church with over 11 million members. This effected a name change and the congregation became the Fourth Avenue United Methodist Church. On March 10, 1969, a burglar started a fire in the parsonage that destroyed the upper stories of the building. The parsonage needed extensive repairs and the building received a new roof and its present façade.⁴²

During the second half the twentieth century, Sunset Park experienced significant economic and demographic change. In the 1950s, Sunset Park saw a large influx of Puerto Rican residents who found employment on the waterfront's maritime terminals. In the 1970s, the maritime industries moved to New Jersey and the Brooklyn Army Terminal was deactivated. The 1980s brought a commercial revival in Sunset Park as well as the addition of many immigrants from Latin America, China, and other parts of Asia. One-quarter of the new immigrants were from China; one-quarter were from the Dominican Republic, and others from Guyana, Ecuador, India, Vietnam, Colombia, Jordan, and Poland. In 1987, the Brooklyn Army Terminal reopened as a light industrial center and Bush Terminal was converted into an industrial park. In the 1990s, Sunset Park was home to the city's third-largest Chinese community and Eighth Avenue became known as "Brooklyn's Chinatown."

By the 1980s the church was home to a Latinx congregation of only about 60 parishioners. This congregation was an evolution of the original congregation and was effectively the original owner of the church. Around 2004, the Latinx congregation began to rent its church to a growing Chinese Methodist congregation named Tian Fu United Methodist Church. By 2010, the Chinese congregation grew to an estimated 1,000 members while the Latinx church membership dipped to around 30. Tensions grew between the two congregations until

⁴¹ "Camp Fire Girls," *Brooklyn Daily Eagle*, February 3, 1935, 15.

⁴² "Program of Services of the Fiftieth Anniversary of the Fourth Avenue Methodist Episcopal Church," November 27, 1927; "Fourth Avenue United Methodist Church, 1877-1977," Centennial Pamphlet. (New York: Fourth Avenue Methodist Church, 1977).

Fourth Avenue M.E. Church
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2012 when the Tian Fu United Methodist Church purchased the building and became its sole congregation.⁴³
Presently occupying half of the basement level is a children's day care center

⁴³ Sam Dolnick, "Brooklyn Immigrant Congregations Clash," *The New York Times*, December 28, 2010.
Section 8 page 24

Fourth Avenue M.E. Church
Name of Property

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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
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

Fourth Avenue M.E. Church
Name of Property

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County and State

10. Geographical Data

Acreage of Property .24 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>583620</u> Easting	<u>4500209</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

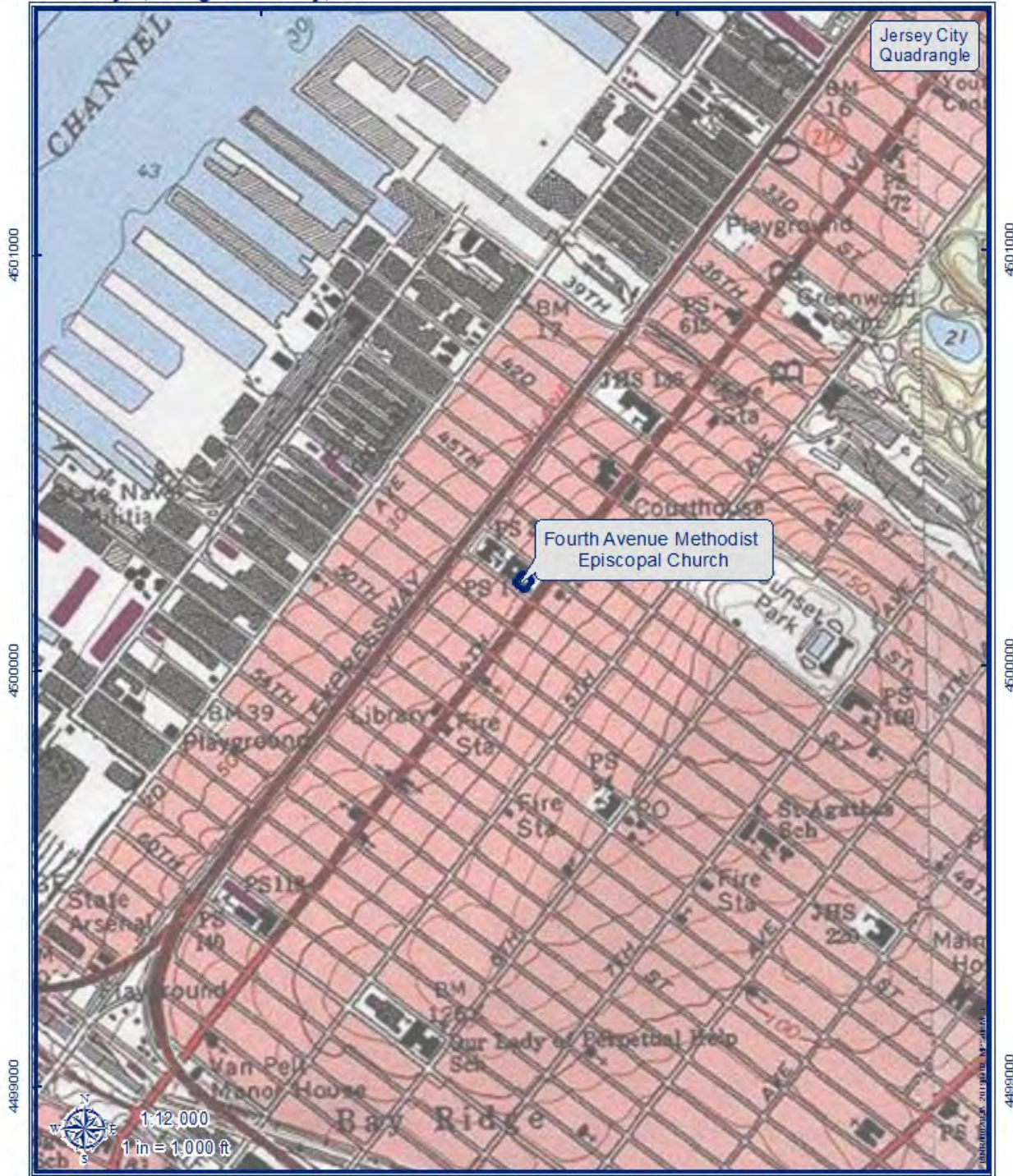
The boundary includes the property historically associated with the Fourth Avenue Methodist Episcopal Church.

Fourth Avenue M.E. Church
Name of Property

Kings County, NY
County and State

Fourth Avenue Methodist Episcopal Church
Brooklyn, Kings County, NY

816 & 826 43rd Street
Brooklyn, NY 11232



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Fourth Avenue
Methodist
Episcopal
Church



Parks, Recreation
and Historic Preservation

Fourth Avenue M.E. Church
Name of Property

Kings County, NY
County and State

Fourth Avenue Methodist Episcopal Church
Brooklyn, Kings County, NY

816 & 826 43rd Street
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Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Fourth Avenue
Methodist
Episcopal
Church



Parks, Recreation
and Historic Preservation

Fourth Avenue M.E. Church
Name of Property

Kings County, NY
County and State

11. Form Prepared By

name/title William Morache
organization New York Landmarks Conservancy date February 2019
street & number 552 Riverside Drive telephone 603-489-8552
city or town New York state NY zip code 10027
e-mail wmorache@gmail.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: First Reformed Church of College Point

City or Vicinity: Queens

County: Queens State: NY

Photographer: William Morache

Date Photographed: January 2018

Description of Photograph(s) and number:

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0001
Fourth Avenue Methodist Episcopal Church and Parsonage, camera facing northwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0002
Parsonage building, camera facing northwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0003
Church and Sunday School building, east elevation, camera facing west.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0004
Church and Sunday School building, south elevation, camera facing north.

Fourth Avenue M.E. Church

Kings County, NY

Name of Property

County and State

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0005

Church and Sunday School building, west and south elevations, camera facing northeast.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0006

Church and Sunday School building, east portion of north elevation, partial view of parsonage south elevation, camera facing west.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0007

Church and Sunday School building, west portion of north elevation, camera facing southwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0008

Church and Sunday School building, main entrance at bell tower, camera facing northwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0009

Church and Sunday School building, bell tower, camera facing northwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0010

Church and Sunday School building, Sunday School entrance at south elevation projection return, camera facing west.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0011

Church and Sunday School Building, south elevation and recessed bay return, camera facing north.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0012

Church interior, auditorium northwest corner pulpit and stage, camera facing northwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0013

Church interior, auditorium west wall showing moveable partition wall, camera facing west.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0014

Church interior, auditorium southwest corner toward stairwell and doorway to Sunday School, camera facing southwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0015

Church interior, auditorium at foot of pulpit facing seating, camera facing east.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0016

Church interior, auditorium balcony level facing stage and organ, camera facing northwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0017

Church interior, auditorium balcony level facing stage and organ, camera facing north.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0018

Church interior, auditorium balcony level facing opposite balcony wing, camera facing northeast.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0019

Church interior, auditorium balcony level facing rear, camera facing east.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0020

Church interior, auditorium stained-glass window, camera facing east.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0021

Church interior, detail of auditorium first-floor stained-glass window, camera facing east.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0022

Church interior, detail of auditorium balcony-level stained-glass window, camera facing southeast.

Fourth Avenue M.E. Church

Name of Property

Kings County, NY

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NY_Kings County_Fourth Avenue Methodist Episcopal Church_0023
Church interior, southeast doorway to main entrance, camera facing south

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0024
Church interior, stair hall and doors to Sunday School, camera facing northwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0025
Sunday School interior, classrooms, stage, camera facing northwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0026
Sunday School interior, classrooms, camera facing southwest.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0027
Sunday School interior, east wall showing moveable partition wall, camera facing east.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0028
Sunday School interior, first-floor multipurpose room, camera facing southeast.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0029
Sunday School interior, north side entrance stair hall, camera facing north.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0030
Sunday School interior, second-floor pastors office, camera facing east.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0031
Sunday School interior, second-floor multipurpose room, camera facing east.

NY_Kings County_Fourth Avenue Methodist Episcopal Church_0032
Church interior, east secondary entrance stair hall stained-glass windows, camera facing north.

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 6/24/2019 Date of Pending List: 7/19/2019 Date of 16th Day: 8/5/2019 Date of 45th Day: 8/8/2019 Date of Weekly List: 8/9/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 8/8/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Kate Lemos McHale
Director of Research

1 Centre Street
9th Floor North
New York, NY 10007

212 669 7902 tel
212 669 7797 fax

June 4, 2019

R. Daniel Mackay
Deputy Commissioner for Historic Preservation
Deputy State Historic Preservation Officer
New York State Office of Parks, Recreation and Historic Preservation
P.O. Box 189
Waterford, NY 12188-0189

Re: Fourth Avenue Methodist Episcopal Church, 4616 Fourth Avenue, Brooklyn
(Block 755, Lot 45)

Dear Deputy Commissioner Mackay:

I am writing on behalf of Chair Sarah Carroll in response to your request for comment on the eligibility of the Fourth Avenue Methodist Episcopal Church, located at 4616 Fourth Avenue in Brooklyn, for the State and National Registers of Historic Places.

The agency has reviewed the materials you submitted and has determined that the building appears to meet the criteria for inclusion on the State and National Registers of Historic Places.

Sincerely,

A handwritten signature in black ink that reads "Kate Lemos McHale". The signature is written in a cursive, flowing style.

Kate Lemos McHale
klemosmchale@lpc.nyc.gov



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ERIK KULLESEID
Acting Commissioner



17 June 2019

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following eight nominations, all on disc, to be considered for listing by the Keeper of the National Register:

- Fourth Avenue Methodist Episcopal Church, Brooklyn, Kings County ✓
- Camp Hill School, Pomona, Rockland County
- 32 Police Precinct Station House Complex, New York, New York County
- Fultonville Historic District, Fultonville, Montgomery County (280 owners, 0 objections)
- McNaught Family Farm, Bovina Center Vicinity, Delaware County (3 owners, 0 objections)
- Frederick and Annie Wagner Residence and St. Patrick's Roman Catholic Church, Smithtown, Suffolk County
- Dorrance Brooks Square Historic District, New York, New York County (115 owners, 0 objections)
- East Marion Road Historic District, East Marion, Suffolk County (158 owners, 10 objections)

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office