



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 Lefferts Manor Historic District (Boundary Increase)
other names/site number Multiple Properties: No

2. Location

street & number Bedford Avenue; Fenimore Street; Lincoln Road; Maple Street; not for publication
Midwood Street; Rutland Road
city or town Brooklyn vicinity _____
state New York code NY county Kings code 001 zip code 11225

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

Ray Daniel Muehly 9/21/17
Signature of certifying official/Title Date
Deputy State Historic Preservation Officer
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:

X 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:)

Alexis Oberholzer 11/9/17
Signature of the Keeper Date of Action

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 Name of Property

Kings, New York
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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property
 (Check only **one** box.)

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

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

Contributing	Noncontributing	
28	1	buildings
		sites
		structures
		objects
28	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

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

- DOMESTIC/residence
- RELIGIOUS/church

Current Functions
 (Enter categories from instructions.)

- DOMESTIC/residence
- RELIGIOUS/church

7. Description

Architectural Classification
 (Enter categories from instructions.)

- Late 19th and 20th century revivals

Materials
 (Enter categories from instructions.)

- foundation: Stone; Brick; Concrete Block
- walls: Stone; Brick; Wood
- roof: Slate; Clay Tile
- other: Iron

Narrative Description

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(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 Paragraph

The Lefferts Manor Historic District was listed on the National Register in 1992. When listed, the boundaries were drawn to correspond to the Lefferts Manor Association's territory. However, this boundary inadvertently excluded a number of properties that were historically associated with the 1893 subdivision of a portion of the Lefferts Estate. Some of these properties, especially those facing Flatbush Avenue, have been redeveloped over time and were not included in the original listed historic district, as they no longer relate to its historic context. However, the properties on the south side of Fenimore Street between Bedford and Rogers Avenues date from the original period of development in Lefferts Manor and retain much of their architectural integrity. These properties were also subject to the same restrictive covenants that give the listed district its distinctive character. The boundary increase adds an additional 19 properties (28 contributing buildings, 1 non-contributing building) to the existing listing. This nomination also extends the period of significance from ca. 1925 to 1960, when formal zoning regulations were adopted to reinforce the single-family character of the neighborhood that the Lefferts Manor neighborhood association had been protecting privately since 1919. This expansion of the period of significance makes 54 previously-listed buildings contributing (21 primary, 33 secondary) which were non-contributing due to age in the original nomination. Because of the length of time that has passed since the original listing, this submission also includes a new building list for the entire district, which updates descriptions for all the listed properties and adds descriptions for the new buildings. The entire amended district includes 716 contributing buildings, one contributing site, 6 non-contributing buildings, and one non-contributing structure.

Narrative Description

The buildings in the boundary increase are located on the south side of Fenimore Street between Bedford and Rogers Avenues. They are similar to many in the original Lefferts Manor Historic District in style, age, and character. Some were designed by the same architects as the buildings within the historic district, and all of the properties were subject to the same restrictive covenants imposed by the Lefferts Estate that helped give this area its distinctive character. In fact, some of the properties in the boundary increase were the first to be developed following the 1893 Lefferts subdivision.

Sixteen of the properties contain freestanding wood frame houses from the late 19th and early 20th century. These display a range of architectural styles common during this period, including the Queen Anne, Shingle Style, and Colonial Revivals. Most have complex forms distinguished by projecting bays, intersecting masses, and intricate rooflines. All have wide front porches. Two of the buildings are narrow brick houses built in the 1920s. Their Colonial Revival/Spanish Mission design closely resembles many of later row- and semi-detached houses in the existing district.

The single non-residential property in the boundary increase (and in the entire historic district) is the Fenimore Street Methodist Episcopal Church. It is the earliest building in the area, its oldest section predating the 1893 Lefferts subdivision by a few years. It has been included within the boundary increase because it is located within the limits of the subdivision as depicted on historic maps, it was clearly sanctioned by the Lefferts family, and it is an integral part of the neighborhood.

While the properties within the boundary increase were part of the same development and subject to the same restrictive covenants as the rest of the 1893 Lefferts subdivision, they escaped the notice of the Lefferts Manor Association, a neighborhood association established in 1919. This omission likely meant that the covenants were not as strictly enforced on these properties during the early 20th century. As a result, they were not protected with rest of Lefferts Manor by the rezoning of 1960, the local historic district designation in 1979, or the National Register historic district listing in 1992. In spite of this omission, the houses in the boundary

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increase retain much of their architectural integrity. None of the original houses have been demolished. The newest of the buildings, the matching pair at 184 and 196 Fenimore Street, date from 1922, well within the period of development of the previously-listed historic district. Many of the houses in the boundary increase have undergone minor alterations, particularly replacement of doors, windows, and siding. In general, these alterations are similar to changes seen on the freestanding, wood frame houses on the protected blocks to the north.

Building List

This list includes both all the properties in the original district and the nineteen buildings added to it. List is organized alphabetically by street name, then by side of street (even numbers first, odd numbers second), then by house number. This building list includes updated and expanded descriptions of all of the originally listed properties. When a building is known by multiple addresses, the description is only included under one address. The newly added buildings are indicated by as asterisk [*]

Bedford Avenue, West Side (Even Numbers)

1824 Bedford Avenue

See 170 Lincoln Road

1842 Bedford Avenue

Date: 1914

Architect: Frank J. Helmle

Original Owner/Developer: P. A. Faribault

Style: Colonial Revival

Contributing, 1 building

Freestanding brick house. Two stories. Simple rectangular form with flat roof. Brick laid in Flemish bond. Long, symmetrical primary facade faces Bedford Avenue. Central round arch entrance with Corinthian pilasters, dentiled entablature, and semi-circular transom. Flanking round arch windows create an arcade effect. Splayed window lintels (stone on the ground floor, brick on the second) with keystones. Molded pressed-metal cornice and brick parapet with diamond-shaped ornament. Iron areaway fence. Garage attached to house (likely original to house), Flemish bond brickwork, rooftop addition.

1848-1858 Bedford Avenue

See 114 Maple Street

1860 Bedford Avenue

Date: 1923-24

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris Company

Style: Colonial Revival

Contributing, 1 building

Freestanding brick house. Two stories plus attic. Brick laid in Flemish bond. Simple gabled form with roof ridgeline running parallel to the long, symmetrical primary facade facing Bedford Avenue. Central entrance features heavy limestone enframing, round arch opening with molded edge, and semi-circular fan light. The austere design has limited ornament, mostly simple soldier brick window lintels, Tripartite ground floor windows, and three small iron balconettes. One story side extension visually connected with garage by a continuous brick wall (punctured by a round arched garden entrance). Gabled side facade on Midwood Street has a prominent central chimney and small round arched attic windows. Iron areaway fence. Garage (likely original to the house), attached to the main house by a continuous brick wall laid in Flemish bond.

1874 Bedford Avenue

Date: 1923

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris Company

Style: Colonial Revival

Contributing, 1 building

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Brick house attached on one side to the adjacent rowhouses (designed by the same architects for the same developer around the same time). Three stories. Simple rectangular form with flat roof. Brick laid in Flemish bond. Wider, symmetrical primary facade faces Bedford Avenue. Central entrance with ornate limestone enframing featuring quoins, Tudor arch, and carved spandrels. Door has delicate leaded sidelights and fanlight. Flanking triple windows with flat stone lintels. Beltcourses above first and third stories. Simple brick parapet. A tall brick garden wall connects the house with the garage. Narrow side facade on Midwood Street has a prominent central chimney. Two-bay garage (likely original to the house), attached to the main house by a tall brick garden, all laid in Flemish bond.

1880 Bedford Avenue

See 105 to 111 Rutland Road

1896-1906 Bedford Avenue

See 116 Rutland Road

1914 Bedford Avenue

See 165 to 169 Fenimore Street

Bedford Avenue, East Side (Odd Numbers)

1823-1833 Bedford Avenue

See 174 to 184 Lincoln Road

1845 Bedford Avenue

See 125 to 173 Maple Street

1847 Bedford Avenue

See 126 to 134 Maple Street

1859-1869 Bedford Avenue

See 117 to 151 Midwood Street

1871-1881 Bedford Avenue

See 118 to 152 Midwood Street

1883 Bedford Avenue

See 117 to 127 Rutland Road

1895 Bedford Avenue

See 118 to 130 Rutland Road

1907-1917 Bedford Avenue

See 175 to 183 Fenimore Street

1919 Bedford Avenue

See 174 Fenimore Street

Fenimore Street, South Side (Even Numbers)

***174 Fenimore Street (aka 1919 Bedford Avenue)**

Contributing, 1 building

Date: c. 1896

Architect: Not determined

Original Owner/Developer: Lefferts Estate

Style: Tudor Revival

Freestanding wood frame house. Two stories plus attic. Cross gabled form with offset gables pinwheeling out from a central hipped peak. Wide wrap-around porch, likely enclosed in the early 20th century and featuring brick piers, stuccoed spandrels, molded cornice, and hipped roof. Second story inset porch. Molded vergeboards under roof gables. Side

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facade facing Bedford Avenue features a two-story angled bay. Two-story and attic rear extension with second story angled oriel. Nonhistoric contributing attached garage addition.

***184 Fenimore Street**

Contributing, 1 building

Date: 1922

Architect: Christian Bauer, Jr.

Original Owner/Developer: Fred Deghee

Style: Colonial Revival/Spanish Mission

Freestanding brick house, a mirror image of no. 196. Two stories. Brick laid in Flemish bond. Nearly full-width enclosed sun porch with hipped Spanish tile roof, paired windows with multi-paned upper sash and transoms. Entrance has multi-paned transom and side lights (door replaced). Triple second story window below hipped Spanish tile pent roof on square brackets. Brick parapet. Iron areaway fence.

***188 Fenimore Street**

Contributing, 2 buildings

Date: by 1895

Architect: Not determined

Original Owner/Developer: Not determined

Style: Shingle Style

Freestanding wood frame house. Two stories plus attic. Picturesque roofline with intersecting gables projecting beyond the building plane, supported by exposed rafter tails. Irregular massing unified by smooth exterior cladding characteristic of the Shingle Style—particularly the rounded building corners, wavy wall surfaces, and eyebrow dormer. Nearly full-width porch with Doric columns, wood railing, dentiled cornice, and hipped roof. Inset second story balcony. Iron areaway fence. Resided.

Outbuildings: Contributing garage, cross gabled roof, stuccoed ground floor with sided upper story.

***196 Fenimore Street**

Contributing, 2 buildings

Date: 1922

Architect: Christian Bauer, Jr.

Original Owner/Developer: Fred Deghee

Style:

Freestanding brick house, a mirror image of no. 184. Two stories. Brick laid in Flemish bond. Nearly full-width enclosed sun porch with hipped roof. Entrance has multi-paned transom and side lights, and door with multi-paned upper panel. Triple second story window below hipped roof on square brackets. Brick parapet. Windows and Spanish tile roof replaced.

Outbuildings: Contributing garage (possibly original to house), red brick with flat roof.

***200 Fenimore Street**

Contributing, 1 building

Date: by 1907

Architect: Not determined

Original Owner/Developer: Not determined

Style: Free Classical Queen Anne

Freestanding wood frame house. Two stories plus attic. Picturesque, asymmetrical roof line with tall hipped main roof, projecting hipped gable, hipped dormers, and polygonal corner tower with conical roof. Full-width porch with fluted Ionic columns, wood railing, and shed roof. Double leaf wood and glass doors. Iron fence. Resided.

***204 Fenimore Street**

Contributing, 1 building

Date: by 1898

Architect: Not determined

Original Owner/Developer: Not determined

Style: Shingle Style

Freestanding wood frame house, converted into Bethany Chapel 1928-29. Two stories plus attic. Long sloping roof curves around dominant round corner tower with conical roof. Shed dormer, corbelled chimney. Irregular massing unified by smooth exterior cladding characteristic of the Shingle Style. Resided. Entrance moved from base of tower to center of main facade, wide stair and access ramp installed, ground floor windows filled in. Two-story frame addition to west facade (2007), brick rear addition (possibly c. 1928-30).

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***210 and 214 Fenimore Street**

Contributing, 4 buildings

Date: 1906

Architect: Wilson & Dassau

Original Owner/Developer: William Schmidt

Style: Free Classical Queen Anne

Two freestanding wood frame houses of the same design. Two stories plus attic. Rectangular form with tall hipped roof and large gabled dormers centered on each roof face. Deeply projecting eaves. Full-width porch with hipped roof. Two-story angled bay. Palladian-style attic window. Alterations to no. 210: porch largely rebuilt with brick piers, iron railing, and brick skirting; resided with faux stone underneath porch and vinyl elsewhere. Alterations to no. 214 include: porch largely rebuilt with fluted Ionic piers (replacing Doric columns), balustrade, and brick skirting; resided with stucco front and vinyl sides. Iron fences. Both houses were originally sided with clapboard ground floor and shingled upper stories.

Outbuildings: Both houses have contributing garages. The garage at no. 210 (possibly 1923) has a hipped roof. The garage at no. 214 has a gabled roof and paneled double door with multi-light windows

***216 Fenimore Street**

Contributing, 1 building

Date: by 1898

Architect: Not determined

Original Owner/Developer: Not determined

Style: Queen Anne

Freestanding wood frame house. Two stories plus attic. Side gabled roof with prominent front cross gable. Two-story angled bay below bracketed pent roof and project front gable. Offset porch with gabled roof. West facade features a bracketed rectangular oriel, hipped roof, and bracketed gable. Alterations include replacement of porch columns, railing, and stairs. Chainlink fence.

***226 to 238 Fenimore Street**

Contributing, 5 buildings; Non-contributing, 1 building

Date: 1905

Architect: Axel S. Hedman

Original Owner/Developer: Frederick B. Norris

Style: Queen Anne

Four freestanding wood frame houses. Two stories plus attic. Alternating ABAB designs. The "A" types have tall hipped roofs, prominent polygonal turret with conical roof, hipped dormers, and deep eaves. Full-width porch with Doric columns, wood railing, and shed roof. Second-story angled oriels. No. 226 has been resided. Alterations to No. 234: porch largely rebuilt with brick stairs, columns, railing, and skirting; resided with stucco. The "B" designs have front gabled roofs and hipped cross dormers. The front gable has a deeply recessed attic window above a short hipped pent roof. Full-width porch with shed roof. Both nos. 230 and 238 have been resided and their porches largely rebuilt with replacement columns, brick stairs, and brick skirting.

Outbuildings: No. 226 has a noncontributing metal panel garage. No. 234 has a contributing garage (1939-41), rock face concrete block with hipped roof.

***246 Fenimore Street**

Contributing, 2 buildings

Date: 1895

Architect: Levi Fowler & Son

Original Owner/Developer: F. W. Fowler

Style: Queen Anne

Freestanding wood frame house. Two stories plus attic. Cross gabled form. Full width porch with angled bay mirroring the two-story angled bay of main facade. Modillions under shallow eaves. Resided, porch largely rebuilt with stuccoed columns and faux stone railing. Chainlink fence.

Outbuildings: Contributing garage (1925) with slate hipped roof.

***252 Fenimore Street**

Contributing, 2 buildings

Date: 1896

Architect: Gilbert A. Schellenger

Original Owner/Developer: Susan Ackerson

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Style: Free Classical Queen Anne

Freestanding wood frame house. Two stories plus attic. Front gabled form featuring gabled side dormers and a two-story angled bay with conical roof integrating into the main roofline. Offset, wraparound porch with Doric columns, wood railing, and hipped roof. Double leaf wood and glass door with rectangular transom. Molded window surrounds. Siding restored with clapboarded ground floor and shingled upper stories.

Outbuildings: Contributing garage (possibly 1914), gabled roof, molded entablature, wood doors with three-paned lights.

***258 Fenimore Street**

Contributing, 2 buildings

Date: c. 1898

Architect: George M. Lawton

Original Owner/Developer: John S. Russell

Style: Colonial Revival

Freestanding wood frame house built in conjunction with adjacent house at no. 262. Two stories plus attic. Front gabled form, with molded cornice forming a pediment of the front gable. Offset porch with Doric columns, wood railing, and hipped roof. Double leaf wood and glass door. Two double-height angled bays. Palladian-style attic window. Iron fence. Resided.

Outbuildings: Contributing garage with hipped roof and hipped front dormer.

***262 Fenimore Street**

Contributing, 2 buildings

Date: 1898

Architect: George M. Lawton

Original Owner/Developer: John S. Russell

Style: Queen Anne

Freestanding wood frame house built in conjunction with adjacent house at no. 258. Two stories plus attic. Rectangular form with tall hipped roof pierced by an offset front gable. Hipped dormers. Full-width porch with Doric columns, wide cornice, and nearly flat shed roof. Double leaf wood and glass doors. Two-story angled bay under front gable. Molded cornice. Recessed attic window set within curved walls. Iron fence. Resided, porch railing replaced.

Outbuildings: Contributing garage, gabled roof.

***266 Fenimore Street**

Contributing, 1 building

Date: 1899

Architect: Not determined

Original Owner/Developer: Fenimore Street Methodist Episcopal Church

Style: Colonial Revival

Freestanding wood frame house, built as the parsonage for the adjacent church at no. 270. Two stories plus attic. Two stories plus attic. Rectangular form with hipped roof, hipped dormers, and wide eaves. Full-width porch with nearly flat shed roof. Double leaf wood and glass doors. Two-story angled bay. Resided, porch columns and railing replaced.

***270 Fenimore Street**

Contributing, 1 building

Date: 1889-90, enlarged 1895-96

Architect: John J. Petit (1895-96 Sunday School enlargement)

Original Owner/Developer: Fenimore Street Methodist Episcopal Church

Style: Gothic Revival

Originally the Fenimore Street Methodist Episcopal Church, now Fenimore Street United Methodist Church. Freestanding wood frame church. Built in two phases. Two parallel gabled sections, with the roof ridgelines running parallel to Rogers Avenue, creates a twin peaked primary facade facing Fenimore Street. Square corner tower. Gothic arched window openings. Full-width enclosed porch. Tall two-tiered steeple removed from corner tower. Porch altered: shed roof removed; gable above entrance removed; new gabled entrance created in right bay. Resided with stucco. Alterations possibly part of a redesign by Holler & Kleinhenz in 1930.

Fenimore Street, North Side (Odd Numbers)

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69 to 87 Fenimore Street

Contributing, 14 buildings

Date: c. 1920

Architect: Slee & Bryson

Original Owner/Developer: Fenimore Building Company

Style: Neo Tudor

Six semi-detached and one freestanding brick houses. Two stories. Facade brick laid in English bond. Two similar designs arranged in pairs in ABAB pattern. Nos. 69, 79, and 81 all have a limestone entrance surround below a square ornamental panel. First and second stories feature triple windows with limestone surrounds. Nos. 73, 73, 85, and 87 have a limestone entrance surround with Tudor arch and ground floor angled bay with slate hipped roof. All seven have stone stoops, slate roofs, and iron fences.

Outbuildings: All seven have contributing garages (likely original to the houses), featuring simple brick facades with soldier brick lintels, some with stepped brick parapets.

89 to 101 Fenimore Street

Contributing, 6 buildings

Date: 1911

Architect: Benjamin Driesler

Original Owner/Developer: Realty Associates, Inc.

Style: Neo Renaissance

Six limestone-fronted rowhouses. Two stories plus raised basement. Full height rounded bays. Two tiered stoops. Classical entrance enframing with molded cornice, ornamented frieze, and square pilasters. Double leaf wood and glass doors. Facade ornament includes foliated panels and molded beltcourses. Simple molded pressed-metal cornices.

107 Fenimore Street

Contributing, 2 buildings

Date: 1896

Architect: G. A. Schellenger

Original Owner/Developer: Harry Matthews

Style: Colonial Revival

Freestanding wood frame house. Two stories plus attic. Rectangular form with corner round tower and flat-topped hipped roof. Nearly full-width porch with hipped roof, Doric columns, and wood railing. Centered second story rectangular bay below hipped dormer. Ornate iron finial at peak of conical tower roof. Siding has been restored, mostly clapboard with shingled tower. Brick fence.

Outbuildings: Contributing garage, gabled roof.

115 Fenimore Street

Contributing, 2 buildings

Date: 1896

Architect: G. A. Schellenger

Original Owner/Developer: Harry Matthews

Style: Colonial Revival

Freestanding wood frame house. Two stories plus attic. Symmetrical rectangular form with flat-topped hipped roof. Full width porch with shed roof, slender columns, and wood railing. Siding restored with clapboard. Fire damage in upper right corner. Chainlink fence.

Outbuildings: Contributing garage (c. 1921), hipped roof.

119 Fenimore Street

Contributing, 1 building

Date: 1905

Architect: Benjamin Driesler

Original Owner/Developer: William A. A. Brown

Style: Colonial Revival

Freestanding wood frame house, built as part of a cohesive development at 119 to 147 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with gabled roof and two large cross dormers (very similar to no. 131). Paired second story angled oriel windows below short pent roof. Alterations include enclosing of front porch and residing. Chainlink and cinderblock fence.

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123 Fenimore Street

Contributing, 2 buildings

Date: 1905

Architect: Benjamin Driesler

Original Owner/Developer: William A. A. Brown

Style: Colonial Revival

Freestanding wood frame house built as part of a cohesive development at 119 to 147 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with gambrel roof, one large shed roofed dormer, and one large gambrel roofed dormer (similar to no. 143). Second story angled oriel in left bay, under short pent roof. Alterations include enclosing of front porch and residing. Iron and brick fence.

Outbuildings: Contributing garage (c. 1923).

127 Fenimore Street

Contributing, 2 buildings

Date: 1905

Architect: Benjamin Driesler

Original Owner/Developer: William A. A. Brown

Style: Colonial Revival

Freestanding wood frame house built as part of a cohesive development at 119 to 147 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with hipped roof, prominent front gabled dormer, and two large gabled dormers on either side (very similar to no. 139). Clapboard ground floor and shingled upper stories. Full-width porch with square columns, wood railing, and shed roof. Second story angled oriel in right bay. Iron fence.

Outbuildings: Contributing garage, hipped roof.

131 Fenimore Street

Contributing, 2 buildings

Date: 1905

Architect: Benjamin Driesler

Original Owner/Developer: William A. A. Brown

Style: Colonial Revival

Freestanding wood frame house built as part of a cohesive development at 119 to 147 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with gabled roof and two large cross dormers (very similar to no. 119). Full-width porch with slender columns on tapered piers, wood railing, and nearly flat roof. Paired second story angled oriel windows below short pent roof. Triple round arched attic windows. Bracketed eaves. Alterations include residing. Iron and brick fence with brick piers.

Outbuildings: Contributing garage (c. 1930), hipped roof.

135 Fenimore Street

Contributing, 2 buildings

Date: 1905

Architect: Benjamin Driesler

Original Owner/Developer: William A. A. Brown

Style: Colonial Revival

Freestanding wood frame house built as part of a cohesive development at 119 to 147 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with gabled roof and two large cross dormers (similar to no. 147). Second story angled oriel in left bay below short pent roof. Alterations include enclosing for front porch and residing with faux brickface. Iron and brick fence with brick piers.

Outbuildings: Contributing garage (1935), hipped roof.

139 Fenimore Street

Contributing, 1 building

Date: 1905

Architect: Benjamin Driesler

Original Owner/Developer: William A. A. Brown

Style: Colonial Revival

Freestanding wood frame house built as part of a cohesive development at 119 to 147 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with hipped roof, prominent front gabled dormer, and two large gabled dormers on

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either side (very similar to no. 127). Clapboard siding. Full-width porch largely rebuilt with brick columns and railing, nearly flat roof comprising second story balcony with iron railing. Second story angled oriel in right bay. Chainlink fence.

143 Fenimore Street

Contributing, 1 building; Non-contributing, 1 building

Date: 1905

Architect: Benjamin Driesler

Original Owner/Developer: William A. A. Brown

Style: Colonial Revival

Freestanding wood frame house built as part of a cohesive development at 119 to 147 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with gambrel roof, one large shed roofed dormer, and one large gambrel roofed dormer (similar to no. 123). Full-width porch with Doric columns on tapered piers, wood railing, and shed roof. Paired second story angled oriel windows below short pent roof. Rectangular attic oriel with triple windows and brackets. Siding restored.

Outbuildings: Noncontributing garage (c. 2015).

147 Fenimore Street

Contributing, 1 building

Date: 1905

Architect: Benjamin Driesler

Original Owner/Developer: William A. A. Brown

Style: Colonial Revival

Freestanding wood frame house built as part of a cohesive development at 119 to 147 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with gabled roof and two large cross dormers (similar to no. 135). Full-width porch with square columns, iron railing, and nearly flat roof. Second story angled oriel in left bay below short pent roof. Recessed attic windows. Iron fence. (Confirm siding, LPC says clapboard and shingle but looks like vinyl.)

149 Fenimore Street

Contributing, 2 buildings

Date: by 1912

Architect:

Original Owner/Developer:

Style: Colonial Revival

Freestanding wood frame house. Three-story gabled ended right section with two-story hipped roofed left section. Clapboard ground floor with shingled upper stories. Entrance portico with flared hipped roof. Beltcourse and small pent roof above ground floor. Projecting gable with latticework. Alterations include removal of original porch, addition of entrance portico and brick terrace.

Outbuildings: Contributing garage.

159 to 163 Fenimore Street

Contributing, 3 buildings

Date: 1912

Architect: Marshall Lawton

Original Owner/Developer: John W. Egan

Style: Neo Renaissance

Three limestone-fronted rowhouses. Two stories plus raised basement. Full height rounded bays. Straight stoops and raised terraces with stone balustrades or walls. Classical entrance enframement with molded cornice, ornamented frieze, and square pilasters. Double leaf wood and glass doors. Facade ornament includes foliated panels and molded beltcourses. Pressed-metal cornices with ornamented frieze, dentils, and modillions. Iron fences.

165 to 169 Fenimore Street and 1914 Bedford Avenue

Contributing, 5 buildings

Date: 1916

Architect: Slee & Bryson

Original Owner/Developer: Paul Ohnewald

Style: Colonial Revival

Four brick rowhouses. Two types arranged in ABBA pattern. Nos. 165 and 1914 are three full stories, have brickwork laid in English bond, and have a simple molded cornice (removed on no. 1914). Nos. 167 and 169 have a slate mansard roof with paired hipped dormers. All four houses have segmental arch second story window openings with limestone keystone.

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Nos. 165 to 169, facing Fenimore Street, have projecting entrance porticos with quoined stucco surround, gabled roof, and diamond pattern ornament. No. 1914 is a corner building; its secondary facade facing Bedford Avenue features a centered entrance with Gibbs surround and leaded fanlight. Two story extensions are visible at the rear of all four houses. Iron fences.

Outbuildings: No. 1914 has a contributing garage (likely original to the house) with similar brickwork and flat roof.

171 Fenimore Street

See 1914 Bedford Avenue

175 to 183 Fenimore Street

Contributing, 6 contributing buildings

Date: 1907

Architect: Charles Infanger

Original Owner/Developer: William Reineking

Style: Romanesque Revival/Neo Renaissance

Five limestone-fronted rowhouses. Two stories plus raised basement. Alternating full-height angled and round bays. Rusticated basement and L-shaped stoops, either limestone or brownstone. Classical entrance enframing with molded cornice and square pilasters. Double leaf wood and glass doors. Facade ornament includes foliated panels (particularly above the entrance enframing), molded beltcourses, and rusticated blocks. Pressed-metal cornices with ornamented frieze, dentils, and modillions. Short masonry areaway walls with iron railings. No. 175 occupies a corner lot; its buff brick side facade features limestone window surrounds (brownstone at basement), non-historic entrance portico, and one-story rear extension.

Outbuildings: No. 175 has a contributing garage (likely original to the house), terra cotta pilasters, pressed metal cornice with foliated frieze.

185 to 195 Fenimore Street

Contributing, 5 buildings

Date: 1897

Architect: Levi Fowler

Original Owner/Developer: Levi Fowler

Style: Romanesque Revival

Five brick rowhouses with stone trim. Two stories plus raised basement. ABCBA pattern: nos. 185 and 195 have full-height round bays; no. 189 has a full-height angled bay, and nos. 187 and 193 have flat facades. Rough-faced bricks create rusticated basements. Straight stoops (removed on no. 195). Molded door lintels with wide frieze band. Double leaf wood and glass doors with rectangular transoms. Facade ornament includes smooth beltcourses running below the window openings and rusticated beltcourses above. Pressed-metal cornices with modillions; dentil courses on nos. 185, 189, and 195. Iron areaway fences.

197 to 199 Fenimore Street

Contributing, 2 buildings

Date: 1897

Architect: Levi Fowler

Original Owner/Developer: Levi Fowler

Style: Romanesque Revival

Two brick rowhouses with stone trim. Two stories plus raised basement. Very similar to adjacent row at nos. 185 to 195 (see for full description). Both have full-height round bays. Elaborately carved blocks at the corners of the door lintel. No. 199 has a short masonry areaway wall with iron railing.

207 Fenimore Street

Non-Contributing, 1 building; Contributing, 1 building

Date:

Architect:

Original Owner/Developer:

Style:

Former site of a freestanding house built 1906 and designed by Axel S. Hedman as part of the group at nos. 203 to 215 (it closely resembled no. 211). Not contributing because of fire damage (April 2016) and subsequent removal of upper stories.

Outbuildings: Contributing garage.

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207 to 215 Fenimore Street

Contributing, 5 buildings; Non-contributing, 1 structure

Date: 1906
Architect: Axel S. Hedman
Original Owner/Developer:
Style: Colonial Revival

Three freestanding wood frame houses. Two stories plus attic. Long, narrow rectangular form. Alternating ABA pattern (a fourth house in the group, no. 203, has been demolished). Nos. 207 and 215 have hipped roofs with multiple smaller hipped dormers (on centered on the front facade, the others on the side facades); full-width porches with shed roofs, round Doric columns, wood railings, and paired second story angled bays. No. 211 has a gambrel roof with large gambrel roofed cross dormers; a full-width porch with hipped roof, square columns, and a wood railing; and a single second story angled bay. No. 215 has its historic clapboarded ground floor and shingle upper stories. No. 211 has had its siding restored with shingles. No. 207 has been resided with faux stone front facade and vinyl siding.

Outbuildings: No. 207 has a contributing garage (1937). No. 211 has a contributing garage (c. 1932). No. 215 has a noncontributing carport.

217 to 219 Fenimore Street

Contributing, 2 buildings

Date: c. 1906
Architect: Not determined
Original Owner/Developer: Not determined
Style: Neo Renaissance

Two limestone-fronted rowhouses. Two stories plus raised basement. Full-height round bays. Short stoops lead to full-width verandahs with stone balustrades. Minimal facade ornamentation includes molded beltcourses. Pressed-metal cornices with wide frieze band and modillions. Iron areaway fences. No. 219 altered with brick entrance portico.

223 Fenimore Street

Contributing, 2 buildings

Date: 1906
Architect: Axel S. Hedman
Original Owner/Developer:
Style: Colonial Revival

Freestanding wood frame house. Two stories plus attic. Long, narrow rectangular form. The long gable roof, with its ridgeline parallel to the street, continues down over the porch, and is pierced by a nearly full-width gabled dormer. Slate on upper portion of roof. The house has been resided and the original porch columns and railing replaced with brick. Iron areaway fence.

Outbuildings: Contributing garage (1920).

227 Fenimore Street

Contributing, 2 buildings

Date: 1922
Architect: Not determined
Original Owner/Developer:
Style:

Freestanding wood frame house. Two stories plus attic. Long, narrow rectangular form with clipped gable roof and shed dormers. Full-width porch with shed roof, brick columns and railing. Small pent roof above second story triple window. Facade under porch covered with faux stone siding; vinyl siding removed from remainder of house to reveal stuccoed facade. Iron areaway fence.

Outbuildings: Contributing garage (possibly 1922, effectively original to house).

231 Fenimore Street

Contributing, 2 buildings

Date: by 1898
Architect: Not determined
Original Owner/Developer: Not determined
Style: Colonial Revival

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Freestanding wood frame house. Two stories plus attic. Cubic form with flat-topped hipped roof. Symmetrical center-hall plan. Full-width porch with Doric columns and hipped roof. Centered second story Palladian window below small peaked gable. Cornice with dentil course and modillions. Flanking gabled dormers. Resided with faux stone along porch, vinyl on rest of facade. Steps and railings replaced, windows altered. Iron areaway fence.

Outbuildings: Contributing garage.

241 Fenimore Street

Contributing, 1 building

Date: 1909

Architect: Robert W. Firth

Original Owner/Developer: Henry V. Terboss

Style: Colonial Revival

Freestanding wood frame house, part of a group of three individually designed houses at 241 to 249 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with gambrel roof and large crossing gambrel dormers. Rock face concrete block basement. Full-width porch with slender group Doric columns, sided railing, and shed roof. Paired second story angled bays below pent roof. Resided.

245 Fenimore Street

Contributing, 2 buildings

Date: 1909

Architect: Robert W. Firth

Original Owner/Developer: Henry V. Terboss

Style: Colonial Revival

Freestanding wood frame house, part of a group of three individually designed houses at 241 to 249 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with hipped roof, small corner polygonal turret, gambrel roofed dormers (smaller on front, large on side facades). Rock face concrete block basement. Full-width porch with slender fluted Doric columns, sided railing, and shed roof. Paired second story angled bays below pent roof. Resided.

Outbuildings: Contributing garage.

249 Fenimore Street

Contributing, 2 buildings

Date: 1909

Architect: Robert W. Firth

Original Owner/Developer: Henry V. Terboss

Style: Colonial Revival

Freestanding wood frame house, part of a group of three individually designed houses at 241 to 249 Fenimore Street. Two stories plus attic. Long, narrow rectangular form with gabled roof, small corner polygonal turret, and large crossing gambrel roofed dormers. Rock face concrete block basement. Full-width porch with square columns, wood railing, and shed roof. Paired second story angled bays below pent roof. Attic window with sidelights and surround resembling Palladian window. Clapboarded ground floor, upper stories resided. Polygonal turret roof removed.

Outbuildings: Contributing garage (1916).

251 Fenimore Street

Contributing, 1 building

Date: 1909

Architect: Benjamin Driesler (attributed)

Original Owner/Developer: Henry V. Terboss

Style: Neo Renaissance

Limestone-fronted rowhouse. Two stories plus raised basement. Full height round bay. Tall raised basement. L-shaped stoop with low masonry wall and iron railing. Double leaf wood and glass doors with rectangular transom. Projecting door hood with molded cornice and incised fluted brackets. Facade ornament includes foliate panels and beltcourses (some molded, some rusticated). Pressed metal cornice with foliated frieze band, egg and dart molding, and modillions. Iron areaway fence.

253 to 263 Fenimore Street

Contributing, 5 buildings

Date: 1907

Architect: Benjamin Driesler

Original Owner/Developer: Henry V. Terboss

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Name of Property

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Style: Neo Renaissance

Five limestone-fronted rowhouses. Two stories plus raised basement. Alternating angled and round full-height bays. Brownstone basements and L-shaped stoops. Each house has its own unique Classically-inspired entrance enframingent or door hood. Facade ornament includes foliate panels, molded beltcourses, and rustication. Pressed-metal cornices with oversize egg and dart motif. Iron areaway fences.

265 to 275 Fenimore Street

Contributing, 6 buildings

Date: 1909

Architect: Benjamin Driesler

Original Owner/Developer: Realty Associates, Inc.

Style: Neo Renaissance

Five limestone-fronted rowhouses. Two stories plus raised basement. Full-height round bays. Straight stoops. Classical entrance enframingents with foliated frieze, molded cornice, and square pilasters. Double leaf wood and glass doors with rectangular transoms. Facade ornament includes molded beltcourses and a single heraldic panel centered on the round bay. Pressed-metal cornice with dentil course. Iron or masonry and iron areaway fences. No. 275 occupies a corner lot and is slightly taller and more ornate—its cornice features modillions, its buff-brick side facade has keystoned limestone window lintels and a pedimented basement entrance surround.

Outbuildings: No. 275 has contributing garage (1939), two bays, buff brick, each with a stepped parapet.

Lincoln Road, South Side (Even Numbers)

74 Lincoln Road

Contributing, 2 buildings

Date: 1909

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris

Style: Colonial Revival

Freestanding wood frame house with cross gabled form, generally symmetrical. Two stories plus attic. Shingled. Full-width L-shaped porch, projecting angled bay, and jerkinhead gable with corner brackets. Classical details include dentil molding and slender Doric porch columns. Front yard with iron fence.

Outbuildings: Contributing garage (c. 1920).

80 Lincoln Road

Contributing, 2 buildings

Date: 1909

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris

Style: Colonial Revival

Freestanding wood frame house with cross gabled form. Two stories plus attic. Clapboarded ground floor, shingled upper stories (vinyl siding on side facades). Full-width L-shaped porch, offset angled bay, gabled dormer. Heavy Doric porch columns and original wood railing. Front yard with chain-link fence.

Outbuildings: Contributing garage (c. 1915).

86 Lincoln Road

Contributing, 2 buildings

Date: 1909

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris

Style: Colonial Revival

Freestanding wood frame house with cross gabled form. Two stories plus attic. Angled oriel, peaked gable with corner brackets, decorative vergeboard. Altered (unknown date), ground floor clad in brick, upper stories stuccoed, porch removed and replaced by projecting portico. Front yard with brick and iron fence.

Outbuildings: Contributing garage.

92 Lincoln Road

Contributing, 1 building

Date: 1909

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Kings, New York

Name of Property

County and State

Architect: Slee & Bryson
Original Owner/Developer: Frederick B. Norris
Style: Colonial Revival

Freestanding wood frame house with cross gabled form and polygonal corner tower. Two stories plus attic. Clapboarded ground floor, shingled upper stories. Full-width porch with Doric columns and wood railing. Angled oriel below gabled dormer. Roofline ornamented with modillions and shingled brackets. Hipped roof. Front yard with iron fence.

98 Lincoln Road

Contributing, 2 buildings

Date: 1922
Architect: Eric Holmgren
Original Owner/Developer: Marie Rosecrans
Style: Neo Renaissance

Freestanding brick house. Two stories plus attic. Symmetrical, cubic form with hipped roof. Brick laid in Flemish bond. Entrance portico with Doric columns, triangular pediment with sunburst motif. Iron fence with brick piers.

Outbuildings: Contributing garage has similar cubic form and hipped roof.

102 Lincoln Road

Contributing, 2 buildings

Date: 1909
Architect: Slee & Bryson
Original Owner/Developer: Frederick B. Norris
Style: Colonial Revival

Freestanding wood frame house with cross gabled form and round corner tower. Two stories plus attic. Clapboarded ground floor, shingled upper stories. Full-width porch with slender grouped Doric columns and wood railing. Two-story angled bay. Hipped roof with centered gabled dormer. Iron fence and brick piers.

Outbuildings: Contributing garage.

108 Lincoln Road

Contributing, 2 buildings

Date: 1908
Architect: Slee & Bryson
Original Owner/Developer: Frederick B. Norris
Style: Colonial Revival

Freestanding wood frame house with symmetrical cross gabled form (similar but not exactly the same as nos. 116 and 122). Two stories plus attic. Shingled. Full-width porch with grouped Doric columns and shingled railing. Paired second-story angled bays. Molded window enframements. Large peaked dormer with corner brackets and wide vergeboard. Gabled roof with brick chimney. Front yard with iron fence.

Outbuildings: Contributing garage (by 1917).

116 Lincoln Road

Contributing, 2 buildings

Date: 1907
Architect: Slee & Bryson
Original Owner/Developer: Frederick B. Norris
Style: Tudor Revival

Freestanding wood frame house with symmetrical cross gabled form (similar but not exactly the same as nos. 108 and 122). Two stories plus attic. Shingled. Full width porch with Corinthian columns and wood railing. Paired second-story angled bays. Large peaked dormer with corner brackets, vergeboard, and faux half timbering. Gabled roof. Front yard with iron fence.

Outbuildings: Contributing garage (c. 1914).

122 Lincoln Road

Contributing, 2 buildings

Date: 1908
Architect: Slee & Bryson
Original Owner/Developer: Frederick B. Norris
Style: Colonial Revival

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Freestanding wood frame house with cross gabled form (similar but not exactly the same as nos. 108 and 116). Two stories plus attic. Shingled with ornamental diamond patterns in gable. Full-width porch with grouped Doric columns and shingled railing. Offset two-story angled bay. Molded window enframements. Large peaked dormer with corner brackets and wide vergeboard. Gabled roof. Front yard with iron fence.

Outbuildings: Contributing garage (by 1917).

130 Lincoln Road

Contributing, 2 buildings

Date: c. 1910

Architect: Slee & Bryson (attributed)

Original Owner/Developer: Frederick B. Norris (attributed)

Style: Colonial Revival

Freestanding wood frame house. Brick clad ground floor, stuccoed (formerly shingled) upper stories. Symmetrical two-story plus attic main block with original one-story brick side wing. Main block has full-width porch with Doric columns. Flanking, slightly projecting two-story rectangular bays below hipped-roofed dormers. Gabled roof with ridge parallel to the street, central triangular dormer with bulls-eye window, and slate shingles. Front yard with chainlink fence.

Outbuildings: Contributing garage (1922-23), two bays, brick with stepped parapet.

140 Lincoln Road

Contributing, 2 buildings

Date: 1916

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris

Style: Tudor Revival

Freestanding wood frame house with cross gabled form (nearly identical to no. 146). Two stories plus attic. Brick clad ground floor, stuccoed upper stories with faux timbering in the gable ends. Left hand porch with gable roof, paired brick piers, and iron railing. Rectangular second story oriel below projecting gable. Iron fence.

Outbuildings: Contributing garage (c. 1916), similar to main house with brick cladding and faux timbering in the stuccoed gable.

146 Lincoln Road

Contributing, 2 buildings

Date: 1911

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris

Style: Tudor Revival

Freestanding wood frame house with cross gabled form (nearly identical to no. 146). Two stories plus attic. Stuccoed with faux timbering in the gable ends. Left hand porch with gable roof, paired piers, and wood railing. Angled first floor oriel with casement windows. Rectangular second story oriel below projecting gable. Iron fence with brick piers.

Outbuildings: Contributing garage (1927).

152 Lincoln Road

Contributing, 2 buildings

Date: 1910

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris

Style: Tudor Revival

Freestanding wood frame house with cross gabled form. Two stories plus attic. Brick clad ground floor, stuccoed upper stories with faux timbering in the gable ends. Pedimented entrance portico and raised verandah. Stuccoed with faux timbering in the gable ends. Large dormers, one jerkinheaded, pierce roofline above side facades. Prominent brick chimney with decorative patterning. Chainlink fence.

Outbuildings: Contributing garage.

158 Lincoln Road

Contributing, 2 buildings

Date: 1910

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris

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Style: Colonial Revival

Freestanding wood frame house. Two stories plus attic. Rectangular with hipped roof. Shingled. Full-width porch with projecting jerkinhead pavilion above stairs, Doric columns and shingled piers, and wood railing. Flanking second-story angled bays below projecting roofline. Hipped front dormer, shed roofed side dormers.

Outbuildings: Contributing garage

164 Lincoln Road

Contributing, 2 buildings

Date: 1910

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris

Style: Colonial Revival

Freestanding wood frame house with cross gabled form. Two stories plus attic. Stuccoed (formerly wood and stucco). Full-width L-shaped porch with square columns and solid wood railing. First floor angled bay. Second story rectangular bay.

Outbuildings: Contributing garage, ca. 1952.

170 Lincoln Road (aka 1824 Bedford Avenue)

Contributing, 2 buildings

Date: 1909

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris

Style: Tudor Revival

Freestanding wood frame house on corner lot with entrance facing Bedford Avenue. Two stories plus attic. Hipped roof with several projecting gables and gabled dormers. Brick clad ground floor, stuccoed upper stories with faux half timbering. Primary facade generally symmetrical with flanking two-story angled bays below projecting gables. Raised verandah with iron railing and brick piers. Decorative brackets, exposed rafter tails, vergeboards. Iron fence.

Outbuildings: Contributing garage (c. 1909), likely original to house, similar brick and stucco cladding.

174 to 184 Lincoln Road

Contributing, 6 buildings

Date: 1906

Architect: Axel S. Hedman

Original Owner/Developer: Frederick B. Norris

Style: Neo Renaissance

Five rowhouses with limestone facades and brownstone bases, except for no. 174 (limestone base, brick side facade) and no. 182 (brownstone facade). Two stories plus raised basement. L-shaped stoops and double-leaf glazed doors with iron grillwork. Alternating bow- and three-sided bay-fronts in an ABABA pattern, unified by pressed-metal cornices with frieze of garlands or swags and modillions. Facade ornament includes foliated panels flanked by corbelled pilasters, fluted piers, escutcheons, and elaborately carved spandrels and tympana. The brick Bedford Avenue facade of no. 174 features stone quoins, pressed-metal oriels with stained glass transoms, and a secondary entrance with ornamental metal canopy. Some windows appear to have been replaced at nos. 174 and 182.

Outbuildings: Contributing two-bay garage belonging to no. 174); clad in red brick matching side facade of house, altered with second-story addition.

188 and 190 Lincoln Road

Contributing, 2 buildings

Date: 1898

Architect: Albert E. White

Original Owner/Developer: William H. Schaefer

Style: neo Renaissance

Pair of rowhouses with rusticated limestone bases and buff brick bow-front facades. Two stories plus raised basement. L-shaped stoops and molded door and window surrounds featuring full limestone entablatures at the parlor floor. Corbelled pilasters with foliated finials accent the second-floor facade, which is capped by a limestone bandcourse and pressed-metal cornice with a frieze of wreaths and modillions above. Door at no. 188 has been replaced. Storm windows at both.

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192 and 194 Lincoln Road

Contributing, 2 buildings

Date: 1899

Architect: Albert E. White

Original Owner/Developer: John McKeown

Style: neo Renaissance

Pair of rowhouses with rusticated limestone bases and beige brick bow-front facades. Two stories plus raised basement. L-shaped stoops and molded door and window surrounds featuring full entablatures at the parlor floor. Second floor facade is accented by limestone stringcourses and capped by a limestone bandcourse and pressed-metal cornice with a frieze of wreaths and modillions above. Windows have been replaced and panning installed at both.

196 to 200 Lincoln Road

Contributing, 3 buildings

Date: 1900

Architect: [George F.] Roosen & [Albert E.] White

Original Owner/Developer: John Wilson

Style: Neo Renaissance

Three rowhouses with brownstone bases and bow-front facades (alternating brownstone-limestone-brownstone). Two stories plus raised basement. L-shaped stoops featuring rock-faced banding, and elaborate door surrounds, including a battered, eared surround at no. 196, Ionic pilasters supporting an entablature at no. 198, and a pedimented entablature supported on fluted brackets at no. 200. Ornament includes carved panels or friezebands, rock-faced stringcourses or voussoirs, and pressed-metal cornices with a floral frieze and modillions above. Windows have been replaced at all three, and window panning has been installed at nos. 196 and 200.

204 to 216 Lincoln Road

Contributing, 7 buildings

Date: 1907

Architect: Axel S. Hedman

Original Owner/Developer: John and William Doherty

Style: Renaissance Revival

Seven brownstone and limestone rowhouses with bow fronts or three-sided, full-height bays. Two stories plus raised basement. L-shaped stoops and elaborate door surrounds, including battered, eared surrounds at nos. 204, 212, 214; a molded enframing and simple entablature at no. 206; an egg-and-dart surround and flush lintel with foliated impost blocks at nos. 208 and 216; and a pedimented entablature supported on brackets at no. 210. Ornament includes carved panels, tympana, or friezebands, rock-faced stringcourses or voussoirs, bracketed lintels, and pressed-metal cornices with frieze and modillions. Windows have been replaced at nos. 208, 210, 212, 214, and 216.

218 to 226 Lincoln Road

Contributing, 5 buildings

Date: 1901

Architect: Axel S. Hedman

Original Owner/Developer: Frederick B. Norris

Style: Renaissance Revival

Five brownstone and limestone rowhouses with bow fronts or three-sided, full-height bays. Two stories plus raised basement. L-shaped stoops and elaborate door surrounds. Ornament includes Romanesque-inspired organic and figural motifs, carved panels and tympana, escutcheons, dwarf pilasters with foliated finials, fluted pilasters, molded stringcourses, and pressed-metal cornices with friezes of garlands and shells, with modillions above. Stoop removed and replaced with at-grade entrance with Doric door surround at no. 220. Doors have been replaced at no. 224. Windows have been replaced throughout the row, though the original stained-glass parlor transoms appear to be intact at nos. 218, 220, and 222.

228 to 236 Lincoln Road

Contributing, 5 buildings

Date: 1905

Architect: Axel S. Hedman

Original Owner/Developer: Frederick B. Norris

Style: Renaissance Revival

Five rowhouses with brownstone bases and limestone facades, bow fronts or three-sided, full-height bays. Two stories plus raised basement. L-shaped stoops. Elaborate ornament includes organic and figural motifs, carved panels, escutcheons, dwarf pilasters with foliated finials, fluted pilasters, molded stringcourses, and pressed-metal cornices with

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floral friezes and modillions above. Windows have all been replaced except at no. 230. Doors have been replaced at no. 228.

244 to 274 Lincoln Road

Contributing, 14 buildings

Date: 1909-10

Architect: Benjamin Driesler

Original Owner/Developer: Realty Associates

Style: Renaissance Revival

Thirteen rowhouses with bow fronts, straight-run stoops with a landing, and simple Doric door surrounds. Two stories plus raised basement. All have brownstone facades except for no. 274, which is clad in limestone on the principal facade and white brick on the side (Rogers Avenue) facade. The side facade of no. 274 also features limestone lintels with keystones, and a pedimented limestone door surround at the ground-floor entrance. Ornament is modest, and includes carved friezes at door entablatures, carved spandrel panels, and molded stringcourses. Pressed-metal cornices feature a simple molded profile and dentil course, and, at the end row house, also modillions. Some of the original stoop and areaway ironwork has been replaced.

Outbuildings: Contributing two-bay brick garage belonging to no. 274, with soldier-course lintel and parapet detail, and metal coping.

Maple Street, South Side (Even Numbers)

14 to 28 Maple Street

Contributing, 12 buildings

Date: 1922

Architect: George Lobenstein

Original Owner/Developer: Stephan Woris

Style: Colonial Revival

Six semi-detached brick houses, built in conjunction with the six across the street at 15 to 29 Maple Street. Two stories. Facade brick laid in Flemish bond. Enclosed sun porch (original configuration) with wide triple window. Entrance recessed in vestibule with short stoop and arched opening. Triple second story window, flush with facade at nos. 21 and 23, within an angled bay in the others. Triangular pediment pierces the roofline above. Clay tile roofing. No. 23 has an iron fence.

Outbuildings: All six have contributing garages (c. 1922, likely original to the houses).

32 Maple Street

Contributing, 2 buildings

Date: 1934

Architect: Levy & Berger

Original Owner/Developer: Max Mensch

Style: Neo Tudor

Freestanding brick house. Two stories plus attic. Long, narrow rectangular form with tall front gable and jerkinhead cross gable. Brick laid in English bond. Entrance in recessed porch with short brick stairs, round arched opening, and brick piers. Tudor arch attic window and half timbering at the apex of the front gable. Slate roof.

Outbuildings: Contributing garage (1934, original to the house).

36 Maple Street

Contributing, 2 buildings

Date: 1927

Architect: Adolph Goldberg

Original Owner/Developer: Bernard M. Maltz

Style: Tudor Revival

Freestanding brick house. Symmetrical two-story plus attic main block with hipped roof, one story side wing. Brick laid in English bond. Wide flight of brick stairs leads to Tudor arch main entrance. Second story oriel above entrance features stuccoed faux half timbering framing patterned brickwork. Both the gables above flanking bays and gabled dormer piercing the roof above center bay have faux half timbering. Wing features another Tudor arch entrance, projecting metal oriel, and faux half timbered gables. Prominent brick chimney with angled brick chimney pots. Iron and brick fence with brick piers.

Outbuildings: Contributing garage (c. 1927, likely original to the house).

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50 Maple Street

Contributing, 2 buildings

Date: 1927

Architect: Not determined

Original Owner/Developer: Not determined

Style: Colonial Revival

Freestanding brick house. Two stories plus attic. Asymmetrical main block with hipped roof is balanced by one story sun porch. Corner entrance recessed in left bay, accessed by short brick stairs and round arch openings. Ground floor windows set within arcade of blind round arches. Round arch window of sun porch continues arcaded rhythm, delicate iron railing above porch roofline. Main facade divided vertically by several brick piers meant to resemble quoins. Modillioned cornice. Gabled dormer with Federal-style round arch window featuring delicate curved mullions. Slate roof.

Outbuildings: Contributing garage (1927, original to house) features similar hipped slate roof with small dormer.

58 Maple Street

Contributing, 2 buildings

Date: 1924

Architect: Bly & Harmon

Original Owner/Developer: Charles A. Brassler

Style: Colonial Revival/Spanish Mission

Freestanding brick house. Two stories plus attic. Long, narrow rectangular form with hipped roof. Brick laid in Flemish bond. Enclosed sun porch with wood casement windows, fanlights, and shallow hipped Spanish tile roof. Entrance located on side facade; its portico has brick stairs, shallow hipped Spanish tile roof supported by Doric columns, and brick railing. Second story features two large window openings with shallow angled oriel windows. Spanish tile roof. Hipped dormers clad with shingles.

Outbuildings: Contributing garage (1924, original to the house) features similar hipped Spanish tile roof.

66 Maple Street

Contributing, 2 buildings

Date: 1925

Architect: J. Sarsfield Kennedy

Original Owner/Developer: James H. Gilvary

Style: Colonial Revival

Freestanding brick house. Two stories plus attic. Wide rectangular form with side gabled roof. Brick laid in English bond. Entrance portico with segmental arched roof, slender Corinthian columns, dentiled cornice with wide frieze band ornamented with swags, and round arch tympanum above door with sunburst motif. Round arch ground floor window openings with casements, fanlights, and limestone keystones and imposts. Bracketed cornice. Spanish tile roof. Iron fence.

Outbuildings: Contributing garage (likely original to house) features similar hipped Spanish tile roof.

72 Maple Street

Contributing, 2 buildings

Date: 1926

Architect: Adolph Golberg

Original Owner/Developer: Patrick McDermott

Style: Colonial Revival

Freestanding brick house. Two stories plus attic. Long, narrow rectangular form with hipped roof. Brick laid in Flemish bond. Enclosed sun porch with wide expanse of windows, shallow hipped Spanish tile roof, and side walls featuring limestone tympanum and brick parapets flanking roof. Entrance set back to left of porch, recessed in an arcaded portico with round arch openings, brick piers, and a brick parapet. Second story features a limestone medallion. Spanish tile roof with hipped dormer. Iron and brick fence with brick piers.

Outbuildings: Contributing garage (likely original to house) features similar Spanish tile roof, side gabled.

80 Maple Street

Contributing, 2 buildings

Date: 1924

Architect: Bly & Harmon

Original Owner/Developer: John P. Bierschenk

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Style: Colonial Revival/Spanish Mission

Freestanding brick house. Two stories plus attic. Long, narrow rectangular form with hipped roof. Brick laid in Flemish bond. Enclosed sun porch with wood casement windows, fanlights, and shallow hipped roof. Entrance set back to right of porch, recessed under the second story in an arcaded portico with round arch openings and brick piers. Second story features heavy stone bracketed lintels above double windows. Large gabled dormer with Palladian window. Slate roof. Iron and brick fence with brick piers.

Outbuildings: Contributing garage.

84 to 96 Maple Street

Contributing, 6 buildings

Date: 1952-53

Architect: Not determined

Original Owner/Developer: Brooklyn Construction Corporation

Style:

Three freestanding brick houses. Two story main block with one story rear section. Nos. 84 and 96 have hipped roofs, no. 90 is side gabled. Projecting right bay. Enclosed entrance portico with hipped roof and L-shaped stair. Large picture windows. Listed as noncontributing in the original nomination due to age, the houses now fall within the period of significance of the boundary increase and are older than 50, qualifying them as contributing resources.

Outbuildings: All three have contributing garages (1953, effectively original to the houses), featuring similar hipped roofs.

110 Maple Street

Contributing, 2 buildings

Date: 1951-52

Architect: Maxfield Blaufeux

Original Owner/Developer: Shirley and Stanley Stark

Style: Colonial Revival

Freestanding brick house. Two stories with tall hipped roof. Rectangular form with one-story polygonal front extension. Entrance recessed under second story with sweeping stairs and segmental arch opening. Secondary entrance (originally for a doctor's office) in left bay under shed roof extension. Front extension features wide frieze and iron railing. Molded cornice, composite shingle roof. Listed as noncontributing in the original nomination due to age, the houses now fall within the period of significance of the boundary increase and are older than 50, qualifying them as contributing resources.

Outbuildings: Contributing garage (1951-52, original to the house).

114 Maple Street (aka 1848 Bedford Avenue)

Contributing, 1 building

Date: 1917

Architect: J. A. Boyle

Original Owner/Developer: Susanna Peake

Style: Colonial Revival

Freestanding brick house on corner lot, primary facade faces Maple Street. Two stories. Rectangular form with flat roof. Brick laid in English bond. Symmetrical primary facade features a central entrance with pedimented surround on Ionic pilasters, flanking p angled bays with Spanish tile hipped roofs, and raised areaway with brick railing. Window openings with paneled stone lintels. Side facade features similar entrance surround below patterned brick work. Iron fence around side areaway. Modillioned cornice has been removed. Attached garage (1917, original to house).

126 to 134 Maple Street

Contributing, 6 buildings

Date: 1909-1911

Architect: Axel Hedman

Original Owner/Developer: Eli H. Bishop & Son

Style: Renaissance Revival

Five limestone rowhouses, two stories plus raised basement, with bow fronts or three-sided, full-height bays, box stoops, and a five-sided Spanish-tile roofs above a modillioned cornice. The end rowhouse at no. 126 features a balustraded terrace, an eared door surround surmounted by a bracketed pediment, a shallowly projecting bay capped by a cornice supported on console brackets, spandrels with incised panels, cartouches, and rosettes, and a cornice comprising a frieze of shouldered panels, modillions, and a pent roof clad in Spanish tiles. The stone piers of the parapet are accented by pressed-metal finials in the form of small pediments. The Bedford Avenue (side) facade of no. 126 is clad in white brick

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and features four full-height limestone piers terminating at the parapet with the same pedimented finials. Between these piers, the parapet features a pressed-metal cornice with a frieze of blind Moorish arches. An elaborate decorative panel composed of stylized shield and cross motifs forms the focal point of this facade. Ornament throughout the row is concentrated at the parlor floor around doors and windows, with a variety of surrounds composed of paneled enframements, pilasters, stepped or pedimented entablatures, semi-circular tympana, and also a flush segmental-arch enframement. Motifs include figural and foliated forms, shells, escutcheons, cartouches, garlands and swags, rosettes, wreaths, and bellflower or egg-and-dart molding. Some of these forms are repeated in the pressed-metal cornice and frieze that unifies the row. Some of the areaway and stoop ironwork has been replaced, but the areaway fence with stone piers at the end of the row, at no. 126, is notably intact.

Outbuildings: Contributing single-bay garage belonging to no. 126. Clad in off-white brick, the garage features limestone piers terminating in pedimented finials, and a pent roof of Spanish tiles supported on console brackets.

136 to 154 Maple Street

Contributing, 10 buildings

Date: 1910

Architect: Axel Hedman

Original Owner/Developer: Eli H. Bishop & Son

Style: Renaissance Revival

Ten limestone rowhouses, two stories plus raised basement, with bow fronts or three-sided, full-height bays, box stoops, molded pressed-metal cornices following the contours of the projecting bays, and a continuous pressed-metal cornice with modillions running the length of the row at the parapet. Ornament throughout the row is concentrated at the parlor floor around doors and windows, with a variety of surrounds composed of paneled enframements, pilasters, stepped or pedimented entablatures, semi-circular tympana, and also a flush segmental-arch enframement. Motifs include figural and foliated forms, shells, escutcheons, cartouches, garlands and swags, rosettes, wreaths, and bellflower or egg-and-dart molding. Historic double-leaf glazed wood doors with decorative iron grilles remain at every building, except for no. 154 at the end of the row, which features a double-leaf glazed metal door and transom with decorative grillwork.

156 to 174 Maple Street

Contributing, 10 buildings

Date: 1910

Architect: Axel Hedman

Original Owner/Developer: Eli H. Bishop & Son

Style: Renaissance Revival

Ten limestone rowhouses, two stories plus raised basement, with bow fronts or three-sided, full-height bays, box stoops, and five-sided Spanish-tile roofs above a modillioned cornice. Ornament throughout the row is concentrated at the parlor floor around doors and windows, with a variety of surrounds composed of paneled enframements, pilasters, stepped or pedimented entablatures, semi-circular tympana, and also a flush segmental-arch enframement. Motifs include figural and foliated forms, shells, escutcheons, cartouches, garlands and swags, rosettes, wreaths, and bellflower or egg-and-dart molding. Historic double-leaf glazed wood doors with decorative iron grilles remain at every building, except for nos. 162, which feature double-leaf glazed metal doors and transoms with decorative grillwork. The Spanish tile has been replaced with new roofing at nos. 156, 158, 162, 164, 166, 172, and 174. Windows have been replaced with faux multi-lite sash at no. 164.

178 to 216 Maple Street

Contributing, 18 buildings

Date: 1909-10

Architect: Benjamin Driesler

Original Owner/Developer:

Style: Renaissance Revival

Seventeen brownstone or limestone rowhouses, two stories plus raised basement, with bow fronts, straight-run stoops with a landing, and simple Doric door surrounds. The side facade of the end rowhouse, at no. 216, is clad in off-white brick and features limestone stringcourses, keystone lintels, a pedimented door surround at the street-level entrance, and a pressed-metal cornice with modillions that wraps around from the Maple Street facade. Ornament throughout the row is modest, and includes carved friezes at door entablatures, carved spandrel panels, and molded stringcourses. Pressed-metal cornices feature a modest frieze and modillions (nos. 192 and 194 lack modillions). End of row: Some of the historic stoop and areaway ironwork has been replaced, as has the areaway cheek wall at no. 214. The facade of no. 214 is painted white.

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Outbuildings: Contributing two-bay garage belonging to 216 Maple Street, clad in off-white brick and with a flat parapet with stone coping.

Maple Street, North Side (Odd Numbers)

15 to 29 Maple Street

Contributing, 12 buildings

Date: 1922

Architect: George Lobenstein

Original Owner/Developer: Stephan Woris

Style: Colonial Revival

Six semi-detached brick houses, built in conjunction with the six across the street at 14 to 28 Maple Street. Two stories. Facade brick laid in Flemish bond. Enclosed sun porch (original configuration) with wide triple window. Entrance recessed in vestibule with short stoop and arched opening. Triple second story window, flush with facade at nos. 21 and 23, within an angled bay in the others. Triangular pediment pierces the roofline above. Clay tile roofing. No. 23 has an iron fence.

Outbuildings: All six have contributing garages (c. 1922, likely original to the houses). (Confirm nos. 15 and 23)

31 to 39 Maple Street

Contributing, 4 buildings

Date: 1925

Architect: George Alexander, Jr.

Original Owner/Developer: Steven McKeever

Style: Colonial Revival

Two freestanding brick houses. Two stories plus attic. Hipped roof with large crossing gabled dormers and a small front dormer. Enclosed sun porch (original configuration) with round arched windows and Corinthian pilasters. Delicate iron railing above porch roof. Entrance porch located on side facade facing shared driveway. Second-story angled bay slender pilasters. Dentiled cornice. Ground floor windows on side facade have splayed stone lintels. Spanish tile roof. No. 39 has an iron fence.

Outbuildings: Both have contributing garages (c. 1925, likely original to the houses), built together with a party wall. Similar to the houses with Flemish bond brickwork and a Spanish tile roof.

43 to 47 Maple Street

Contributing, 4 buildings

Date: c. 1950

Architect: Not determined

Original Owner/Developer: Not determined

Style:

Two freestanding brick houses. Two stories plus attic. Cubic form with hipped roof. Enclosed sun porch with iron railing above. Entrance recessed to one side below overhang. Slate roof, hipped dormer. Listed as noncontributing in the original nomination due to age, the houses now fall within the period of significance of the boundary increase and are older than 50, qualifying them as contributing resources.

Outbuildings: Both have contributing garages.

51 to 63 Maple Street

Contributing, 6 buildings

Date: 1924

Architect: William A. Lacerenza

Original Owner/Developer: No. 51, Isidore Rubins; no. 59, D. Bernstein Company; No. 63, William Martus

Style: Colonial Revival/Spanish Mission

Three freestanding brick houses. Two stories plus attic. Form comprises overlapping cubic volumes with hipped roof and hipped gables, giving an irregular and picturesque appearance. Heavily textured and variegated brickwork laid in Flemish bond. Short brick stair leads to raised L-shaped verandah with brick piers and stone balustrade. Enclosed sun porch with low hipped roof. Entrance located at far end of verandah, recessed within a small portico with round arched opening. Shingled dormer. Spanish tile roof with prominent chimney employing the same textured and variegated brick. Nos. 51 and 59 each has a porte cochere with hipped roof on slender paired Doric columns on brick piers.

Outbuildings: All three have contributing garages (c. 1924, likely built with the main houses), with similar brickwork and Spanish tile roofs.

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71 Maple Street

Contributing, 2 buildings

Date: 1924

Architect: Caughy & Evans

Original Owner/Developer: Gustave Kellner

Style: Tudor Revival

Freestanding brick house. Two stories plus attic. Rectangular form is enlivened with slightly projecting right bay and tall, steeply pitched hipped roof. Brick laid in Flemish bond. Projecting entrance portico with steep gable roof, Tudor arch stone lintel, and decorative iron door. Slate roof. Prominent brick chimney with angled chimney pots.

Outbuildings: Contributing garage (c. 1924, likely built with the main house), with similar hipped slate roof.

75 Maple Street

Contributing, 2 buildings

Date: 1922

Architect: Albert Morton Grey

Original Owner/Developer: Jeanne M. Reynolds

Style: Colonial Revival

Freestanding brick house. Two stories plus attic. Rectangular form with hipped roof and small side gables. Brick laid in English bond. Primary facade contains single ground floor arched window opening and three second story windows. Side facades have greater variety of fenestration including a row of windows following the interior stairway. Side entrance portico on square columns and curved brackets; its cantilevered roof serves as a porte cochere and second story balcony (enclosed by iron railing). Clay tile roof. Brick knee wall around areaway.

Outbuildings: Contributing garage (1922, built at the same time as the main house).

95 Maple Street

Contributing, 2 buildings, 1 site

Date: 1917

Architect: Gordon M. Freutschild

Original Owner/Developer: William H. Todd

Style: Colonial Revival

Freestanding brick house with large side garden built in conjunction with no. 109. Two stories plus attic. House has rectangular form with hipped roof and multiple gabled dormers. Asymmetrical ground floor. Flat roofed entrance portico with Ionic columns at right, three arched windows at left. Two-story sun porch on west facade features first floor arcaded windows. Modillioned cornice. Dormers with Federal-style arched window openings and Classical molding. Spanish tile roof with prominent, tall brick chimney. Iron and brick fence with brick piers.

Outbuildings: Contributing garage (c. 1917, likely built at the same time as the main house) with similar Spanish tile hipped roof. The garden, comprising a contributing site, is distinguished by mature trees, formal landscaping with reflecting pool on axis with the house, sculpture, brick terrace, and a long driveway encircling the lot.

109 Maple Street

Contributing, 2 buildings

Date: 1917

Architect: Gordon M. Freutschild

Original Owner/Developer: William H. Todd

Style: Colonial Revival

Freestanding brick house built in conjunction with no. 95. Two stories plus attic. Rectangular form with hipped roof. Asymmetrical ground floor with flat roof entrance portico, supported by paired Ionic columns, at right, and Palladian window at left. One-story sun porch on west facade feature arcaded Palladian window. Modillioned cornice. Ornate central dormer with Palladian window, Classical molding, and clapboard siding. Spanish tile roof with prominent, tall brick chimneys. Iron and brick fence with brick piers.

Outbuildings: Contributing garage.

111-113 Maple Street

See 1842 Bedford Avenue

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125 to 173 Maple Street

Contributing, 26 buildings

Date: 1909

Architect: Axel Hedman

Original Owner/Developer: Eli H. Bishop & Son

Style: Renaissance Revival

Twenty-five limestone rowhouses with bow fronts or three-sided, full-height bays, box stoops, and a five-sided Spanish-tile roof above a modillioned cornice. The end rowhouse at no. 125 is taller than the rest of the row at three full stories and features a decorative iron-and-glass entrance vestibule, a projecting two-story bay with a bracketed and modillioned cornice capped by a Spanish-tile roof, and a third-story facade clad in white brick accented by contrasting panels of buff-colored patterned brickwork. The Bedford Avenue side facade is clad in the same white brick accented by buff patterned brickwork, and also features paneled lintels with elaborately carved cartouches. Remainder of the row is two stories plus raised basement. Ornament throughout is concentrated at the parlor floor around doors and windows, with a variety of surrounds composed of paneled enframements, pilasters, stepped or pedimented entablatures, semi-circular tympana, and also a flush segmental-arch enframement. Motifs include figural and foliated forms, shells, escutcheons, cartouches, garlands and swags, urns, wreaths, and bellflower or egg-and-dart molding. Some of these forms are repeated in the pressed-metal cornice and frieze that unifies the row. Some of the original stoop and areaway ironwork has been replaced, but the areaway fence at the end of the row, at no. 125, is notably intact. The Spanish tile has been replaced with new roofing at nos. 151, 153, 155, 161, and 163. The leaded-glass casement windows seen at no. 129 are not historic.

Outbuildings: Contributing single-bay garage belonging to no. 125. Clad in white brick, the garage features channeled brick piers, a pent roof of Spanish tiles supported on modillions, and a pedimented parapet with stone coping. Five-light transom above original garage opening appears to be historic.

177 to 215 Maple Street

Contributing, 18 buildings

Date: 1909-10

Architect: Benjamin Driesler

Original Owner/Developer: Realty Associates

Style: Renaissance Revival

Seventeen brownstone or limestone rowhouses, two stories plus raised basement, with bow fronts or three-sided, full-height bays bow fronts, straight-run stoops with a landing, and simple Doric door surrounds. Ornament is modest, and includes carved friezes at door entablatures, carved spandrel panels, and molded stringcourses. Pressed-metal cornices feature a simple molded profile and dentil course, and, at the end row house, also modillions. The side facade of the end rowhouse (no. 215) is clad in white brick and features limestone lintels with keystones, and a pedimented limestone door surround at the ground-floor entrance. Some of the original stoop and areaway ironwork in this row has been replaced, and no. 203 has a one-story rooftop addition visible from Rogers Avenue.

Outbuildings: Contributing two-bay garage belonging to no. 215. Clad in stucco, the garage features a parapet with urns, a central pediment, and three diamond-shaped plaques of green tile.

Midwood Street, South Side (Even Numbers)

20 to 50 Midwood Street

Contributing, 16 buildings

Date: 1909

Architect: Axel S. Hedman

Original Owner/Developer: Bertram and Eli H. Bishop

Style: Neo Renaissance

Sixteen limestone-fronted rowhouses. Three stories plus raised basement. Full-height bays, some angled, some round. Raised terrace with low stone wall, two-tiered stoop with landing at terrace. Varied lintels above the ground floor openings (entrance and windows) and second story windows, including cartouches, scrolled brackets, and foliate patterns. Single leaf wood and glass door, below rectangular transom, some with iron grilles. Molded beltcourses. Pressed-metal cornices with ornamented frieze bands, dentil course, and modillions. Iron gate to basement entrance.

52 to 72 Midwood Street

Contributing, 10 buildings

Date: 1898

Architect: William M. Miller

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Kings, New York

Name of Property

County and State

Original Owner/Developer: William A. A. Brown
Style: Romanesque Revival/Neo Renaissance

Ten rowhouses built in conjunction with the nearly identical row across the street at nos. 52 to 72. Three stories plus raised basement. Each of the houses is a unique design, harmonized by the uniform height and cornice line. Polychromy is achieved through the use of various shades of Roman brick and different stone trim. All ten houses have tall L-shaped stone stoops, rusticated basements, and pressed metal cornices. The arrangement of entrances, windows, and facade ornament is varied between the houses. Some have two-story rounded or angled bays. Others have paired or grouped windows, some configured as oriels. In general the facade ornament exemplifies the transition from the late Romanesque Revival (particular the rock faced stone work and Byzantine carving) to the Neo Renaissance (seen in Classically-inspired details such as keystone lintels and cornice swags). Low masonry areaway walls, some with iron railings.

74 to 88 Midwood Street

Contributing, 8 buildings

Date: 1917
Architect: Slee & Bryson
Original Owner/Developer: Frederick B. Norris Company
Style: Colonial Revival

Seven brick rowhouse, similar to the three-story type houses that are part of the row across the street at nos. 17 to 49. Four different configurations form a symmetrical composition around the center house at no. 82. The outer houses (nos. 74 and 88) have Georgian-style entrance enframements with pediments and fanlights, ground-floor angled bays with hipped Spanish tile roofs, and second-story windows in shallow blind arched recessed. The adjacent houses (nos. 78 and 86) have pedimented entrance enframements on scrolled brackets, triple ground-floor windows below arched tympanum, and splayed window lintels with keystones. The houses adjacent to those (nos. 80 and 84) have paneled window and door lintels. The central house (no. 82) has ground floor openings with garlanded tympanum, and a triple second story window with blind arched tympanum resembling a Palladian window (with iron balconette). All of the houses have short stoops with balustrade walls and molded cornices with ornamented frieze and a brick parapet with stone balustrade. Iron areaway fences.

Outbuildings: No. 88 has contributing garage (likely original to the house).

92 and 94 Midwood Street

Contributing, 4 buildings

Date: 1919
Architect: Slee & Bryson
Original Owner/Developer: Frederick B. Norris Company
Style: Neo Medieval

Pair of semi-detached brick houses, originally planned as part of a row of eight houses (nos. 106 to 114 designed at the same time but completed later, while the intervening pair was never built). Two stories plus attic. Brick laid in English bond. Ground floor features molded limestone entrance surround with segmental arch brick lintel, and angled bay with hipped slate roof. Short stone stoop with iron railing. Third story slate mansard roof with paired hipped dormers.

Outbuildings: Both have contributing garages (likely original to the houses).

100 Midwood Street

Contributing, 2 buildings

Date: 1935
Architect: George Lobenstein
Original Owner/Developer: Peter Shannon
Style: Colonial Revival

Freestanding brick house (site was previously included in a design for a row of eight houses semi-detached houses at nos. 92 to 114, but the pair on this lot were never built). Two stories plus attic. Brick laid in English bond. Limestone entrance enframement with pediment, pilasters, and spandrels. Ground floor rectangular bay with metal flared roof. Second story windows with semi-circular blind arches and limestone keystones and imposts. Pressed metal cornice with wide frieze and dentil course. Slate mansard roof with hipped dormers, iron railing, and brick piers.

Outbuildings: Contributing garage (1936, effectively original to house).

106 to 114 Midwood Street

Contributing, 8 buildings

Date: 1919-24
Architect: Slee & Bryson

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Name of Property

County and State

Original Owner/Developer: Frederick B. Norris Company
Style: Neo Medieval

Four semi-detached brick houses (two pairs), originally planned in 1919 as part of a row of eight houses (nos. 92 and 94 were built that year, while the intervening pair was never built). Two stories plus attic. Brick laid in Flemish bond. Nos. 106 and 108 have limestone entrance surround with blind segmental arch, and ground floor angled by with hipped roof. Nos. 110 and 114 have molded drip lintel and ornamented panel above the entrance, triple ground floor window with stone surround, and second story rectangular oriel with square brackets. All four have short stone stoops with iron railing and third story slate mansard roof with paired hipped dormers.

Outbuildings: All four have contributing garages (likely original to the houses); the garage for no. 114 faces Bedford Avenue, adjacent to the garage for 1874 Bedford Avenue.

116 Midwood Street

See 1874 Bedford Avenue

118 to 152 Midwood Street

Contributing, 16 buildings

Date: 1899

Architect: George Lawton (Lawton & Field)

Original Owner/Developer: William A.A. Brown

Style: Romanesque/Renaissance Revival

Fifteen transitional style rowhouses, nearly identical to the row of fifteen across the street at nos. 117 to 151. Two stories plus raised basement. Clad largely in limestone or brownstone at the base and parlor floor, and Roman brick of varying colors and stone trim at the second floor. The houses in the row all have L-shaped stoops with rock-faced cladding and foliated carving at the newels. Notable facade features include projecting bays and shallow oriels, some capped by balustrades or Spanish-tile roofs, rounded or basket-arch window and door openings; and grouped windows unified by paneled surrounds. Ornament throughout the row includes simple block lintels with molded entablatures, molded stringcourses, shouldered window surrounds, rock-faced lintel courses and voussoirs, wreaths, escutcheons, engaged Ionic pilasters, and organic foliated carvings. Pressed-metal cornices feature a plain fascia surmounted by a dentil course and modillions. The Bedford Avenue (side) facade of the end rowhouse, no. 118, is clad entirely in Roman brick and features limestone trim, a three-sided projecting bay, chimneys with decorative corbelling and channels, and an oval window. No. 126 has been clad entirely in faux stone, and no. 134 has been coated or painted.

Outbuildings: Contributing single-bay garage belonging to no. 118, clad in buff brick and featuring slot windows topped by an elongated splayed keystones, a pair of historic cross-braced wood carriage doors, and a rounded parapet with stone coping.

156 to 178 Midwood Street

Contributing, 10 buildings

Date: 1899

Architect: George Lawton (Lawton & Field)

Original Owner/Developer:

Style: Romanesque/Renaissance Revival

Ten transitional style rowhouses, nearly identical to the row of ten across the street at 155 to 177. Two stories plus raised basement. Bow fronts clad largely in limestone or sandstone at the base and parlor floor, and Roman brick of varying colors and stone trim at the second floor. The houses in the row are identical, with L-shaped stoops clad in rock-faced stone accented by foliated carving at the newels, simple block lintels with molded entablatures over the doors, a wreath motif between the parlor-floor windows and a carved panel between the basement windows, molded stringcourses at the upper floors, a shouldered window surround at the second floor, and a pressed-metal cornice featuring a plain fascia surmounted by a dentil course and modillions. The facade of no. 170 appears to have been coated or painted.

180 to 218 Midwood Street

Contributing, 17 buildings; Non-contributing, 1 building

Date: 1909-10

Architect: Benjamin Driesler

Original Owner/Developer: Realty Associates

Style: Renaissance Revival

Seventeen brownstone or limestone rowhouses, two stories plus raised basement, with bow fronts or three-sided, full-height bays bow fronts, straight-run stoops with a landing, and simple Doric door surrounds. Ornament is modest, and

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includes carved friezes at door entablatures, carved spandrel panels, and molded stringcourses. Pressed-metal cornices feature a simple molded profile and modillions. The Rogers Avenue (side) facade of the end rowhouse (no. 218) is clad in off-white brick and features limestone lintels with keystones, and a pedimented limestone door surround at the ground-floor entrance.

Outbuildings: Noncontributing, ca. 1980 three-bay stucco garage belonging to no. 218, roof deck added above two of the bays.

Midwood Street, North Side (Odd Numbers)

17 to 49 Midwood Street

Contributing, 15 buildings

Date: 1915

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris Company

Style: Colonial Revival

Fourteen brick rowhouses comprising two types: one three full stories tall with a brick parapet and stone balustrade, one with a third story masked behind a slate mansard roof with paired gabled dormers. The types are group in a symmetrical terrace with four three-story types at the center flanked on each side by four mansard types, and terminated on each end with a single three-story type. The three-story types all have Georgian-style entrance enframements with pediments and fanlights, keystone window lintels, and a molded cornice with wide, plain frieze band. The mansard examples, which all have modillioned cornices, are further divided into two subtypes. One features ground floor openings with round arched stone tympanum, and triple second story windows with keystone lintel. The other features an angled ground floor bay, and paneled stone door and window lintels. All the houses have short stone stoops with iron railings. Iron areaway fences.

Outbuildings: No. 17 has a contributing garage (c. 1924).

51 to 71 Midwood Street

Contributing, 10 buildings

Date: 1898

Architect: William M. Miller

Original Owner/Developer: William A. A. Brown

Style: Romanesque Revival/Neo Renaissance

Ten rowhouses built in conjunction with the nearly identical row across the street at nos. 52 to 72. Three stories plus raised basement. Each of the houses is a unique design, harmonized by the uniform height and cornice line. Polychromy is achieved through the use of various shades of Roman brick and different stone trim. All ten houses have tall L-shaped stone stoops, rusticated basements, and pressed metal cornices. The arrangement of entrances, windows, and facade ornament is varied between the houses. Some have two-story rounded or angled bays. Others have paired or grouped windows, some configured as oriels. In general the facade ornament exemplifies the transition from the late Romanesque Revival (particular the rock faced stone work and Byzantine carving) to the Neo Renaissance (seen in Classically-inspired details such as keystone lintels and cornice swags). Low masonry areaway walls, some with iron railings.

77 to 93 Midwood Street

Contributing, 12 buildings

Date: 1904

Architect: Axel S. Hedman

Original Owner/Developer: Frederick B. Norris Company

Style: Beaux Arts

Six semi-detached houses. Three stories. The outer pairs are buff brick, the inner pair red brick, all with limestone trim. Each symmetrical facade is distinguished by a full-width, two-story angled bay that is open at the ground floor, creating a recessed entrance porch. Facade ornament includes alternating brick and limestone bands resembling quoins, heavy limestone window lintels, wide stone parapet above angle bay, and pedimented cornice. A few iron areaway fences.

Outbuildings: All six have contributing garages (no. 77, c. 1921; no. 85, 1929; no. 91, 1919; no. 93, c. 1920).

97 to 111 Midwood Street

Contributing, 12 buildings

Date: 1922-24

Architect: Slee & Bryson (Silverstein & Infanger architects of record for nos. 109 and 111)

Original Owner/Developer: Frederick B. Norris Company

Style: Colonial Revival

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Name of Property

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Six semi-detached brick houses (three pairs). Three stories. Brick laid in Flemish bond. The left pair (nos. 97 and 101) have Georgian-style entrance enframing with open-cornice pediment and semi-circular fanlight. The others have slightly more ornate enframements with full pediments, garland-decorated frieze, and scrolled brackets. All six have ground floor angled bays with hipped Spanish tile roofs. Nos. 97 and 101 have paneled limestone window lintels, the others splayed lintels with keystones. Molded cornice with frieze band below brick parapet with stone balustrade (some missing).

Outbuildings: All six have contributing garages (likely original to the houses).

115 Midwood Street

See 1860 Bedford Avenue

117 to 151 Midwood Street

Contributing, 16 buildings

Date: 1899

Architect: George Lawton (Lawton & Field)

Original Owner/Developer: William A. A. Brown

Style: Romanesque Revival/Renaissance Revival

Fifteen transitional style rowhouses, nearly identical to the row of fifteen across the street at nos. 118 to 152. Two stories plus raised basement. Clad largely in limestone or brownstone at the base and parlor floor, and Roman brick of varying colors and stone trim at the second floor. The houses in the row all have L-shaped stoops with rock-faced cladding and foliated carving at the newels. Notable facade features include projecting bays and shallow oriels, some capped by balustrades or Spanish-tile roofs, rounded or basket-arch window and door openings; and grouped windows unified by paneled surrounds. Ornament throughout the row includes simple block lintels with molded entablatures, molded stringcourses, shouldered window surrounds, rock-faced lintel courses and voussoirs, wreaths, escutcheons, engaged Ionic pilasters, and organic foliated carvings. Pressed-metal cornices feature a plain fascia surmounted by a dentil course and modillions. The Bedford Avenue (side) facade of the end rowhouse, no. 117, is clad entirely in Roman brick and features limestone trim, a three-sided projecting bay, chimneys with decorative corbelling and channels, and an oval window.

Outbuildings: No. 117 has a contributing garage, buff brick with segmental arch single-bay opening, textured brick lintel, and double leaf paneled doors.

155 to 177 Midwood Street

Contributing, 10 buildings

Date: 1899

Architect: George Lawton (Lawton & Field)

Original Owner/Developer: William A. A. Brown

Style: Romanesque/Renaissance Revival

Ten transitional style rowhouses, nearly identical to the row of ten across the street at 156 to 178. Two stories plus raised basement. Bow fronts clad largely in limestone or sandstone at the base and parlor floor, and Roman brick of varying colors and stone trim at the second floor. The houses in the row are identical, with L-shaped stoops clad in rock-faced stone accented by foliated carving at the newels, simple block lintels with molded entablatures over the doors, a wreath motif between the parlor-floor windows and a carved panel between the basement windows, molded stringcourses at the upper floors, a shouldered window surround at the second floor, and a pressed-metal cornice featuring a plain fascia surmounted by a dentil course and modillions. Stoop removed from no. 157.

179 to 217 Midwood Street

Contributing, 17 buildings; Non-contributing, 1 building

Date: 1909

Architect: Benjamin Driesler

Original Owner/Developer: Realty Associates

Style: Romanesque/Renaissance Revival

Seventeen rowhouses built in two captains (nos. 179 to 205 in 1909, nos. 207 to 217 in 1910). Two stories plus raised basement. Full-height bays, either angled or round. Facades clad in either brownstone or limestone. Slightly raised areaways with two-tiered stoops. Classically-inspired entrance enframements with decorated entablatures and square pilasters. Facade ornament includes foliate panels and molded beltcourses. Pressed-metal cornices, most with simple egg and dart molding, others with modillions. Low masonry areaway walls, many with iron railings. No. 217 occupies a corner lot and is slightly taller and more ornate—its cornice features modillions, its buff-brick side facade has keystoneed limestone window lintels and a pedimented basement entrance surround.

Lefferts Manor Historic District (Boundary Increase)

Kings, New York

Name of Property

County and State

Outbuildings: No. 217 has a noncontributing, ca. 1970 cinder block garage facing Rogers Avenue.

Rutland Road, South Side (Even Numbers)

16 to 32 Rutland Road

Contributing, 9 buildings

Date: 1914-15

Architect: Peter J. Collins

Original Owner/Developer: Brighton Building Company

Style: Neo Tudor

Nine brick rowhouses, built in conjunction with the similar row across the street at nos. 15 to 31. Two stories plus raised basement and attic. Characterized by large third story gables—featuring Spanish tile roofs, stuccoed facades, and faux half timbering—projecting over second story oriels (alternating angled and rectangular) that are also stuccoed with faux half timbering. Stone stoops with iron railings. Houses alternate with round arched and rectangular ground floor openings (entrance and windows). Iron areaway fences.

36 to 44 Rutland Road

Contributing, 5 buildings; Non-contributing, 1 building

Date: 1897

Architect: Robert Dixon

Original Owner/Developer: William Donnellon

Style: Romanesque Revival

Five rowhouses, similar to the row of ten across the street at nos. 63 to 83. Three stories plus raised basement. Houses alternate: some have limestone lower floors with buff brick upper stories; others have brownstone lower floors with orange brick upper stories. All have full-height round bays and L-shaped stone stoops with stone railings. Double leaf wood and glass doors with rectangular transom. Classically-inspired door hoods with molded cornice and scrolled bracket. Facade ornament includes molded and rock faced beltcourses. Pressed-metal cornices with garlanded frieze, egg and dart molding, and modillions. Low masonry areaway walls with iron railings.

Outbuildings: No. 36 occupies a double lot with a noncontributing garage (c. 1920, but lack of integrity)

46 to 50 Rutland Road

Contributing, 5 buildings

Date: 1919

Architect: Slee & Bryson

Original Owner/Developer: Fenimore Building Company

Style: Colonial Revival

Three brick houses, two semi-attached and one fully attached, similar to ones on Midwood Street by the same architects. Three stories. All have English bond brickwork, ground floor angled bays with hipped roofs, molded cornices with wide friezes, and brick parapets with stone balustrades. No. 46 has a pedimented entrance enframement on scrolled brackets and paneled window lintels. Nos. 48 and 50 are identical and feature Georgian-style entrance enframements with pediments and fanlights, and splayed window lintels with keystones.

Outbuildings: Nos. 46 and 48 (the semi-attached houses) both have contributing garages (likely original to the houses).

52 to 62 Rutland Road

Contributing, 6 buildings

Date: 1897-98

Architect: Albert E. White (of record for no. 56, attributed for nos. 52, 54, 58, 60, 62)

Original Owner/Developer: William Seals, Jr.

Style: Romanesque Revival/Neo Renaissance

Six rowhouses comprising four distinct, but very similar, designs that read as a cohesive group (the distinct designs consist of the pair at nos. 52 and 54; no. 56 individually; the pair at nos. 58 and 60; and no. 62 individually). Three stories plus raised basement. Full-height bays, either angled or round. Brick upper stories, limestone basements and trim, some have fully limestone-clad parlor floors. Tall L-shaped limestone stoops. Classically-inspired ornament, particularly the elaborate entrance enframements. Beltcourses. Pressed-metal cornices with ornamented frieze band and modillions. Low masonry areaway walls with iron railings.

64 to 74 Rutland Road

Contributing, 6 buildings

Date: 1898

Lefferts Manor Historic District (Boundary Increase)

Kings, New York

Name of Property

County and State

Architect: Robert Dixon

Original Owner/Developer: William O. Donnellon

Style: Romanesque Revival (nos. 64 to 70); Neo Renaissance (nos. 72 and 74)

Six rowhouses designed in three distinct but complementary pairs. Three stories plus raised basement. Full-height bays, either angled or round. Tall L-shaped stoops. The four Romanesque Revival examples have a dark color palette (dark Roman brick and brownstone, or fully brownstone facades); ornamentation includes checkerboard patterning and rough-faced stonework. The Neo Renaissance examples have lighter facades, with limestone bases and buff brick upper stories. Ornament is (ever so slightly) more overtly Classical, particularly the entrance enframements. All six houses have pressed-metal cornices with ornamented frieze band and modillions. Low masonry areaway walls, some with iron railings.

76 to 84 Rutland Road

Contributing, 5 buildings

Date: 1898

Architect: John C. Sawkins

Original Owner/Developer: John C. Sawkins

Style: Romanesque Revival/Neo Renaissance

Five rowhouses, designed in an alternating ABABA pattern. Three stories plus raised basement. Buff or orange Roman brick facades with stone basements and trim. Full-height bays, either round or angled. Tall L-shaped stoops. The "A" houses lean more towards the Romanesque Revival with round arch entrance enframements and rough faced parlor floor window lintels. The "B" houses are tend to the Neo Renaissance with Classically-inspired entrance enframements and ornately carved, keystoned parlor floor window lintels. All six houses have pressed-metal cornices with frieze band, dentil course, and modillions. Low masonry areaway wall, some with iron railing.

94 to 116 Rutland Road

Contributing, 11 buildings

Date: 1921

Architect: Peter J. Collins

Original Owner/Developer: Brighton Building Company

Style: Colonial Revival/Neo Medieval

Eleven brick rowhouses, comprising several distinct designs arranged in two ABCBA patterned groups and an individual corner house. The corner building (no. 116) is a full three stories, the rest of the buildings in the row are two stories plus attic with slate mansard roofs and paired gabled dormers. Brick laid in either English or Flemish bond. Two-tiered stoop and raised front terraces, some with low brick railings and others with stone balustrades. The most obvious differences between the designs are in the use of projecting bays and oriels windows, some at the ground floor, others at the second story or full height. Facade ornament is similarly varied. Some houses clearly recall Georgian and Federal precedents, including pedimented entrance enframements, splayed window lintels, and Palladian-style window surrounds. Other houses employ Medieval forms such as molded drip lintels and leaded glass windows. The corner building has two-story rear extension above a one-bay garage facing Bedford Avenue. All eleven houses feature small rear wings with integrated garages (original to the houses), accessed by a shared private alley.

118 to 130 Rutland Road

Contributing, 6 buildings

Date: 1910

Architect: Benjamin Driesler

Original Owner/Developer: William T. Reinking

Style: Romanesque Revival

Five limestone-fronted rowhouses. The more ornate corner building (no. 118) is three stories tall with a full-height angled bay. A wide porch spans the primary (Rutland Road) facade featuring square pilasters, Ionic columns, and a pressed-metal cornice. Carved spandrels. Buff brick side facade with limestone trim. The other houses in the row are two stories plus raised basement. Each features a raised terrace with limestone wall and two-tiered straight stoop. Facade ornament includes entrance enframements and elaborately carved panels. All five houses have pressed-metal cornices with ornamented frieze and modillions.

Outbuildings: No. 118 has contributing garage.

132 to 148 Rutland Road

Contributing, 9 buildings

Date: 1897

Architect: Frederick Tyrell

Original Owner/Developer: Thomas Brown

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Kings, New York

Name of Property

County and State

Style: Romanesque Revival/Neo Renaissance

Nine rowhouses, some with full brownstone fronts, others with brownstone basements and limestone upper stories. Two stories plus raised basement. Full-height angled bays. Tall straight stoops (removed from no. 140). Some have full entrance enframements, other a simple molded profile. Double leaf wood and glass doors with rectangular transom. Facade ornament includes carved panels and molded beltcourses. Pressed-metal cornices with ornamented frieze and modillions. Low masonry areaways walls, some with iron railings.

150 to 158 Rutland Road

Contributing, 5 buildings

Date: 1897-98

Architect: George Morgan

Original Owner/Developer: George Morgan

Style: Romanesque Revival/Neo Renaissance

Five brownstone-fronted rowhouses, built as two complimentary groups (nos. 150 to 154 in 1897, the adjacent pair in 1898). The primary difference is the stoop configuration, three being straight and two being L-shaped. All five houses are two stories plus raised basement, with full-height angled bays. Full entrance enframements with entablatures and pilasters. Double leaf wood and glass doors with rectangular transom. Facade ornament includes foliate panels, rusticated stonework, and molded beltcourses. Pressed-metal cornices with swag-decorated frieze bands, dentil course, and modillions. Low masonry areaway walls, some with iron railings.

166 to 170 Rutland Road

Contributing, 6 buildings

Date: 1909

Architect: Benjamin Driesler (of record for nos. 166 to 170, attributed for nos. 172 to 176)

Original Owner/Developer: Oscar Palmlea (nos. 166 to 170)

Style: Neo Renaissance

Six rowhouses apparently built in two campaigns of three houses each. Two stories plus raised basement. Alternating brownstone and limestone fronts, all with brownstone basements and L-shaped stoops. Full-height round bays. Some houses have full entrance enframements, others door hoods on scrolled brackets. Double leaf wood and glass doors with rectangular transoms. Facade ornament includes carved panels and molded beltcourses. Pressed-metal cornices with swag-decorated frieze bands, dentil course, and modillions. Low masonry areaway walls, some with iron railings.

182 to 192 Rutland Road

Contributing, 6 buildings

Date: Not determined

Architect: Not determined

Original Owner/Developer: Not determined

Style: Neo Renaissance

Six limestone-fronted rowhouses, each a unique design, all with brownstone basements and straight stoops. Two stories plus raised basement. Alternating angled and round full-height bays. Bracketed door hoods, some elaborate ground floor window lintels. Facade ornament includes carved panels, molded beltcourses, and rough faced beltcourses. Pressed-metal cornices with swag-decorated frieze bands and modillions. Iron areaway fences.

194 to 220 Rutland Road

Contributing, 12 buildings

Date: 1910

Architect: Benjamin Driesler

Original Owner/Developer: Realty Associates

Style: Neo Renaissance

Eleven brownstone-fronted rowhouses (complimenting the similar limestone-fronted row across the street at nos. 193 to 219). Two stories plus raised basement. Full-height round bays. Raised areaways with two-tiered straight stoops. Classical entrance enframements with foliated frieze, molded cornice, and square pilasters. Double leaf wood and glass doors with rectangular transoms. Facade ornament includes molded beltcourses and a single heraldic panel centered on the round bay. Pressed-metal cornice with dentil course. No. 219 occupies a corner lot and is slightly taller and more ornate—it is faced with limestone, its cornice features modillions, and its buff-brick side facade has keystoned limestone window lintels and a pedimented basement entrance surround.

Outbuildings: No. 220 has contributing garage (1954-56).

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Rutland Road, North Side (Odd Numbers)

15 to 31 Rutland Road

Contributing, 9 buildings

Date: 1914-15
Architect: Peter J. Collins
Original Owner/Developer: Brighton Building Company
Style: Tudor Revival

Nine brick rowhouses, built in conjunction with the similar row across the street at nos. 16 to 32. Two stories plus raised basement and attic. Characterized by large third story gables—featuring Spanish tile roofs, stuccoed facades, and faux half timbering—projecting over second story oriels (alternating angled and rectangular) that are also stuccoed with faux half timbering. Stone stoops with iron railings. Houses alternate with round arched and rectangular ground floor openings (entrance and windows). Iron areaway fences.

37 to 45 Rutland Road

Contributing, 5 buildings

Date: 1897
Architect: John J. Petit
Original Owner/Developer: John C. Sawkins
Style: Neo Renaissance

Five rowhouses with limestone lower floors with brick upper stories, likely built in conjunction with nos. 47 to 55. Three stories with raised basement. Nearly symmetrically arranged, the group features a central house (no. 41) with red brick upper stories, a round full-height bay, and limestone window lintels with keystones and panels. The others houses have buff brick upper stories, angled bays, and molded window surrounds. All feature tall L-shaped limestone stoops, rusticated basements, Classically-inspired entrance enframements including pediments and cartouches, and pressed-metal cornices with modillions. Iron areaway fences.

47 to 55 Rutland Road

Contributing, 5 buildings

Date: 1897
Architect: John J. Petit
Original Owner/Developer: John C. Sawkins
Style: Colonial Revival

Five rowhouses, likely built in conjunction with nos. 37 to 45. Three stories with raised basement. Rusticated limestone basements and L-shaped stoops, buff brick upper stories. Nearly symmetrically arranged, the flanking houses (nos. 47 and 55) feature full-height round bays and Gibbs-style limestone entrance enframements. The center three houses have ground floor openings (door and windows) with ornamented tympanum, brick piers separating the upper stories, and oriels at nos. 49 and 53. All five have pressed-metal cornices with modillions. Iron areaway fences.

57 and 59 Rutland Road

Contributing, 2 buildings

Date: 1909
Architect: Not determined
Original Owner/Developer: Not determined
Style: Colonial Revival

Two rowhouses. Three stories. Limestone lower floors with red brick upper stories. Short stoops with low limestone walls. Double leaf wood and glass doors with iron grilles. Second story features basement windows with semi-circular fanlight, corbelled lintels, and limestone keystones and imposts. Molded third story window lintels. Heavy pressed-metal cornice with guttae, wide frieze, modillions, and corner finials.

63 to 83 Rutland Road

Contributing, 10 buildings

Date: 1898
Architect: Robert Dixon
Original Owner/Developer: Thomas O. Donnellon
Style: Romanesque Revival

Ten rowhouses. Three stories with raised basement. Houses alternate: some have limestone lower floors with buff brick upper stories; others have brownstone lower floors with orange brick upper stories. All have full-height round bays and L-shaped stone stoops with stone railings. Double leaf wood and glass doors with rectangular transom. Classically-inspired

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Name of Property

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door hoods with molded cornice and scrolled bracket. Facade ornament includes molded and rock faced beltcourses. Pressed-metal cornices with garlanded frieze, egg and dart molding, and modillions. Low masonry areaway walls, some with iron railings.

87 to 93 Rutland Road

Contributing, 8 buildings

Date: 1925

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris Company

Style: Neo Medieval

Four brick rowhouses with slate pitched roof. Three stories. Brick laid in Flemish bond. Straight limestone stoop with iron railings. Limestone entrance enframingent with round pediment, spandrels, and round arch door. Flanking houses have ground floor angled bays with hipped slate roofs. Limestone panels with decorative cartouches. Iron areaway fences.

Outbuildings: All four have contributing garages (likely original to the houses), reached through arched portals set within the house facades.

93A to 99 Rutland Road

Contributing, 4 buildings

Date: c. 1899

Architect: Robert Dixon (attributed)

Original Owner/Developer: Thomas O. Donnellon (attributed)

Style: Romanesque Revival

Four rowhouses, very similar to those at no. 63 to 83. Three stories with raised basement. Limestone lower floors with buff brick upper stories. Full-height round bays and L-shaped stone stoops with stone railings. Double leaf wood and glass doors with rectangular transom. Classically-inspired door hoods with molded cornice and scrolled bracket. Facade ornament includes molded and rock faced beltcourses. Pressed-metal cornices with garlanded frieze, egg and dart molding, and modillions. Low masonry areaway walls, some with iron railings.

105 to 111 Rutland Road and 1880 Bedford Avenue

Contributing, 6 buildings

Date: 1924

Architect: Slee & Bryson

Original Owner/Developer: Frederick B. Norris Company

Style: Colonial Revival

Row of five houses. Two stories plus attic. Red Flemish-bond brick facades. Unified under a continuous slate mansard roof. Common details include limestone trim and tripartite windows with multi-paned sash. Nos. 105 and 111 have angled first-floor bay windows and peaked gables. Nos. 107 and 109 have shed-roofed dormers. No. 1880, a corner building facing Bedford Avenue, has a central peaked gable flanked by hipped-roofed dormers; a chimney runs up the center of the side facade. Fenced areaways.

Outbuildings: One, contributing red brick garage divided into three sections for No. 105, No. 111 and No. 1880.

117 to 127 Rutland Road

Contributing, 6 buildings

Date: 1911

Architect: Benjamin Driesler

Original Owner/Developer: Realty Associates

Style: Neo Renaissance

Five limestone-fronted rowhouses. Two stories plus raised basement. Full-height round bays. Two-tiered straight stoops. Classically-inspired entrance enframingents with ornamented entablature and square pilasters. Double leaf wood and glass doors with rectangular transom. Facade ornament includes carved panels and molded beltcourses. Pressed-metal cornices with egg and dart molding. Several nonhistoric brick areaway walls. No. 117 occupies a corner lot and is slightly taller and more ornate, featuring a L-shaped stoop, modillioned corner, and buff brick side facade with pedimented basement entrance enframingent.

Outbuildings: No. 117 has contributing garage (c. 1915).

131 to 135 Rutland Road

Contributing, 13 buildings

Date: 1898

Architect: Archibald McDicken

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Name of Property

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Original Owner/Developer: Archibald McDicken
Style: Romanesque Revival/Neo Renaissance

Three brownstone-fronted rowhouses. Two stories plus raised basement. Alternating angled and round full-height bays. L-shaped stoops. Double leaf wood and glass doors with rectangular transoms. Facade ornament includes molded entrance enframements, checkerboard patterned rough faced stonework, and beltcourses. Pressed-metal cornices with ornamented friezes and modillions. Low masonry areaway walls, some with iron railing.

137 to 141 Rutland Road

Contributing, 3 buildings

Date: 1897
Architect: Archibald McDicken
Original Owner/Developer: Archibald McDicken
Style: Romanesque Revival/Neo Renaissance

Three stone-faced rowhouses. Two stories plus raised basement. All three feature L-shaped stoops and pressed-metal cornices with ornamented frieze and modillions. Nos. 137 and 139 have flat facades and ornament exemplary of the Romanesque Revival, particularly the rough face stonework and Byzantine carving. No. 141 has a full-height round bay and a smoother facade; ornamentation is limited to molded entrance enframement and beltcourses. Low masonry areaway walls, some with iron railings.

143 to 151 Rutland Road

Contributing, 5 buildings

Date: 1897
Architect: S. W. Ferguson
Original Owner/Developer: S. W. Ferguson
Style: Romanesque Revival/Neo Renaissance

Five rowhouses with alternating angled and round full-height bays. Two stories plus raised basement. Some are faced with brownstone, some with limestone; all have brownstone basements and L-shaped stoops. Double leaf wood and glass doors with rectangular transoms. On the houses with round bays ornamentation is limited to molded entrance enframement and beltcourses. The houses with angled bays have more elaborate entrance enframements with entablatures and square pilasters, carved panels, and pilaster capitals. Pressed-metal cornices with ornamented friezes and modillions (removed from no. 143). Low masonry areaway walls, some with iron railing.

153 to 181 Rutland Road

Contributing, 15 buildings

Date: 1908
Architect: Axel S. Hedman
Original Owner/Developer: Charles G. Reynolds
Style: Neo Renaissance

Fifteen rowhouses comprising two distinct designs. Two stories plus raised basement. The limestone-faced houses have full-height angled bays, molded entrance enframement with bracketed lintel, molded window surrounds, and boldly carved spandrels. The brownstone-fronted houses have round bays, entrance enframements with entablatures and Corinthian columns, fluted pilasters between the windows, and shallower carved panels. All of the houses have brownstone basements and L-shaped stoops. Double leaf wood and glass doors with rectangular transoms. Pressed-metal cornices with swag-decorated friezes and modillions. Low masonry areaway walls, some with iron railings.

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Name of Property

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193 to 219 Rutland Road

Contributing, 12 buildings

Date: 1910

Architect: Benjamin Driesler

Original Owner/Developer: Realty Associates

Style: Neo Renaissance

Eleven limestone-fronted rowhouses. Two stories plus raised basement. Full-height round bays. Raised areaways with two-tiered straight stoops. Classical entrance enframements with foliated frieze, molded cornice, and square pilasters. Double leaf wood and glass doors with rectangular transoms. Facade ornament includes molded beltcourses and a single heraldic panel centered on the round bay. Pressed-metal cornice with dentil course. No. 219 occupies a corner lot and is slightly taller and more ornate—its cornice features modillions, its buff-brick side facade has keystone window lintels and a pedimented basement entrance surround.

Outbuildings: No. 219 has contributing garage, four bay facing Rogers Avenue.

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Name of Property

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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.)

Community Planning & Development

Architecture

Period of Significance

1889-1960

Significant Dates

1893, 1919, 1960

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

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.

Period of Significance (justification)

The period of significance begins in 1889, when the first section of the Fenimore Street Methodist Episcopal Church was constructed on land formerly owned by James Lefferts, through the subdivision of the Lefferts estate in 1893, the founding of the Lefferts Manor Association in 1919, to the adoption of zoning regulations in 1960 reinforcing the single-family residential character of the neighborhood.

Criteria Considerations (explanation, if necessary)

Lefferts Manor Historic District (Boundary Increase)

Kings, New York

Name of Property

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

The Lefferts Manor Historic District was listed on the National Register in 1992 for its significance under Criterion A in the area of community planning and development and Criterion C in the area of architecture. The area encompassed by the district developed into an urban residential neighborhood in the last decade of the 19th century and the first several decades of the 20th century. The land had been part of the Lefferts family farmstead, and in 1893 James Lefferts subdivided the portion of the estate between Flatbush and Rogers Avenues, from Fenimore Street to Lincoln Road. The Lefferts family, which still lived in the neighborhood, desired to create a “high-grade” suburban community and included deed restrictions to guide the development of their subdivision. These covenants banned the usual litany of noxious uses and, most significantly, limited building to single family residences. The houses within the district are a mix of freestanding, semi-detached, and rowhouses designed in the typical range of late 19th and early 20th century revival styles, including the Queen Anne, Romanesque Revival, Shingle, Neo Renaissance, Colonial Revival, and Tudor Revival. Many of the architects maintained prolific Brooklyn practices whose works are well represented in historic districts (both local and State and National Register) throughout the borough.

The 19 properties included in this boundary increase were also constructed on land that was part of the Lefferts Family estate during the same period. In fact, some of the properties in the boundary increase were the first to be developed following the 1893 Lefferts subdivision. They are similar to those in the district in terms of materials, style, and character, and many were designed by the same architects as the buildings within the historic district. All of the properties were subject to the same restrictive covenants imposed by the Lefferts Estate that helped give this area its distinctive character. Because they were constructed during the period of significance, are similar in appearance and character to the other resources in the district, and illustrate the same themes, these 19 additional properties, which include 28 contributing buildings and one non-contributing building, are being added to the Lefferts Manor Historic District.

This document also expands the period of significance for the district from ca. 1896–ca. 1925 to 1889–1960. Before the officially subdivided their land in 1893, the Lefferts family sold a parcel to the Fenimore Street Methodist Episcopal Church. The updated period of significance reflects the construction of the first phase of the church in 1889-90, the first major building on this portion of the Lefferts development. While the Lefferts property was sold with restrictive covenants, the Lefferts family did not play a strong role in continuing to maintain these covenants and the community’s character. The Lefferts Manor Association, a private neighborhood association founded in 1919, actively worked to protect the character of the neighborhood throughout the twentieth century through both local efforts and by lobbying for single-family zoning. After decades of effort, the Association succeeded in obtaining single-family zoning in 1960. The period of significance has been updated to 1960 to reflect this history of community planning and development closely tied to local action and leadership.

Developmental history/additional historic context information (Provide at least **one** paragraph for each area of significance.)

Lefferts Manor is located in what was once the Town of Flatbush—one of the original six towns established in Kings County by Dutch colonists in the 17th century and independent until 1894. Recognizing its early importance as a market town, it was named the county seat around 1658. Over the next two and half centuries much of Kings County, including Flatbush, remained rural and agrarian, known as the “Market Garden of America.”

The phenomenal growth of the twin cities of Brooklyn and New York City in the 19th century inexorably pushed the boundaries of the metropolis outward. By second half of the century, civic projects and transportation improvements were beginning to transform Flatbush into an exclusive residential suburb. Prospect Park

Lefferts Manor Historic District (Boundary Increase)

Kings, New York

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opened in 1873, a short walk from the historic district. In 1878 the Brooklyn, Flatbush & Coney Island Railroad began service between the Flatbush Avenue LIRR terminal and the ocean-side communities to the south (running along what is now the Brighton Beach B and Q subway line). Reorganized in 1887 as the Brooklyn and Brighton Beach Railroad, it extended service to downtown Brooklyn in 1896 and eventually across the Brooklyn Bridge to Manhattan in 1901. These improvements coincided with significant political changes for the neighborhood. In 1894 the Town of Flatbush was annexed by Brooklyn. Just four years later, Brooklyn and all of Kings County was subsumed into Greater New York in 1898.

As happened across Kings County and the greater metropolitan area, these changes coincided closely with real estate development as land prices (and property taxes) inevitably rose. By the 1880s, several of Flatbush's large estate owners had decided to break up their increasingly unprofitable farm for residential development.¹ The area south of Prospect Park, farther away from downtown, was covered fairly uniformly in large freestanding wood frame houses.² East of the park, a little closer to the action, developed with a denser mix of freestanding, semi-detached, and rowhouses.

One of the early subdividers was John Lefferts, an heir to a longstanding Dutch family that once owned several immense tracts throughout Kings County. Lefferts had inherited an irregular portion of this estate, roughly bounded by Flatbush on the west, Empire Boulevard on the north, Utica Avenue on the east, and Fenimore Street on the south. In 1887 he announced an auction sale of 500 building lots east of Rogers Avenue, immediately adjacent to the historic district to the west.³

When John Lefferts died in 1893, management of the remainder of the family estate passed to his son, James Lefferts, who quickly went about disposing of it. That same year (1893), the younger Lefferts divided the area west of Rogers Avenue into 600 building lots. Maps from the period clearly show that this subdivision encompassed not only the eight blocks within the existing Lefferts Manor Historic District, but also the south side of Fenimore Street from just west of Bedford Avenue to Rogers Avenue, encompassing the boundary increase.⁴ Like the 1887 subdivision, the property was laid out along a regular street grid that had been imposed by local authorities in the 1860s (anticipating by a few decades the real estate boom of the late 19th century).

James Lefferts envisioned a "high-grade" residential development on the family estate.⁵ To achieve this goal he included restrictive covenants in all of the deeds. These restrictions forbade the typical litany of noxious uses, including "stables, pig-pens, forges, iron foundries, fertilizers, gunpowder, saltpeter, soap, candle, ink,

¹ As an advertisement for John Lefferts's 1887 subdivision noted, "the imperious legions of Advancing Civilization closed up around the old farms, and slowly one by one the descendants of the old burghers have given way before the demands of increasing population." It also cited "the absurdity of devoting lands so desirable, central, and valuable To Raising Corn and Potatoes." Advertisement for Land Owned by John Lefferts, 1887; Lefferts family papers, ARC.145, box OS3, folder 2; Brooklyn Historical Society. Reproduced by Brooklyn Historical Society, "An American Family Grows in Brooklyn," website: <http://www.brooklynhistory.org/exhibitions/lefferts>, accessed June 15, 2017.

² The earliest such development was Tennis Court in 1886. This was soon followed by the developments of what is now known as Victorian Flatbush—Prospect Park South, Ditmas Park, Beverley Square, Fiske Terrace, and Midwood Park—in the 1890s and 1900s.

³ The subdivision included the blocks between Lincoln Road and Fenimore Street (including the south side), Rogers Avenue to just shy of New York Avenue. It is unclear if restrictive covenants were imposed on these lots, although a lengthy advertisement for lots makes no mention of deed restrictions. "An American Family..." The sale itself was called "The most brilliant auction sale ever made in Flatbush," and 253 of the lots were sold for a total of more than \$65,000. "Many Lots Find Purchasers," Brooklyn Daily Eagle (June 8, 1887).

⁴ The two lots on the south side of Fenimore Street, west of Bedford Avenue, that were part of the 1893 subdivision have been redeveloped with apartment buildings, and are therefore not included in the boundary increase because they do not reflect the historic character of the historic district.

⁵ Perhaps Lefferts, who occupied the old family manor at the southeast corner of Flatbush Avenue and Maple Street, wanted to ensure the respectability of his neighbors. (Following his death, the Lefferts Homestead was moved to Prospect Park in 1918; it is a contributing resource within Prospect Park, listed on the State and National Registers in 1980)

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glue, and varnish factories, tanneries, breweries, etc.”⁶ They also prohibited common commercial and institutional uses (theaters and hospitals), as well as multi-family residential development (apartment houses and tenements). In fact, the deed restrictions banned “any building other than a private dwelling for the use of one family only.”⁷ By limiting development to single-family houses, Lefferts distinguished his subdivision from many of the surrounding areas, which were being built up with two-family houses (albeit meant to appear like a single-family rowhouse).⁸

In addition to limiting development to single-family use, the covenants also stipulated certain aspects of architecture and landscape design. Fences had to be at least twelve feet from the curb, buildings were set back fourteen feet (bow fronts and oriels could project no more than 3-½ feet), and stables and other outbuildings had to be at least 60 feet from street. Houses were also required to be at least two stories plus basement, and had to be faced with brick or stone (a requirement that was clearly not enforced on the freestanding wood frame houses on Fenimore Street and Lincoln Road). To ensure quality construction, all houses had to cost at least \$5,000.

The restrictive covenants guiding the development in the former Lefferts Estate were not in and of themselves rare or unusual. Many suburban neighborhoods in Greater New York (and throughout the country) were originally developed with such restrictions. Deed restrictions were in fact one of the earliest forms of land use regulations in the United States, and a well-established practice by the 1870s.⁹ These restrictions ensured that the original suburban design intent was followed by individual property owners, and helped protect real estate values both for the developer and the homeowner.

What was unusual was the fact that the covenants were closely enforced and remained in effect throughout subsequent decades. This was largely due to the efforts of the Lefferts Manor Association, a neighborhood group established in 1919 (while building activity was still very much ongoing in the neighborhood).¹⁰ Of all the covenants, the Association was focused primarily on upholding the single-family restrictions, believing that “We must foster and preserve the character of this neighborhood whatever it entails or suffer deterioration of our home surroundings and depreciation in value which is certain to follow.”¹¹ The group achieved this through a combination of neighborly social pressure and the occasional civil lawsuit.¹² (The Association likely coined the term “Lefferts Manor,” since it doesn’t appear in newspaper articles until the foundation of the organization.)

By the mid 20th century the Lefferts Manor Association began to shift its focus away from enforcing the restrictive covenants towards general community building activities. This occurred in part because restrictive covenants were increasingly associated with racial discrimination. It also was a result of the Association’s efforts to secure land use regulation that would shift the onus of enforcing the covenants to the municipal government. The group began lobbying the City for single-family zoning as early as 1939, and finally

⁶ LPC, *Prospect-Lefferts*, 7.

⁷ Quoted in “Peaceful Residential Atmosphere of Old Brooklyn Still Holds Forth in Lefferts Manor Neighborhood,” *Brooklyn Daily Eagle* (April 16, 1939), 46.

⁸ For a discussion of the Brooklyn two-family rowhouse, see LPC, *Crown Heights North III Historic District Designation Report* (New York: City of New York, 2015), essay prepared by Michael Caratzas, 23-24.

⁹ Ames & McClelland, 32-33.

¹⁰ The founding of the organization coincided with the post-World War I building boom, as well as the modernization of two subway lines (the Brighton Line and Franklin Avenue Shuttle). A member of the Association noted in 1920, “The recent extension of the two subways has added wonderfully to the desirability of this home section, but it may also prove a menace by attracting an element who are indifferent to their surroundings and think only of turning their property to profitable account.” “Want Court to Bar Two-Family Houses,” *Brooklyn Daily Eagle* (November 24, 1920), 21.

¹¹ “Want court to bar two-family houses,” *Brooklyn Daily Eagle* (November 24, 1920), 21.

¹² “Although court action has been taken in a score of cases, warnings have been sufficient to block most attempted violations of the one-family restriction.” “Peaceful Residential Atmosphere of Old Brooklyn Still Holds Forth in Lefferts Manor Neighborhood,” *Brooklyn Daily Eagle* (April 16, 1939), 46.

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succeeded in 1960.¹³ In subsequent years the Association also supported the designation of a local historic district in 1979 (encompassing several additional blocks outside of the Lefferts Manor area) and the National Register historic district in 1992 (which corresponded exactly with the Association's delineated territory).

Perhaps unknowingly, the Lefferts Manor Association had excluded a few properties from its territory that were part of the 1893 Lefferts subdivision and therefore subject to the same deed restrictions as the houses under its purview. Of these, the buildings on the south side of Fenimore Street between Bedford and Rogers Avenue survive from the original period of development of the Lefferts Estate and display all of the characteristics associated with the earliest houses within the original historic district.¹⁴ This block front in fact contains some the earliest houses completed in the subdivision, as well as a related church building that slightly predates the subdivision but was clearly sanctioned by the Lefferts Estate as compatible with the planned "high-grade" residential neighborhood.

This church, the Fenimore Street Methodist Episcopal Church (now the Fenimore Street United Methodist Church), at 270 Fenimore Street, was built in 1889-90 on a large (100 foot wide) lot purchased from the Lefferts Estate. The original building was a simple gable-fronted wood frame structure facing Fenimore Street, with its long roof running parallel to Rogers Avenue. An addition was completed just a few years later in 1895-96, consisting of a parallel gabled structure creating a distinctive twin-peaked primary facade. Designed by architect John J. Petit, this "addition is to be used as a Sunday-school, but so constructed that, by means of flexifold doors, the school and church can be thrown into one as required."¹⁵ The adjacent parsonage, at no. 266, was built in 1899 on a portion of the church lot that had been purchased from the Lefferts Estate.

The first houses built according to the 1893 Lefferts subdivision plan were all located on Fenimore Street—the majority on the south side within the boundary increase. The earliest documented buildings appear to be no. 246—designed by Levi Fowler & Son in 1895 for the family real estate business—and no. 188, which is mentioned in a newspaper article that same year as the home of lawyer Robert Easton.¹⁶ The Lefferts Estate itself may have commissioned the large corner buildings at 174 Fenimore Street, which was advertised for sale in 1896 as a "handsome house, 11 rooms; newly decorated; all improvements; attractive grounds; excellent neighborhood."¹⁷ Also completed by 1896 was no. 204, then owned by Captain Bertram T. Clayton of the Troop C Calvary (and later a U.S. Representative). Architect Gilbert A. Schellenger, who designed the earliest houses in the original historic district at 107 and 115 Fenimore Street that same year (1896), was responsible for the contemporaneous residence at no. 252, within the boundary increase. By the turn of the century the block front comprising the boundary increase contained at least nine houses with the addition of no. 216 (which appears on historic maps by 1898); nos. 258 and 262 (1898, George M. Lawton for John S. Russell); and the church parsonage at no. 266 (1899). The 1898 atlas map of the neighborhood, perhaps the most vivid depiction of the area at this time, shows well-appointed residences distributed along the south side of Fenimore Street, while the other blocks of the 1893 Lefferts subdivision contain only a random scattering of

¹³ These efforts are reflected in the current zoning. The blocks within the Lefferts Manor Association territory (corresponding exactly to the existing historic district) are zoned R2, "limited exclusively to single-family detached houses." The houses in the boundary increase, which were part of the Lefferts 1893 subdivision but left out of the Association's purview, are zoned R6, which allows "a diverse mix of buildings types and heights to large-scale 'tower in the park' developments." New York City Department of City Planning, "Zoning," website: <http://www1.nyc.gov/site/planning/zoning/>, accessed June 15, 2017.

¹⁴ The 1893 subdivision also encompassed the lots on the west side of Flatbush Avenue from Fenimore Street to Lincoln Road—which were developed later, not with single-family houses but with mixed-use buildings containing multiple apartments and commercial ground floors—as well as the two houses on at the southwest corner of Fenimore Street and Bedford Avenue that have since been redeveloped with larger apartment buildings.

¹⁵ "Builders—Brooklyn," *Real Estate Records and Builders' Guide* 55 (May 25, 1895), 898. See also "News from the Suburbs," *Brooklyn Daily Eagle* (October 4, 1896), 10.

¹⁶ "Praise for Flatbush Police," *Brooklyn Daily Eagle* (December 15, 1895), 8. The house numbers for Fenimore Street were changed in the early 20th century; in the 1890s the house was no. 112.

¹⁷ Classified Advertisement, *Brooklyn Daily Eagle* (September 6, 1896). The house number at the time was no. 104.

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rowhouses, a few frame buildings, and the old Lefferts homestead still located on Flatbush Avenue and Maple Street.

Seven additional houses were completed within the boundary increase between 1905 and 1907. The group of four at nos. 226 to 238 were designed by Axel S. Hedman for developer Frederick B. Norris—both amongst the most active in the original historic district. Norris has in fact moved to the block, to the house no. 188, from whence he conducted his prolific business. Wilson & Dassau designed the pair at nos. 210 and 214 in 1906. That April a newspaper advertisement trumpeted the “New Detached Houses in the Heart of Flatbush” and called the location the “Finest Street in Flatbush, Beautiful Surroundings”—the exact same language used the same week to promote similar houses (developed by William A. A. Brown) at 119 to 147 Fenimore Street in the original historic district.¹⁸

All of the houses built on the block to this point were freestanding, wood frame buildings.¹⁹ Most have highly irregular massing—often including corner turrets, projecting bays or oriels, and complex rooflines—frequently associated with the Queen Anne style of architecture.²⁰ Most of the examples are of the Free Classical sub-variety, with Classical porch columns and modillioned cornices. A few can be termed Colonial Revival, which share many of the Classically-inspired details with their Free Classic Queen Anne counterpart—including Palladian windows, fluted corner pilasters, and modillioned cornices—but have more formal, symmetrical house forms that more directly recall Georgian and Federal precedents. A few houses on the block can be classified as Shingle Style, not only because they are clad entirely in shingles but also because this material was used to unify the exterior appearance and make the complex massing appear as a single, cohesive volume. The corner house at 174 Fenimore Street is nominally Tudor Revival in style, with steeply-pitched roofs, stuccoed walls, and ornamental vergeboards.

The last of the buildings to be completed in the boundary increase are the identical brick houses at 184 and 196 Fenimore Street (flanking the earlier house at no. 188), which were completed in 1922 and designed by Christian Bauer, Jr. Though technically freestanding, in form and design they resemble many of the Colonial Revival brick rowhouses and semi-detached residences built throughout the original historic district in the 1910s and '20s.

Like the houses within the original historic district, the residences on the south side of Fenimore Street were advertised as located in a “restricted neighborhood.”²¹ Like the buildings in the original district, they are situated on lots created during the Lefferts Estate’s 1893 subdivision, which James Lefferts envisioned as a “high-grade” suburb. In fact, when compared with the blocks of the original district, the block front of Fenimore Street comprising the boundary increase may in fact come the closest to realizing the Lefferts family’s original plans for the area, since it comprises almost exclusively freestanding houses occupying large lots and designed in the revival styles of the late 19th and early 20th centuries.²²

¹⁸ Advertisement, *Brooklyn Daily Eagle* (April 1, 1906), 41; Advertisement, *Brooklyn Daily Eagle* (April 8, 1906), 50.

¹⁹ In addition to Fenimore Street, there are two other concentration of freestanding houses. The wood frame buildings on the south side of Lincoln Road between Flatbush and Bedford Avenues are slightly later; most were designed by Slee & Bryson in 1909 for developer Frederick B. Norris. Maple Street between Flatbush and Bedford Avenues (both sides) was the last area to be developed in the historic district and contains a fairly cohesive collection of brick buildings from the 1920s and later.

²⁰ These intricate house forms were enabled in large part by new technologies and building techniques, especially the adoption of the balloon frame, which employed smaller, cheaper dimensional lumber that was easier to craft into intricate forms than the boxier heavy timber framing.

²¹ Classified Advertisement, *Brooklyn Daily Eagle* (October 1, 1935), 26.

²² The Lefferts Estate’s vision of a “high-grade” suburb—comprising freestanding houses on large lots—is clearly depicted in the “Perspective View of Lincoln Road, from Flatbush Avenue” published in the auction brochure of 1887.

Lefferts Manor Historic District (Boundary Increase)

Kings, New York

Name of Property

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Fisher, Edmund D. *Flatbush Past and Present*. Brooklyn, NY, 1901.

National Register of Historic Places. "Lefferts Manor Historic District, New York City, New York." National Register #91NR0014 (listed 1992). Report prepared by Andrew S. Dolkart, form prepared by Kathleen LaFrank.

New York City Landmarks Preservation Commission (LPC). "Prospect Lefferts Gardens Historic District Designation Report, LP-1024." Prepared by Andrew S. Dolkart, et. al. New York: City of New York, 1979.

New York City Landmarks Preservation Commission (LPC). "Chester Court Historic District Designation Report." Report prepared by Michael Caratzas. New York: City of New York, 2014.

Maps:

Beers, F. W. *Atlas of Long Island, New York*. Plates 25-26. Beers, Comstock & Cline: New York, 1873.

E. B. Hyde & Co.. *Atlas of the Borough of Brooklyn, City of New York* 5. Plate 5. E. Belcher Hyde Map Co.: New York, 1906.

G. W. Bromley & Co., *Atlas of the Borough of Brooklyn, City of New York* 2. Plate 17. G. W. Bromley & Co.: New York, 1907.

Robinson, E. *Atlas of Kings County, New York*. Plates 1-2. E. Robinson Co.: New York, 1890.

Ullitz, Hugo. *Atlas of the Brooklyn Borough of the City of New York* 2. Plate 8. E. B. Hyde & Co.: New York, 1898.

Ullitz, Hugo. *Atlas of the Borough of Brooklyn, City of New York* 2. Plate 1. E. B. Hyde & Co.: New York, 1916.

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): _____

Lefferts Manor Historic District (Boundary Increase)

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10. Geographical Data

Acreage of Property 2.91 acres

(Do not include previously listed resource acreage.)

(Total district acreage with increase – 43.52 acres)

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 588341 4501347
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

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

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

Boundary Justification (Explain why the boundaries were selected.)

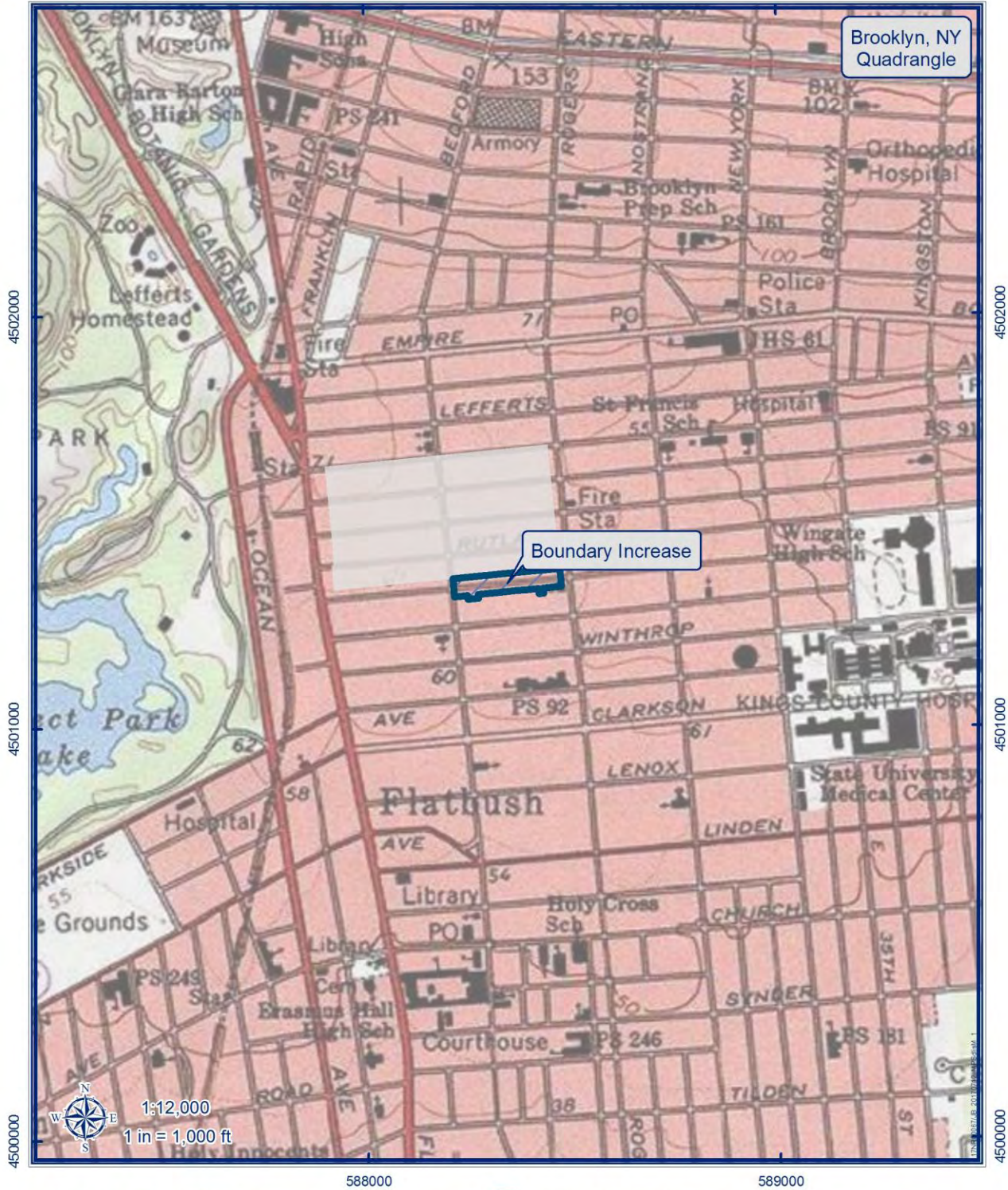
The buildings within the boundary increase are located on lots that were part of the same 1893 Lefferts estate subdivision as those in the listed historic district. The buildings date from the original period of development following this subdivision and retain much of their architectural integrity. These properties were also subject to the same restrictive covenants that give the listed district its distinctive character.

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Lefferts Manor Historic District Boundary Increase (2017)

Brooklyn, Kings Co., NY



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



Boundary Increase (2017)
Lefferts Manor HD

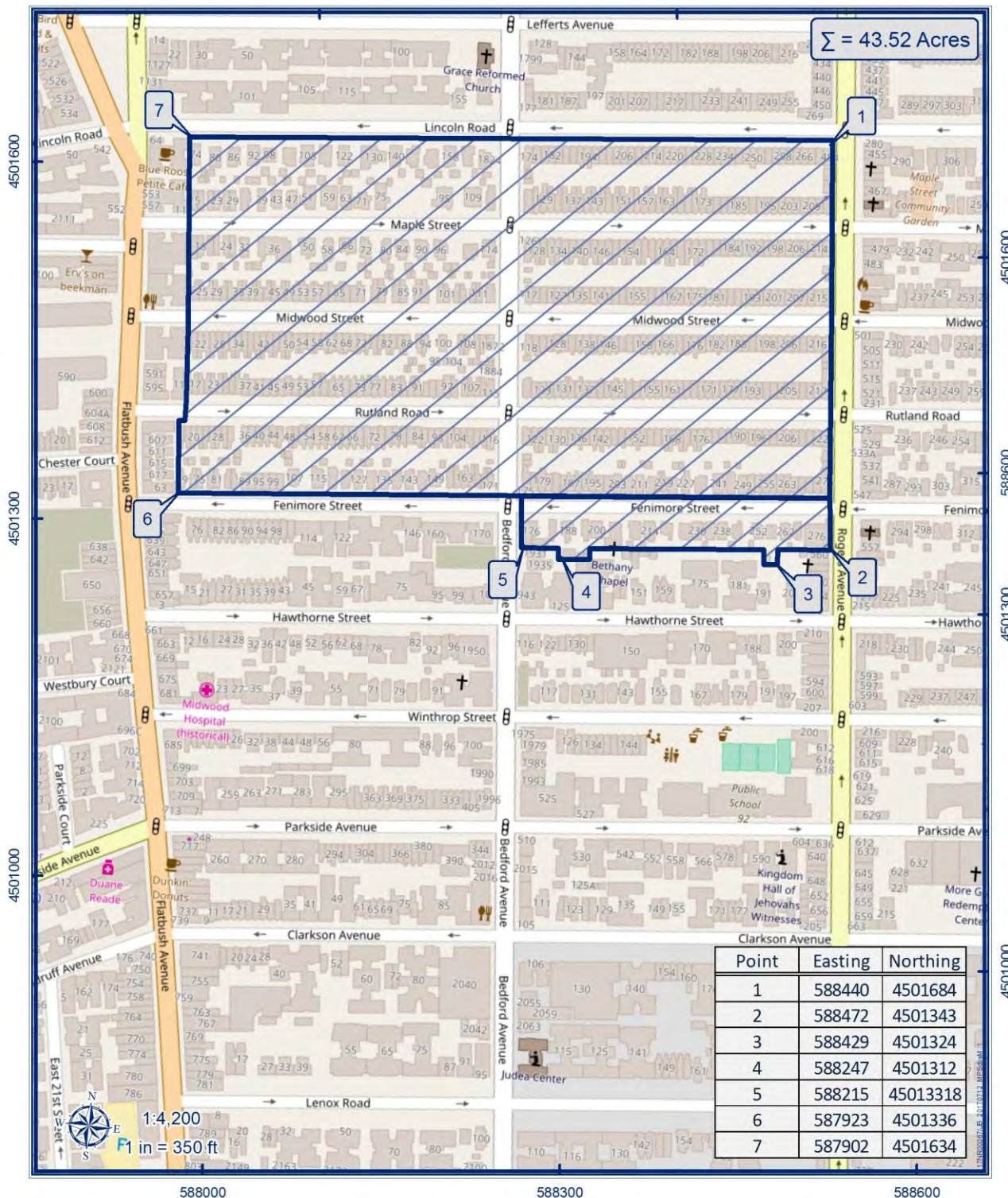


Lefferts Manor Historic District (Boundary Increase)
 Name of Property

Kings, New York
 County and State

Lefferts Manor Historic District Boundary Increase (2017)

Brooklyn, Kings Co., NY



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



Lefferts Manor
 HD & Boundary
 Increase

NEW YORK STATE OF OPPORTUNITY
 Parks, Recreation
 and Historic Preservation

Lefferts Manor Historic District (Boundary Increase)
Name of Property

Kings, New York
County and State

Lefferts Manor Historic District Boundary Increase (2017)

Brooklyn, Kings Co., NY



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



Boundary Increase (2017)
 Lefferts Manor HD

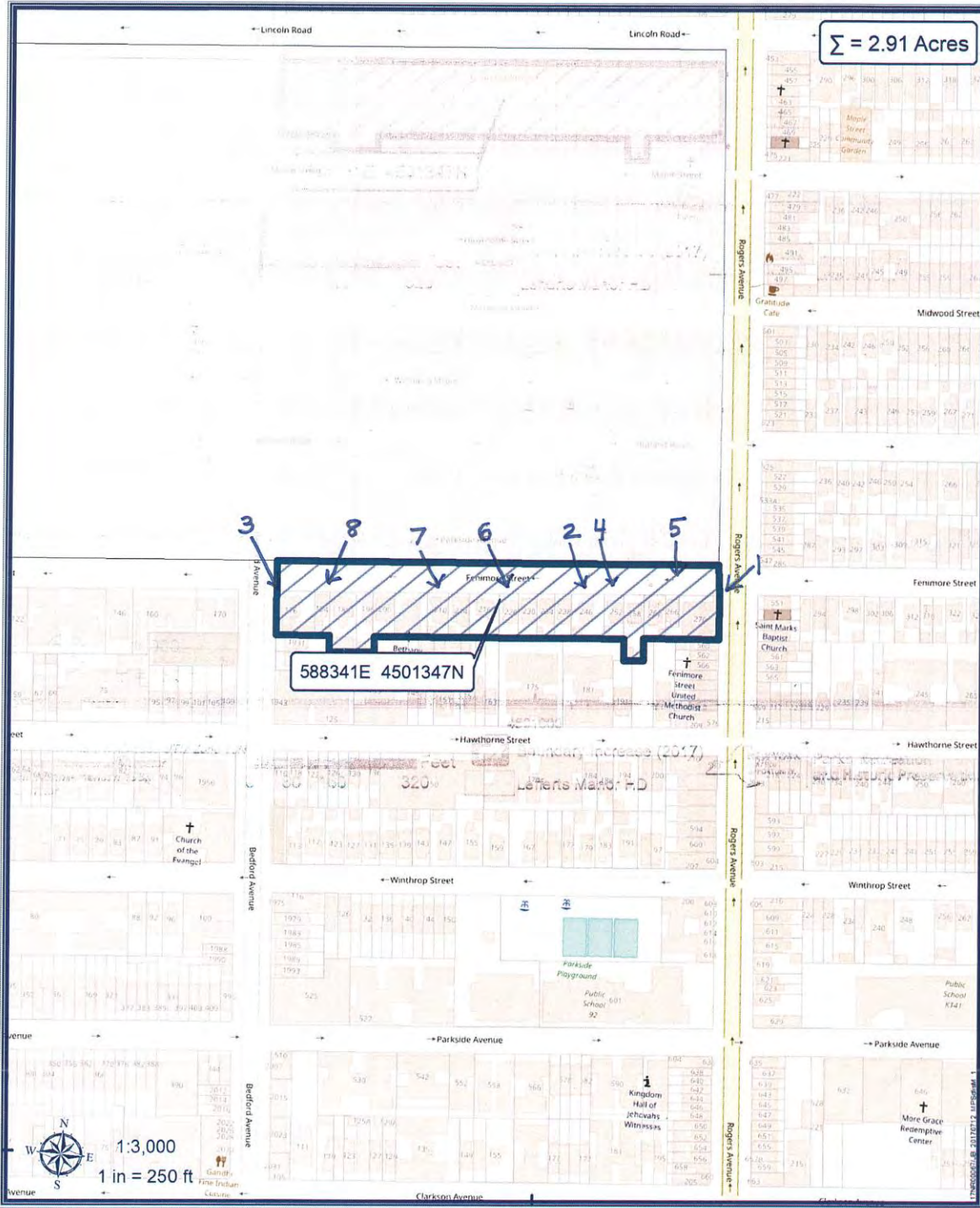
NEW YORK STATE OF OPPORTUNITY
Parks, Recreation and Historic Preservation

Lefferts Manor Historic District (Boundary Increase)
 Name of Property

Kings, New York
 County and State

Lefferts Manor Historic District Boundary Increase (2017)

Brooklyn, Kings Co., NY



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



Boundary Increase (2017)
 Lefferts Manor HD



Lefferts Manor Historic District (Boundary Increase)
Name of Property

Kings, New York
County and State

11. Form Prepared By

name/title Christopher D. Brazee

organization _____ date June 2017

street & number 174 4th Street telephone 518-279-6229

city or town Troy state NY zip code 12180

e-mail Chris@BrazeePhotography.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: Lefferts Manor Historic District Boundary Increase

City or Vicinity: Brooklyn

County: Kings State: New York

Photographer: Christopher D. Brazee

Date Photographed: April 2017

Description of Photograph(s) and number:

NY_Kings Co_Lefferts Manor Boundary Expansion_0001
270 Fenimore Street, Fenimore Street Methodist Episcopal Church (Sanctuary, 1889-90; Sunday School, 1895-96, John J. Petit). Facing southwest.

NY_Kings Co_Lefferts Manor Boundary Expansion_0002
246 Fenimore Street (1895, Levi Fowler for F. W. Fowler). Facing southeast.

NY_Kings Co_Lefferts Manor Boundary Expansion_0003
174 Fenimore Street (by 1896). Facing southeast.

NY_Kings Co_Lefferts Manor Boundary Expansion_0004
252 Fenimore Street (1896, Gilbert A. Schellenger), by the same architect who designed the earliest buildings in the original historic district, built the same year. Facing southeast.

Lefferts Manor Historic District (Boundary Increase)

Kings, New York

Name of Property

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NY_Kings Co_Lefferts Manor Boundary Expansion_0005

266 Fenimore Street (1899), built as the parsonage for the adjacent church. Facing southeast.

NY_Kings Co_Lefferts Manor Boundary Expansion_0006

226 Fenimore Street (1905, Axel S. Hedman for Frederick B. Norris), built as part of a group of four houses. Both architect and developer were among the most active in the original historic district. Norris lived on this block at no. 188. Facing southeast.

NY_Kings Co_Lefferts Manor Boundary Expansion_0007

210 Fenimore Street (1906, Wilson & Dassau), built as part of a pair and described in advertisements as occupying the "finest street in Flatbush." Facing southeast.

NY_Kings Co_Lefferts Manor Boundary Expansion_0008

184 Fenimore Street (1922, Charles Bauer, Jr.), one of the last two houses built on the block. Facing southwest.

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.



FENIMORE ST
ROGERS AVE
LAWRENCE & GUYSON
ONE WAY
ONE WAY

EYES ON THE PRIZE OIL LLC
THE PRIZE OIL COMPANY
10000 W. 100TH AVE
SHELDON, CO. 80489
TEL: 303-461-1111

FENIMORE STREET
UNITED METHODIST CHURCH
275
FENIMORE ST
TEL: 485-8218

FENIMORE STREET
UNITED METHODIST CHURCH
275
FENIMORE ST
TEL: 485-8218

Fenimore Street
United Methodist Church

NO PARKING
ANY TIME





176
BEDFORD
MEDICAL GROUP
(718-940-0400)

FENIMORE ST

ON







NO PARKING
ANYTIME
← 12:00-1:00 PM
→

IT'S THE LAW
clean up after your dog
DON'T LITTER
MAXIMUM FINE \$450

2466







NO PARKING
ANYTIME
→



8:30-11:00
TUES & FRI
←



62A-9784



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: 9/25/2017 Date of Pending List: 10/26/2017 Date of 16th Day: 11/13/2017 Date of 45th Day: 11/9/2017 Date of Weekly List: 11/9/2017

Reference number:

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 11/9/2017 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.



Meenakshi Srinivasan
Chair

August 22, 2017

Sarah Carroll
Executive Director
SCarroll@lpc.nyc.gov

Mr. Michael F. Lynch, P.E., AIA
Deputy State Historic Preservation Officer
Director, Division for Historic Preservation
New York State Office of Parks, Recreation and Historic Preservation
P.O. Box 189
Peebles Island
Waterford, NY 12188-0189

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

212 669 7902 tel
212 669 7797 fax

Re: Lefferts Manor Historic District (Boundary Increase), Brooklyn

Dear Deputy State Historic Preservation Officer Lynch:

I am writing on behalf of Chair Meenakshi Srinivasan in response to your request for comment on the eligibility of the Lefferts Manor Historic District Boundary Increase, located Brooklyn, for the State and National Registers of Historic Places.

The New York Landmarks Preservation Commission's Director of Research Kate Lemos McHale has reviewed the materials you submitted and has determined that the Lefferts Manor Historic District Boundary Increase appears to meet the criteria for inclusion on the State and National Registers of Historic Places. Thank you.

Sincerely,

Sarah Carroll

cc: Meenakshi Srinivasan, Chair
Kate Lemos McHale, Director of Research



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

22 September 2017

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 twelve nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Holy Cross African Orthodox Pro-Cathedral, New York County
Bethel Christian Avenue Historic District, Suffolk County
Old Bethel Cemetery, Suffolk County
Spear and Company Factory, Queens County
Saugerties and New York Steamboat Company Warehouses, Ulster County
Lefferts Manor Historic District (Boundary Increase), Kings County
Ellis Squires Jr, House, Suffolk County
William A. Farnum Boathouse, Suffolk County
Warren-Benham House, Ontario County
Oswego & Syracuse Railroad Freight House, Oswego County
Forest Hill Cemetery, Oneida County
Caffe Cino, New York County

Please note that the last nomination, Caffè Cino, is the fourth of five nominations submitted under our Underrepresented Communities grant for LGBT sites in New York City. The fifth is scheduled for review at our next board meeting in December.

In addition, I am also enclosing a CD with better photos of the Charles and Anna Bates House, Suffolk County, as requested. 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

