
PROSPECT LEFFERTS GARDENS
HISTORIC DISTRICT
DESIGNATION REPORT

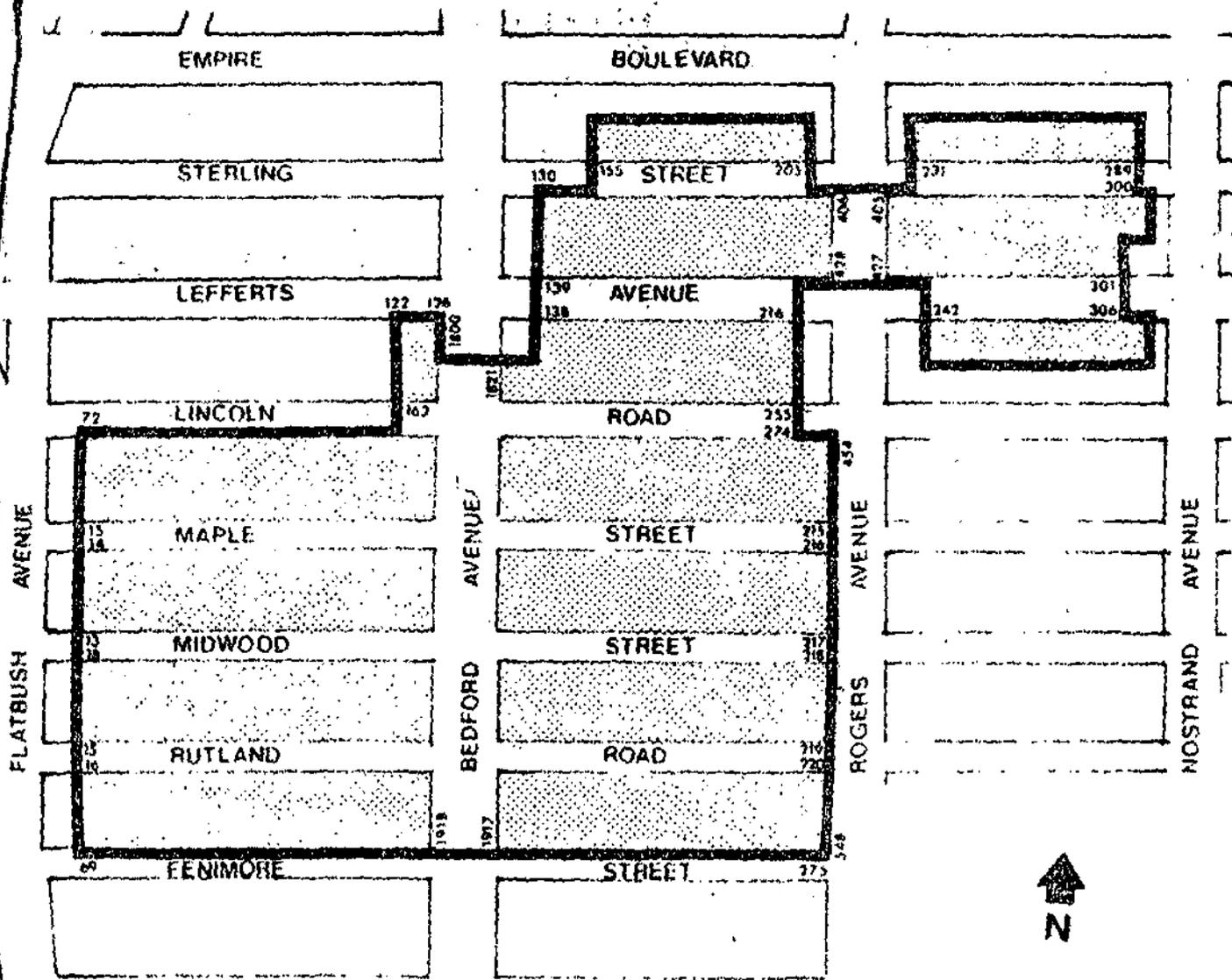
1979

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**PROSPECT-LEFFERTS GARDENS
HISTORIC DISTRICT**

DESIGNATED: OCTOBER 9, 1970

Landmarks Preservation Commission

PROSPECT LEFFERTS GARDENS HISTORIC DISTRICT, BOROUGH OF BROOKLYN

BOUNDARIES

The property bounded by part of the northern curb line of Fenimore Street, a line extending easterly across Bedford Avenue, the northern curb line of Fenimore Street, the western curb line of Rogers Avenue, a line extending northerly across Rutland Road, the western curb line of Rogers Avenue, a line extending northerly across Midwood Street, the western curb line of Rogers Avenue, a line extending northerly across Maple Street, the western curb line of Rogers Avenue, part of the southern curb line of Lincoln Road, a line extending northerly to the eastern property line of 255 Lincoln Road, the eastern property lines of 255 Lincoln Road and 216 Lefferts Avenue, a line extending northerly to the northern curb line of Lefferts Avenue, part of the northern curb line of Lefferts Avenue, a line extending easterly across Rogers Avenue, part of the northern curb line of Lefferts Avenue, a line extending southerly to the western property line of 242 Lefferts Avenue, the western and southern property lines of 242 Lefferts Avenue, the southern property lines of 244 through 302 Lefferts Avenue, the southern and eastern property lines of 306 Lefferts Avenue, part of the southern curb line of Lefferts Avenue, a line extending northerly to the eastern property line of 301 Lefferts Avenue, the eastern property line of 301 Lefferts Avenue, the southern property lines of 294 through 300 Sterling Street, the eastern property line of 300 Sterling Street, part of the southern curb line of Sterling Street, a line extending northerly to the eastern property line of 289 Sterling Street, the eastern and northern property lines of 289 Sterling Street, the northern property lines of 287 through 233 Sterling Street, the northern and western property lines of 231 Sterling Street, a line extending southerly to the southern curb line of Sterling Street, part of the southern curb line of Sterling Street, a line extending westerly across Rogers Avenue, part of the southern curb line of Sterling Street, a line extending northerly to the eastern property line of 205 Sterling Street, the eastern and northern property lines of 205 Sterling Street, the northern property lines of 203 through 157 Sterling Street, the northern and western property lines of 155 Sterling Street, a line extending southerly to the southern curb line of Sterling Street, part of the southern curb line of Sterling Street, a line extending southerly to the western property line of 130 Sterling Street, the western property lines of 130 Sterling Street and 139 Lefferts Avenue, a line extending southerly to the western property line of 138 Lefferts Avenue, the western property line of 138 Lefferts Avenue, the northern property lines of 183 through 177 Lincoln Road, a line extending westerly to the western curb line of Bedford Avenue, part of the western curb line of Bedford Avenue, part of the southern curb line of Lefferts Avenue, a line extending southerly to the western property line of 122 Lefferts Avenue, the western property lines of 122 Lefferts Avenue and 163 Lincoln Road, a line extending southerly to the southern curb line of Lincoln Road, part of the southern curb line of Lincoln Road, the western property lines of 72 Lincoln Road and 15 Maple Street, a line extending southerly to the western property line of 14 Maple Street, the western property lines of 14 Maple Street and 13 Midwood Street, a line extending southerly to the western property line of 18 Midwood Street, the western property lines of 18 Midwood Street and 15 Rutland Road, a line extending southerly to the western property line of 16 Rutland Road, the western property lines of 16 Rutland Road and 69 Fenimore Street, a line extending southerly to the northern curb line of Fenimore Street, Brooklyn.

TESTIMONY AT THE PUBLIC HEARING

On November 14, 1978, the Landmarks Preservation Commission held a public hearing on this area which is now proposed as an Historic District (Item No. 13). The hearing had been duly advertised in accordance with the provisions of law. Seventeen persons spoke in favor of the proposed designation. One person spoke in opposition to the proposed designation. The Commission has received many letters and correspondence in favor of designation.

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HISTORICAL INTRODUCTION



Lefferts Homestead
(photo credit: Landmarks Preservation Commission)

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Historical Introduction

In the latter part of the 19th century and the early years of the 20th century the old town of Flatbush developed from a quiet rural community into one of the major residential areas of greater New York.¹ Among the factors contributing to this were the extraordinary growth of the independent city of Brooklyn, the construction of Prospect Park, the opening of the Brooklyn Bridge, and the improvement of transit facilities linking the rural areas of Kings County with the cities of New York and Brooklyn. Much of the building in Flatbush during this period took the form of freestanding, single-family, frame residences built for the middle class. These houses ranged from the modest scale of those in the Vanderveer Park development, east of Flatbush Avenue, to the grand mansions of Prospect Park South. Later, two-family frame dwellings, one- and two-family rowhouses, apartment houses, and tenements began to appear as Flatbush became an increasingly popular residential neighborhood. The Prospect Lefferts Gardens Historic District, located on the northern boundary of the old village, centers on the only substantial concentration of urbanistic rowhouses in Flatbush.

Settlement in Flatbush probably began in 1652,² although farms within the boundaries of the Dutch village known as Midwout or Middlewoods, were probably settled as early as the 1630s by farmers moving north from the settlement of Nieuw Amersfoort. Midwout was one of the six towns of Kings County to be founded while the area was under Dutch rule. The other five were Breuckelen, later Brooklyn, located to the north of Midwout; Boswijk, later Bushwick, to the northeast; Nieuw Amersfoort, later Flatlands, to the south; New Utrecht, to the west; and Gravesend, an English-speaking settlement, the first in America established by a woman, to the southeast. The village of Midwout was founded in response to the Dutch West India Company's request that "the people be induced to establish themselves in the more suitable places with a certain number of inhabitants in the manner of towns, villages and hamlets as the English are in the habit of doing."³ The farms of Midwout were originally laid out in an erratic manner and were not easily defensible; thus, in 1665 a plan for a new village was accepted by Governor Peter Stuyvesant under the condition that plots be set aside for a church, a school, a courthouse, and a tavern. The homes of the farming families were built along what is now Flatbush Avenue with farm plots stretching east and west from the houses in long narrow strips.

The center of the early village was located where Church and Flatbush Avenues now cross, and the first church on western Long Island was erected there. Midwout was chosen by Stuyvesant as the site for the Dutch Reformed Church because of its central location among the six settlements. The church was deeded a large plot of land and in 1662 the first church building, a frame cruciform structure, was completed. This building was replaced in 1699 by a larger stone structure that was, in turn, replaced by the present Flatbush Dutch Reformed Church of 1793, built on the foundations of the second church. This handsome Federal style structure was designed by architect Thomas Fardon and is a designated New York City Landmark. The site is the oldest in New York City in continuous use for a house of worship. The courthouse that Stuyvesant had requested was erected next to the church, and the first public school was built in 1658 just opposite the church. In 1787 the private Erasmus Hall Academy, the first secondary school chartered by the New York

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State Board of Regents, was founded on Flatbush Avenue just south of the village school, on land donated by the Dutch Reformed Church. Among the original patrons of the Academy were Alexander Hamilton, Aaron Burr, John Jay, and Robert Livingston. The original Academy building still stands within the courtyard of the present high school and is a designated Landmark.

Due to its central location among the early Dutch towns, Midwout became the marketing, legal, and governmental center for the Dutch settlements of Long Island. In 1664, when the Dutch ceded their holdings in New Netherlands to the English, Midwout was renamed Flatbush: an English translation of the Dutch "Vlaake Bos," a name often given to Midwout. This was one of the few changes that affected the Dutch farmers under English rule. The outlying areas of Kings County were left alone by the new rulers, and it was not until well into the 19th century that English became the common language of the town.

During the Revolutionary War the residents of Flatbush chose to remain neutral, but on August 27, 1776, they became involved in the Battle of Long Island.⁴ The village lay in the line of the northern advance of the British troops under Lord Cornwallis and a number of skirmishes occurred in the Flatbush area. Flatbush was occupied by the British from 1776 until the end of the war in 1783. Independence brought as few changes to Flatbush as the earlier transfer from Dutch to British governance.

In 1832 the Flatbush courthouse burned, and the courts moved to the city of Brooklyn, thus removing the last vestiges of Flatbush's early role as a governmental center. This move did not, however, lead to a period of stagnation in Flatbush, for other forces were at work that were to irrevocably change the character of the area. In the 1830s Flatbush was still too far from the commercial centers of Brooklyn and New York and too inconvenient for daily commuting to attract a massive influx of well-to-do suburban residents. However, the first post-colonial development in the area began in this decade.

In 1830 Smith Birdsall opened a stage line connecting Flatbush and Brooklyn. Birdsall ran one stage to Brooklyn each morning and returned to Flatbush each evening. This was the first transit link between the two communities, and the operation of the stage line undoubtedly influenced the opening of new streets in Flatbush. In 1834 Erasmus and Johnson Streets, east of Flatbush Avenue, were laid out. Several English tradesmen built small frame homes on these streets, Streets, and the area became known as "English neighborhood." This settlement led to the establishment, in 1836, of a Protestant Episcopal church in Flatbush, the first church to challenge the religious supremacy of the Dutch Reformed denomination.

In 1835 Adrian Vanderveer surveyed his farmland east of Flatbush Avenue near "English neighborhood" and divided it into building lots, but little development occurred on this land until the 1860s when major changes began to alter Flatbush's rural character. The Birdsall stage line had been replaced by a horse-drawn omnibus in 1843 and by other stage lines that began operating in the 1850s. In 1856 Flatbush Avenue was opened from Fulton Street, Brooklyn, to the Flatbush town line. By 1860 the Brooklyn City Railroad Company had constructed a line down Flatbush Avenue to the village of Flatbush. The horsecars were soon replaced by horse-drawn streetcars, and travel time to downtown Brooklyn was reduced to only

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fifty minutes. The transit link to Brooklyn was undoubtedly a catalyst for the construction of a large number of small frame houses on the Vanderveer farm lots. Robert G. Strong noted in 1884 that after construction began on the Vanderveer property "this once secluded little hamlet of 'English neighborhood' had assumed the appearance of the suburbs of a large city."⁵ A number of the modest frame vernacular peaked-roof houses that were built at this time remain in the area.

An additional spur towards the development of Flatbush occurred in 1866 when construction began on Prospect Park, the southern part of which lies within the boundaries of Flatbush. The years 1867-69 saw the opening of a large number of streets near the park, and by 1873 there was talk of annexing Flatbush to Brooklyn (a motion that was defeated by the residents of Flatbush). During the late 1860s and 1870s, particularly as the construction of Prospect Park advanced, Flatbush became a popular spot for weekend outings. The Rural Gazette, a newspaper that served the outlying towns of Kings County, noted on July 5, 1873, that "during the summer months and particularly on Sundays our streets are thronged by pleasure seekers."⁶

The 1860s and 1870s also saw an increase in urban services in Flatbush with the formation of the Flatbush Gas Co. and the Flatbush Water Works Co., the organization of a Board of Public Improvement and a Board of Police Commissioners, and the construction of a large Town Hall. The Town Hall, a High Victorian Gothic style structure built of red brick with stone trim, was designed in 1874 by John Y. Culyer, and it is a designated New York City Landmark.

Even more important was the great improvement in the transit line linking Flatbush to Brooklyn, and New York City allowing Flatbush residents to commute to their offices. In July, 1878, a steam railroad was opened between the lobby of the Brighton Beach Hotel and Prospect Park. In August the service was extended to Atlantic and Franklin Avenues, along the route of what is now the Franklin Avenue shuttle, and from 1878 to 1883 trains continued on the Long Island Railroad tracks to the Atlantic Avenue Terminal. In 1896 the line was linked with the Fulton Street elevated, thus extending service from Brighton Beach to the Fulton Ferry, and on June 18, 1898, through service was initiated over the Manhattan Bridge to Park Row, making Manhattan directly accessible to the residents of Flatbush. The Brooklyn, Flatbush and Coney Island Railroad, originally planned as a road to bring tourists to the resort at Brighton Beach, quickly changed from a seasonal line with erratic winter service, to a reliable commuter rail system. In the last years of the 19th century ridership on the line increased to such an extent that in 1899 it was electrified, and, between 1904 and 1908, it was totally rebuilt. The section between Fulton Street and Prospect Park was elevated; the portion that ran through the suburban residential areas between Prospect Park and Newkirk Avenue was depressed into an open cut; the remainder of the line was raised on an earth fill; the section south of Church Avenue was increased to four tracks; and new stations were built.⁷

In spite of these changes Flatbush retained much of its small-town rural character until late in the century. In 1884 Montgomery Schuyler could still write that:

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The principal avenue of the village, through which the horse-cars runs, has a quaint and ancient aspect, and you have only to drive half a mile on either side to forget that you are in a world where horse-cars exist. There are long and leafy lanes which look very much as they must have looked...a hundred... years ago.⁸

However, advances in mass transit facilities, the construction of Prospect Park, and the opening of the Brooklyn Bridge in 1883 made development of areas such as Flatbush inevitable, as the growing city of Brooklyn spread southward and eastward into rural sections. The character of Flatbush began to change dramatically in the 1880s as an increasing number of freestanding homes were constructed, many built singly for owner-occupants. The first major development of free-standing, frame, suburban-type houses began in 1886 when Richard Ficken, a local entrepreneur, purchased land in the center of Flatbush and began the development known as Tennis Court. Tennis Court marked the beginning of the movement by real estate developers in Flatbush to build in areas with specific boundaries where the construction and sale of houses could be carefully controlled. This method of development culminated in 1899 when Dean Alvord purchased a large plot of land between Church Avenue and Beverley Road, west of the railroad tracks, and laid out Prospect Park South. This areas, known for its landscaping and turn-of-the-century mansions, is the finest of the suburban developments built up in Flatbush during this period and it has been designated a Historic District.

The increasing popularity of Flatbush as a residential area undoubtedly influenced the decision of the heirs of John Lefferts to subdivide the family farm in northern Flatbush into building lots. The old Lefferts Estate forms the heart of the Prospect-Lefferts Gardens area and was located on the eight square blocks between Lincoln Road, Fenimore Street, Flatbush Avenue, and Rogers Avenue.

The Flatbush branch of the Lefferts family can be traced back to Leffert Pietersen van Haughwout, who emigrated from the village of Haughwout in Northern Holland to America in 1660 and settled in Midwout. Old Flatbush records show that Leffert Pietersen was a village constable in 1692, and the census of 1698 records that his household consisted of one man, one woman, nine children, and three slaves.

The Flatbush farm, only a small portion of the Lefferts family's vast holding in Brooklyn, descended to Pieter Lefferts (1680-1774), treasurer of Kings County from 1737-1772; then to John Lefferts (1719-1776), a delegate to the Provincial Congress and a judge of the Court of Sessions and Common Pleas; then to Pieter Lefferts, also a judge of the Court of Sessions and Common Pleas, a state senator, a delegate from Kings County to a convention in Poughkeepsie that adopted the United States Constitution, and one of the original contributors and trustees of the Erasmus Hall Academy; then to John Lefferts (1783-1829), a congressman, state senator, and a delegate to the convention of 1821 which met to amend the New York State Constitution; then to his son John, a gentleman farmer; and finally to his son, James Lefferts.

It was the heirs of the last John Lefferts who decided to subdivide the family estate for residential development. James Lefferts lived in the family

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homestead and supervised the division of the land. The Lefferts Homestead was originally located on Flatbush Avenue between Maple and Midwood Streets, but was given to New York City in 1918, soon after James Lefferts' death, when an apartment building was planned for the site. The first Lefferts Homestead was built in the late 17th century, but was burned by American Revolutionary War forces retreating northward through Brooklyn on August 23, 1776. The family salvaged lumber and hardware from the burnt house and it was rebuilt between 1777 and 1783 in a gambrel-roofed style typical of the Dutch Colonial farm dwellings in Brooklyn for over 150 years. The house, now located in Prospect Park, is a museum run by the Daughters of the American Revolution, and it is the only surviving Dutch farm house from Flatbush.

In 1893 James Lefferts divided the family farm into 600 building lots in anticipation of the construction of a "high-grade" residential development to be called Lefferts Manor. James Lefferts sought to assure the success of the Lefferts Manor area by establishing a restrictive covenant for each lot that clearly defined the type of building allowed. As was typical of many property documents of the period, the Lefferts Manor deed prohibited such unsavory uses as stables, pig-pens, forges, iron foundries, fertilizer, gunpowder, saltpeter, soap, candle, ink, glue, and varnish factories, tanneries, breweries, etc., as well as hospitals, theaters, apartment houses, tenements, "or any noxious, offensive, dangerous, unwholesome...business whatsoever." In addition to these understandable restrictions, Lefferts had a number of restrictions placed in the deeds to regulate building in the area. No house was permitted that was worth less than \$5,000 and all of the buildings were to be single-family residences built of brick or stone (this latter rule was not adhered to on Lincoln Road and Fenimore Street). All houses had to be at least two stories with a cellar and were to be set back at least fourteen feet from the street, with bay windows and bow fronts projecting no more than 3½ inches over the building line. All stables and outbuildings were to be at least sixty feet from the street and fences were to be placed at least twelve feet from the curb line. Due to the efforts of the Lefferts Manor Association, founded in 1919, the area has remained one of the few in New York City where the original deed covenants are still in force, thus giving much of this eight block section of the Historic District a special cohesiveness.

Lefferts placed these building restrictions on the lots to assure that the area would develop in a uniform manner. By restricting the area to fairly substantial, although not exorbitantly expensive or excessively grand houses, Lefferts hoped to attract a stable middle-class population that would give the newly developing area an aura of respectability. Lefferts undoubtedly saw a need to restrict building to one-family residence due to the growing popularity of multiple dwellings, particularly of two-family rowhouses. In the 1890s, two-family rowhouses that, from the exterior, look identical to one-family homes began to be erected in Brooklyn, particularly in areas north of Lefferts Manor. In this decade the blocks of Crown Heights, just north of Eastern Parkway, were built up with a large number of two-family rowhouses. As development moved south through Crown Heights, towards Flatbush, more and more of these two-family rowhouses were built, but Lefferts' restrictions assured that his estate would not be improved in this manner. This restriction was a farsighted one, for of the nine major blockfronts in the Prospect Lefferts Historic District that are not part of the Lefferts Manor

development, five were built up with two-family rowhouses. Rogers Avenue, both inside and outside of the District was developed primarily with residential structures with commercial ground floors, and the streets surrounding the Historic District contain a mixture of primarily two-family and multiple-residence dwellings.

Building in the Prospect Lefferts Gardens area, prior to the 1890s, was quite sparse. Of the rural and suburban houses that once existed in the vicinity only one seems to have survived--the extraordinarily well-preserved Italianate frame dwelling at 250 Empire Boulevard, east of Rogers Avenue. The earliest concentrated residential development in the Prospect Lefferts Gardens areas was a group of Colonial Revival style houses located on the north side of Lincoln Road between Flatbush and Bedford Avenues, just outside Lefferts Manor. These late 19th-century houses were not protected by covenants and were demolished in the 1920s and 1930s and replaced by apartment houses. The earliest residential buildings within the District, a row of four houses at 185-191 Lincoln Road but outside of the Manor, date from 1895. The first buildings within the boundaries of Lefferts Manor are two frame dwellings at 107 and 115 Fenimore Street built in 1896. The major development of the District, however, took place in three periods. The earliest movement by real estate interests to build in the area of the Lefferts estate spanned the years from 1897 to 1899, when 160 houses were erected, all within Lefferts Manor or on the blockfront of Lincoln Road just across the street from the Manor. Building slowed during the first three years of the 20th century, possibly because the large number of homes built in the late 1890s had flooded the market. As noted earlier, the area surrounding Lefferts Manor was sparsely built up in the late 19th century due to the fact that the southward development of Brooklyn's residential districts did not reach the Flatbush line until the second decade of the 20th century. Since this area still was relatively underdeveloped people may have been hesitant to purchase a rowhouse in the neighborhood. A look at the deeds of ownership for the twenty houses built for developer William A.A. Brown at 51-71 and 52-72 Midwood Street in 1898 substantiates this supposition. Brown was one of the major developers responsible for building construction in the District, particularly during this early period. Born in Brooklyn in 1856, Brown moved to Flatbush in 1861. Before entering the real estate market in 1898, Brown's investments were primarily in brewing, and he was president of the Nassau Brewing Co. In 1898 Brown began to build in Flatbush, and the Midwood Street houses, designed by William M. Miller, were advertised in the Brooklyn Eagle in 1898. It was claimed that "probably no better houses in the city are better built, from foundation to roof, in trim and finish, in arrangement and appointment than these houses."⁹ Although built in 1898 and advertised by the end of that year, the houses did not sell quickly. Only four were sold in 1899, and others were not purchased until as late as 1906, when development in the entire area was expanding. Brown's advertisement was written in such a way as to appeal to the modest middle-class family that could not afford to live in Manhattan or in a large brownstone in a more established Brooklyn neighborhood. He stated that "In Manhattan such a house would cost \$20-35,000: here they cost \$7,250 for 2-story and \$11,000 for 3-story,"¹⁰ an indication of the economic level of those who moved to the area.

Enough construction had taken place in Lefferts Manor by 1910 to allow the publication Flatbush Past and Present to state that since the Lefferts Estate had opened, the area "has naturally assumed the character of a high-grade city

improvement.../so that/ Flatbush can thus give to the prospective buyer the highest type of city residence as well as the suburban villa."¹¹ Most of Flatbush was developed with suburban residences, but the rowhouses of Prospect Lefferts Gardens, the later tenements and more luxurious apartment houses gave an even wider range of choices for prospective Flatbush residents.

The construction of new buildings in the Historic District came to a total halt in 1903, the year of one of America's worst financial panics. Construction picked up slightly in 1904, and by 1905 new building had begun in earnest. It was during this second period of development that the majority of the houses in the Prospect Lefferts Gardens Historic District were built. During the years 1905-1911, 507 homes were begun, 163 of these in 1909 alone. Almost all of these buildings were stone structures built in the neo-Renaissance style (see Architectural Introduction). Although Brown was still active in the District, particularly on Fenimore Street between Flatbush and Bedford Avenues, the three most active builders of the period were Frederick B. Norris, who later became incorporated as the Frederick B. Norris Company, Realty Associates, and the Kingston Building Company.

Frederick B. Norris was born in Brooklyn, where his father was a builder of some importance. Norris built a home for himself in Flatbush and then began to build speculative housing in the area, particularly on the Lefferts estate. Flatbush of To-day noted in 1908 that "when he arrived in that section /in 1901/ the houses were few," but development soon increased dramatically. Norris' first buildings were a row of neo-Renaissance style houses designed by Axel Hedman and built in 1901 on the south side of Lincoln Road between Bedford and Rogers Avenues. Norris also built most of the frame, suburban-type dwellings designed by Slee & Bryson on the south side of Lincoln Road between Flatbush and Bedford Avenues, and masonry houses in the neo-Renaissance and neo-Federal styles, and in various medieval-inspired styles, some built as late as 1925.

Realty Associates was a real estate firm founded in 1901 with the intention of building lower priced houses on a large scale. The firm built 175 houses in the District between 1908 and 1912, all designed by Benjamin Driesler--105 virtually identical houses ranged along the eastern edge of Lefferts Manor, six others on Fenimore Road, and fifty-four on both sides of Sterling Street between Rogers and Nostrand Avenues. With only two exceptions (187-289 Sterling Street) these houses are extremely modest limestone or brownstone neo-Renaissance style structures, most of which cost only \$3,500 to build; the larger houses on the corners cost \$6,500.

The Kingston Realty Company built 108 small primarily two-family, neo-French Renaissance style houses, designed by architect Frank S. Lowe, on the four block-fronts of Lefferts Avenue within the District. The Kingston Realty Company, located on the corner of Kingston Avenue and Eastern Parkway, also built houses virtually identical to those of Lefferts Avenue elsewhere in Brooklyn, including Lincoln Place in Crown Heights and Stratford Road between Caton and Church Avenues in Flatbush.

By 1915 almost the entire portion of the District east of Bedford Avenue had been improved, but curiously, Fenimore Street, Midwood Street, and Rutland Road between Flatbush and Bedford Avenues, still had large plots of vacant land.

During the third period of development, between 1915 and 1925, eighty-seven houses were built on these streets. Frederick B. Norris remained an active presence in the District during this period. All of Norris' later houses--forty-four built by the F.B. Norris Company and ten built by the Fenimore Realty Company of which Norris was president--were modest brick dwellings with ornament derived from American colonial and English medieval decorative forms. Most of these dwellings were designed by Slee & Bryson, a prolific Brooklyn architectural firm known for its neo-Federal and neo-Tudor style structures.

The Brighton Building Company erected three rows of houses on Rutland Road--two unusual rows with neo-Tudor facades designed in 1915 and a long row of neo-Federal houses dating from 1919. The president of the Brighton Building Co. was Peter J. Collins. Collins was not only a builder, but an architect as well, and it was he who designed the Rutland Road houses, as well as the neo-Tudor rows on nearby Chester Court, outside the Historic District. Collins also was the owner-architect of a number of houses in the Park Slope Historic District and served a term as Brooklyn's Commissioner of Buildings. He lived in Prospect Park South, at 135 Westminister Road, in a neo-Tudor house designed by his brother Frank C. Collins.

The two blockfronts of Maple Street between Flatbush and Bedford Avenues are quite different from anything else in the Historic District. Most of the buildings on this street are large, freestanding brick houses erected in the 1920s for individual owners. For the most part the designs of these houses are loosely based on colonial, medieval, or Mediterranean precedents. Only three of the houses on Maple Street predate 1915, while one was built in the 1930s and four in the 1950s' most however, were built between 1922 and 1927.

Although primarily a low-rise residential neighborhood, the Historic District does include one elevator apartment house of 1939 (148-154 Lefferts Avenue), two rows of tenements on Rogers Avenue, and a very fine church complex--the Grace Reformed Church and Sunday School located on Lincoln Road and Lefferts Avenue, at Bedford Avenue.

The thirty-years time span for the development of Prospect Lefferts Gardens, from c.1895-c.1925, is typical of the growth pattern of most of Brooklyn's 19th and early 20th-century neighborhoods. Scattered early development in most areas lasted for about five years, followed by a twenty-year period of intense building and a five-year period in which the few remaining vacant lots were improved. Generally, after an area of Brooklyn was built up, it became a quiet, middle-class community where little building took place. This pattern occurred in Cobble Hill in the 1840s and 1850s, in Fort Greene in the 1860s and 1870s, in Bedford in the 1870s and 1880s, in Crown Heights North in the 1880s and 1890s, and in Flatbush in the late 19th and early 20th centuries.

Prospect Lefferts Gardens always has been a well cared for and stable community. The early residents of the area were solid middle-class business and professional people, many of whom lived in the District for only a short time, as they established themselves and moved to larger houses. Today the District is one of the few successfully integrated middle-class communities in New York City. The rowhouses of the neighborhood did not see the post-war decline of many of Brooklyn's brownstone areas. The buildings remain in excellent condition and are now attracting a middle-class population that is seeking many of the same neighborhood attributes as the original residents.

FOOTNOTES

1. Much of the Historical Introduction is based on material from: Andrew S. Dolkart, Prospect Park South and the Rise of the American Suburb; unpublished typescript, New York, 1977.
2. The best early history of Flatbush is Maud Esther Dilliard, "A Village Called Midwout," Journal of Long Island History, 11 (Autumn, 1974), 6-24. Earlier histories include Thomas M. Strong, A History of the Town of Flatbush in Kings County-Long-Island, (New York, 1842), and Robert G. Strong, A History of the Town of Flatbush, (New York, 1884).
3. Dilliard, p.7.
4. Dilliard, p.17.
5. Robert G. Strong, p.20.
6. Rural Gazette, in Charles E. Scrivan, ed. "Papers and clippings relating to the history of Flatbush," unpublished typescript and clippings collection in the Long Island Historical Society, n.p.
7. Joseph Cunningham and Leonard DeHart, A History of the New York City Subway System, Part II: Rapid Transit in Brooklyn, (1977).
8. Montgomery Schuyler, "Some Suburbs of New York, II: Westchester and Long Island," Lippincott's, 34 (August, 1884) p. 124.
9. Brooklyn Daily Eagle, December, 1898 (in Long Island Historical Society Scrapbook).
10. Ibid.
11. Herbert F. Gunnison, ed. Flatbush of To-Day (Brooklyn, 1908) p. 85.

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ARCHITECTURAL INTRODUCTION

Agreeably sited along tree-shaded sidewalks the buildings of Prospect Lefferts Gardens constitute a remarkably coherent sample of residential design dating from the 1890s to the 1920s. Two- and three-story rowhouses predominate throughout most of the neighborhood and form an extensive series of unified blockfronts. This regular streetscape is varied by an admixture of larger, freestanding and semi-detached dwellings constructed of frame and brick, which are clustered along Fenimore Street and in the blocks of Maple Street and Lincoln Road west of Bedford Avenue. Even the smallest rowhouses contribute to the effect of substantial dignity and comfortable, if somewhat restrained, respectability that is the most striking visual quality of this neighborhood. The buildings, with the exception of those on Fenimore Street, have generally been kept in good repair without major alterations to facades, thereby preserving nearly intact the original unified composition of entire blockfronts. Consistent building heights, facade materials, and setbacks throughout much of the district resulted from stringent covenants imposed by the Lefferts family. Rapid development of their estate and adjacent parcels of land by speculators employing a small group of architects encouraged architectural homogeneity. The houses were designed in various revival styles that reflect the development of popular taste around the turn of the century and the following three decades. As one would expect of speculative building designed for a middle-class clientele, the architecture of Prospect Lefferts Gardens is neither avant-garde nor markedly idiosyncratic in style, although the Brooklyn architects who worked here did adapt standard elements in a distinctly individual manner that relieves the uniformity of repetitive blockfronts.

The earliest rowhouses built in the District exemplify the Romanesque Revival style developed by Henry Hobson Richardson during the 1870s. Constructed of a combination of smooth- and rock-faced sandstone and smooth Roman brick, the houses exhibit interesting textural and chromatic contrasts. Other characteristic features are boldly defined round-arched openings, a crisp foliate decorative ornamentation known as Byzantine carving, and the use of such motifs as dwarf columns, box-stoops, stone transom bars, and stained-glass transom windows. Among the finest Romanesque Revival style houses in the District are those located at 56-60 Rutland Road.

By the time Prospect Lefferts Gardens was developed, the Romanesque Revival had lost popularity in fashionable Manhattan neighborhoods, and had been supplanted by the classically-inspired neo-Renaissance and Beaux-Arts forms popularized by the Chicago World's Columbian Exposition of 1893. There are few purely Romanesque Revival style houses in the District; instead, the buildings combine Romanesque and Classical forms. This eclectic spirit is handsomely illustrated by two identical rows at 51-71 and 52-72 Midwood Street designed by architect William M. Miller in 1898. These transitional Romanesque Revival/neo-Renaissance style houses are more lavishly decorated than the Romanesque Revival structures, and their assortment of ornamental motifs juxtaposes some of the standard Romanesque elements described above with features of classical derivation. The use of different materials of various textures and a chromatic scale limited to earth tones, is

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Architectural Introduction

Romanesque in character, but a new design vocabulary, consisting of classically-inspired forms such as Palladian windows, cartouches, swags, foliate moldings, etc., is also evident on these structures.

The World's Columbian Exposition caused a great change in the character of building in the United States. The variety of form and detailing characteristic of the Romanesque Revival gave way to a more uniform style based heavily on Classical and Renaissance prototypes within the District. Buildings designed in this neo-Renaissance style generally have monochromatic facades, often faced with Indiana limestone, although a few have brownstone facades. The houses, frequently arranged in long rows, create uniform streetscapes. The uniform rows on both sides of Maple Street between Bedford and Rogers Avenues, designed in 1909-11 by Brooklyn architect Axel Hedman, exemplify the ideal of the neo-Renaissance style. The ornamental forms on these houses, including cartouches, foliate panels, pedimented doorways, swags, classical moldings, etc., are typical of the design vocabulary found on houses built in this style throughout the country.

Nineteenth-century interest in the revival of architectural styles of the past led, late in the century, to renewal of interest in and a re-evaluation of early American architecture. Although Colonial Revival style buildings began to appear as early as the 1870s, it was not until the early years of the 20th century that Colonial Revival styles such as the neo-Georgian and neo-Federal became major factors in the design of urban housing. These Colonial Revival style residences use ornamental details associated with 18th- and early 19th-century architecture, but adapt these forms to contemporary usage. In rows such as those at 13-49 and 74-88 Midwood Street, designed in 1915 and 1917 by architects Slee & Bryson, Georgian and Federal forms are combined to create the illusion of a colonial house. The red brick facades are ornamented with decorative elements such as Georgian splayed lintels, Federal paneled lintels, Georgian pedimented doorways, and Federal doorways with fanlights, but these historical details are juxtaposed with contemporary forms such as mansard roofs and angular bays.

Within the District are a number of houses with medieval detailing that, in their basic massing, resemble the Colonial Revival residences. Designed by Slee & Bryson, houses such as those at 69-87 Fenimore Street, built in 1919, are similar to the Colonial Revival houses on Midwood Street, but have entrances in the form of Tudor arches. The row of eleven houses at 94-116 Rutland Road designed in 1919 by Peter J. Collins combines neo-Georgian, neo-Federal and neo-Tudor details, yet retains its coherence. More obviously neo-Tudor are the rows on Rutland Road, just east of Flatbush Avenue, designed by Collins in 1915. These unusual picturesque buildings have half-timbered gables linking them to English Tudor architecture. This revival of interest in medieval forms occurred early in the 20th century, but the use of such forms on rowhouses is unusual. It is more common to find neo-Tudor half-timbering and other medieval details on freestanding structures such as those designed by Slee & Bryson between 1907 and 1916 on Lincoln Road between Flatbush and Bedford Avenues. Both the Colonial and Medieval revivals remained popular in the 1920s and 1930s as evidenced on Maple Street where large freestanding brick houses designed in these modes were constructed.

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Due to the development pattern in Prospect Lefferts Gardens it is not unusual to find buildings designed in all of these styles on a single block. On Midwood Street and Rutland Road between Flatbush and Bedford Avenues, houses with Romanesque, Renaissance, Federal, Georgian, and Medieval details are juxtaposed. Although the houses in Prospect Lefferts Gardens are modest examples of their styles, built for a middle-class population, they have a direct link to contemporary residential design in New York's most elegant neighborhoods. Streets on Manhattan's Upper East Side, built in the late 19th and early 20th centuries, show the same stylistic mix. The Manhattan houses are considerably larger, commissioned by individual owners rather than by speculators, and were designed by the major architects of the period. These buildings, however, were extensively publicized and set stylistic trends that were followed by architects working on a smaller scale.

Although more than twenty architects were active in the Historic District, it is the work of Brooklyn architects, Benjamin Driesler, Axel Hedman, and the firm of Slee & Bryson, that gives the area its coherence.

By far the most prolific architect in Prospect Lefferts Gardens was Benjamin Driesler (d.1949). Driesler moved to Flatbush from Rockville Center, Long Island, in 1892 "foreseeing a much wider field in that growing section" and soon became one of Brooklyn's most active architects. His earliest known work in Brooklyn includes freestanding frame houses such as those in the Prospect Park South Historic District designed during the years 1898-1911. Mostly undistinguished adaptations of the neo-Tudor and Colonial Revival styles, these and many similar buildings typify the vernacular residential design that proliferated in many suburban areas around the turn of the century. Markedly different in style and materials are the rows of town houses designed by Driesler which were built in the Park Slope Historic District during the years 1902-1903. Constructed of brick, brownstone, and limestone, they incorporate an eclectic array of Romanesque Revival, neo-Renaissance, and neo-Classical motifs. Driesler's earliest houses in Prospect Lefferts Gardens are a series of typical frame structures built in 1905 on Fenimore Street. His major contributions to the District, however, are the many modest stone houses built from Lincoln Road to Fenimore Street between Bedford and Rogers Avenues and on Sterling Street between Rogers and Nostrand Avenues in the years 1907-1910. The elevations of Driesler's numerous rows are uniform in style, representing the classically-inspired neo-Renaissance idiom. The typical Driesler house in the District is a two-story, limestone or brownstone-fronted residence with a full-height rounded or angular bay.

Axel Hedman is one of the many nineteenth- and early twentieth-century Brooklyn architects about whom little is known. He joined the Brooklyn chapter of the American Institute of Architects in 1894 and completed his earliest recorded buildings in the Stuyvesant Heights Historic District soon thereafter. For these houses Hedman employed the neo-Renaissance forms that were to predominate throughout his career. Rowhouses designed by Hedman are found throughout Brooklyn with particularly notable examples in the Park Slope Historic District, on Union Street in Crown Heights South, on Dean Street in Crown Heights North, and on Midwood and Maple Streets in Prospect Lefferts Gardens. Hedman's neo-Renaissance designs are among the finest in New York City. Within the limited stylistic vocabulary

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Architectural Introduction

of the neo-Renaissance he consistently designed interesting and frequently original buildings, all with finely crafted details.

The firm of Slee & Bryson, founded c.1905 by John Slee (1875-1947) and Robert Bryson (1875-1938), designed buildings in Brooklyn for over a quarter century. Slee was born in Maryland and studied at the Maryland Institute before coming to New York. Bryson was born in Newark, New Jersey, and educated in Brooklyn. Early in their careers both men worked for architect John J. Petit (see 37-45 and 47-55 Rutland Road) in Prospect Park South. After forming a partnership Slee & Bryson became active throughout Brooklyn. They designed freestanding Colonial Revival and neo-Tudor houses such as those in Prospect Park South, Ditmas Park, and Fiske Terrace, as well as those on Lincoln Road in the Historic District. The firm was most active in the design of early 20th-century neo-Federal and neo-Georgian rowhouses. Among their finest designs in these styles are Albemarle Terrace in the Albemarle-Kenmore Terrace Historic District, 828-836 St. Marks Avenue in Crown Heights north, 1329-1337 Carrol Street in Crown Heights South, and the rows on Midwood Street and Rutland Road in Prospect Lefferts Gardens.

The Prospect Lefferts Gardens Historic District retains its architectural integrity to an astonishing degree. Examples of houses designed in styles popular in turn-of-the-century middle-class neighborhoods, including the late Romanesque Revival, neo-Renaissance, neo-Federal, neo-Georgian, and neo-Tudor, line the streets and these residences have undergone few inappropriate alterations. Due to a series of restrictive covenants, the neighborhood was built up in a cohesive manner and it remains one of the finest enclaves of 19th- and early 20th-century housing in New York City.

FOOTNOTES

1. Herbert F. Gunnison, ed, Flatbush of To-Day, p.155.

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BEDFORD AVENUE, west side between Lefferts Avenue and Lincoln Road.

No. 1800 is the Sunday School and chapel of Grace Reformed Church and is described with the church at 163-171 Lincoln Road.

No. 1822 is the side facade of Grace Reformed Church described at 163-171 Lincoln Road.

BEDFORD AVENUE, west side between Lincoln Road and Maple Street.

No. 1824-34 is the side facade of the house described at 170 Lincoln Road.

No. 1842 is a two-story brick house with stone trim, designed for P.A. Faribault in 1914 by Frank J. Helmle (1869-1939), a prominent Brooklyn architect. Helmle was a talented architect who, either alone or in partnership, designed many prominent civic and institutional buildings in Brooklyn, including a number of designated landmarks. Among his finest buildings are the Brooklyn Central Office, Bureau of Fire Communication (1913) at 35 Empire Boulevard; the Shelter Pavilion (1910, Helmle & Huberty) in McGolrick Park, Greenpoint; the Prospect Park Boathouse and Tennis House (Helmle, Huberty & Hudswell, 1905, and 1909-10); and many prominent Roman Catholic churches including St. Gregory's (1915) in Crown Heights and St. Barbara's (Helmle & Huberty, 1907-10) in Bushwick. He lived in a house which he designed for himself at 225 Marlborough Road (Helmle & Corbett, 1919-21) in the Prospect Park South Historic District.

The Bedford Avenue house is among Helmle's simplest buildings. The central round-arched entry on Bedford Avenue frames a neo-Federal style doorway composed of two wooden colonnettes supporting an entablature, surmounted by a graceful leaded fanlight. This entrance is flanked by recessed round-arched windows with leaded sidelights. The remaining first-floor windows have splayed lintels; those on the second floor have only keystones. A galvanized-iron cornice encircles the building and is topped by a patterned-brick and stone parapet.

BEDFORD AVENUE, west side between Maple and Midwood Streets.

No. 1848-58 is the side facade of the house described at 114 Maple Street.

No. 1860 (1860-1870). This symmetrically massed neo-Georgian style house was erected in 1923-24 for the Frederick B. Norris Company to designs drawn up by Slee & Bryson. The Flemish-bond brick structure has a centrally-placed stone entry enframing a rectangular door and a leaded glass fanlight. An iron railing on the cornice of the enframing guards a stained-glass window at the second floor. The doorway is flanked by multi-paned tripartite window groups. The central window of each trio extends downward and is protected by a small iron terrace with railing. These windows and the three simple windows of the second floor all have stone sills, lintels formed by single row of soldier bricks.

BEDFORD AVENUE



1874 Bedford Avenue. Slee & Bryson, 1913.



1860 Bedford Avenue. Slee & Bryson, 1923.

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The side facades center around projecting chimney breasts with stone stacks, each ornamented with a raised brick diamond pattern. Single rectangular multi-paned windows flank the chimneys, and round-arched windows light the attic level.

A brick extension with a single pair of small casement windows and a second-story sunporch extend from the house on Bedford Avenue. A garden wall with a round-arched entrance and a garage are also located on this facade.

BEDFORD AVENUE, west side between Midwood Street and Rutland Road.

No. 1874 is a simple house designed in 1923 by Slee & Bryson for the Frederick B. Norris Company. The three-story structure of brick laid up in Flemish bond with burnt headers is sparsely ornamented. Its most prominent feature is the doorway ensemble with shoulder-arched stone enframing, Tudor-arched portal, carved foliate plaques and paneled door, with leaded sidelights and transom. All of the windows have simple stone lintels and sills. A parapet wall with raised-brick ornament crowns the house. The Midwood Street facade is dominated by a projecting chimney breast. A garden wall with a lovely wooden gate and a two-car garage extend along Bedford Avenue.

No. 1880, at the northwest corner of Rutland Road, designed by Slee & Bryson for the Frederick B. Norris Company in 1924, was built as part of the row at 105-113 Rutland Road. The simple house of brick laid up in Flemish bond with burnt headers has a round-arched entrance with a limestone enframing flanked by tripartite, segmental-arched windows arrangements. The front facade is given further interest by a central gable flanked by hipped-roof domers which pierce the steep sloping peaked roof that is clad in multi-colored slate shingles. Among the notable features of the side facade are a brick chimney and pointed-arched Gothic attic windows. A garden wall and two-car garage extend from the house.

BEDFORD AVENUE, west side between Rutland Road and Fenimore Street.

No. 1896-1906 is the side facade of the house described at 116 Rutland Road.

No. 1918 (1908-1918) is described with the row at 165-171 Fenimore Street.

BEDFORD AVENUE, east side between Lefferts Avenue and Lincoln Road.

The apartment house at 1799-1890 Bedford Avenue is outside of the boundaries of the Historic District.

No. 1811-21 is the side facade of the house described at 177 Lincoln Road.

BEDFORD AVENUE, east side between Lincoln Road and Maple Street.

No. 1823-33 is the side facade of the house described at 174 Lincoln Road.

No. 1835-45 is the side facade of the house described at 115 Maple Street.

BEDFORD AVENUE, east side between Maple and Midwood Streets.

No. 1847-57 is the side facade of the house described at 125 Maple Street.

No. 1859-69 is the side facade of the house described at 117 Midwood Street.

BEDFORD AVENUE, east side between Midwood Street and Rutland Road.

No. 1871-81 is the side facade of the house described at 118 Midwood Street.

No. 1883-93 is the side facade of the house described at 117 Rutland Road.

BEDFORD AVENUE, east side between Rutland Road and Fenimore Street.

No. 1895-1905 is the side facade of the house described at 118 Rutland Road.

No. 1907-17 is the side facade of the house described at 175 Fenimore Street.

FENIMORE STREET



79-81 Fenimore Street.
Slee & Bryson, c.1920.



127 Fenimore Street.
Benjamin Driesler, 1905.

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FENIMORE STREET

The north side of Fenimore Street marks the southern boundary of the Lefferts Manor development laid out with restrictive covenants in 1893. Although the original plans for the Manor required that all buildings be of masonry construction, many of those on Fenimore Street are frame. Most of these residences have been extensively altered, but the brick and stone rows that flank both blockfronts retain their original detailing.

FENIMORE STREET, north side between Flatbush and Bedford Avenues.

Nos. 69, 73-75, 79-81, 85-87. (Nos. 71, 77, and 83 have been omitted from the street numbering.) This handsome group of three pairs of semi-detached houses and one freestanding structure was built for the Fenimore Building Company c.1920, probably to designs of their architects Slee & Bryson. The houses, constructed of brick laid in English bond, are ornamented with simple stone details that link them to medieval English design. The most notable features of all these houses are their steep slate mansard roofs and ornamental doorway enframements. Two separate, but related, designs were used. Nos. 69 and 79-81 have flat facades interrupted by shallow, three-window wide, rectangular oriels at the second story and a projecting beltcourse between the first and second floors. Ornament consists of stone window and doorway enframements that are keyed to the facades and square ornamental plaques set above the entranceways. Nos. 79 and 81 have a paired stoop with original railings that leads directly to the original wooden doors, while No. 69 has a stoop leading to an open brick-walled terrace. The original door to this house has been replaced.

The houses at 73-75 and 85-87 Fenimore Street are identical. In contrast to the flat facades of Nos. 79 and 81 these four houses have one-story, projecting, three-sided, angled bays with slate roofs. The paired entranceways are in the form of Tudor arches, with foliate spandrel panels and drip lintels. All of the original wooden doors are intact behind aluminum storm doors. Nos. 75 and 87 have original slatted shutters with interesting cutout details, although one shutter at No. 87 has been replaced.

Nos. 89-101. (No. 91 has been omitted from the street numbering.) This row of six limestone rowhouses is typical of the extremely modest homes designed by Benjamin Driesler for Realty Associates, Inc. Built in 1911, the simply detailed houses have rounded bays and modest, Renaissance-inspired carved plaques and doorway-enframement friezes. All six houses retain their galvanized-iron cornices, original double entrance doors and stoop ironwork. The garden fences and the wall at No. 101 are later additions.

Nos. 107 and 115 are the earliest houses in the Prospect Lefferts Gardens Historic District but both have been extensively altered. Designed with Colonial Revival style details in 1896 by architect G.A. Schellenger for Harry Matthews, both frame buildings have been resided; aluminum and plastic shingles were used at No. 107 and synthetic brick at No. 115. The asymmetrical profile of No. 107 remains intact, as does its porch with slender Tuscan colonnettes, double-doored entrance enframement,

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and original railing. Perhaps the finest feature of No. 107 is the ornate wrought-iron finial that crowns its corner tower.

No. 115 is a heavy, flat-topped, hipped-roof structure with no original details visible.

Nos. 119, 123, 127, 131, 135, 139, 141, and 145. These eight houses, designed in 1905 by Benjamin Driesler, were built for local Flatbush developer William A.A. Brown (see Historical Introduction). Brown advertised these houses in the Brooklyn Daily Eagle calling them "new detached houses. In the heart of Flatbush... elegant homes" on the "finest street in Flatbush" with "beautiful surroundings" and "plenty of large trees."¹ Although the design of each house is unique, all adhere to a basic format. Most of the houses have been altered but originally they were all narrow, two-and-one-half-story, clapboard and shingle buildings with peaked, hipped, or gambrel roofs pierced by dormers. All had columnar front porches, three-sided bay windows, and asymmetrical fenestration patterns.

Nos. 127 and 139 are the only houses of this grouping to remain intact and provide some indication of the original detailing. These modest, hipped-roof structures have clapboard, or clapboard and shingled, facades. On the ground floor of the front facades are columnar porches that are lined by simple railings and rest on latticework bases. Wooden steps lead to double doors flanked by sidelights. The porches shade the lower portion of full-height, angular bays.

Nos. 119 and 123 have been clad in aluminum siding and have had their porches enclosed. No. 131 is covered with synthetic shingles, but retains its porch, double entry doors, and Palladian-style attic window with ornamental sash. No. 135 is clad in synthetic brick and has had its porch enclosed. No. 141, although sheathed with synthetic shingles, still exhibits original porch columns and railings, a stained-glass ornamental window, original entrance door and projecting attic oriel. No. 145 retains its original clapboard and shingle siding and unusual attic windows recessed behind a Palladian opening, but has had its porch steps and railings replaced.

No. 149. This two-and-one-half-story, clapboard and shingle, Colonial Revival style structure has an unusual latticework gable and first-story beltcourse. The eastern facade is quite interesting with its oriel supported by large brackets and its one-story bay. The front porch has been removed and an entrance vestibule and brick terrace added. The date of construction and architect have not been determined.

Nos. 159-163 are a row of three ornate neo-Renaissance style houses designed in 1912 by George Marshall Lawton for John W. Egan. Their limestone facades, full-height rounded bays, stained-glass transom lights, galvanized-iron cornices, and decorative carvings are typical of other contemporary houses in the Prospect Lefferts Gardens Historic District. The particularly fine carved Renaissance details on the doorway enframements, parlor-floor window pilasters, and ornamental plaques include abstract foliage details, bellflowers, and cartouches. The open terraces of these houses are an unusual feature in the Historic District. At No. 161 the terrace is lined by a balustrade, while at Nos. 159 and 163 the terraces are enclosed by walls pierced with round holes.

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Nos. 165-169 Fenimore Street and 1914 Bedford Avenue. This almost perfectly symmetrical group of four houses, designed in 1916 by Slee & Bryson for real estate developer Paul Ohnewald, uses features of the Colonial Revival style. The houses have deep front gardens set behind original bluestone sidewalks. The two-and-one-half-story central houses, with slate mansard roofs pierced by hipped-roof dormers, are mirror images of each other. Built of brick laid in Flemish bond they have paired, projecting, peaked-roof, stucco and brick entry vestibules with wooden doors, multi-paned side windows, and diamond-shaped tile ornament. The vestibules are flanked by triple window groups topped by splayed stone lintels. On the second floor, rectangular windows are set within shallow segmental brick arches, and at No. 167 they are framed by their original shutters. All the windows at No. 167 retain their multi-paned sash, while those at No. 169 have been replaced by single-paned sash.

The projecting end houses of the row are three full stories tall and are faced with brick laid in English bond. The facades are marked by brick quoins and brick parapets. No. 165 has an entry vestibule that is similar to those of the center houses, while the corner house has its entrance on Bedford Avenue (No. 1914). The carefully detailed neo-Federal doorway of this house consists of a paneled door flanked by sidelights and surmounted by an elegant leaded fanlight, all set within a stone enframingent. The corner house has a triple window grouping at the parlor floor of the Fenimore Street facade, which serves to balance the vestibule of No. 165. These windows are set within an enframingent similar to the keyed surrounds at Nos. 69, 79, and 81 Fenimore Street. No. 1914 has a two-story extension and a freestanding garage on Bedford Avenue.

FENIMORE STREET, north side between Bedford and Rogers Avenues.

Nos. 175-183. Designed in 1907 by architect Charles Infanger (one of the most active architects in Brooklyn during this period) for William Reineking, these five modest limestone houses combine *retardataire*, Romanesque Revival style details with more fashionable Renaissance-inspired decorative forms. The alternating rhythm of angled and curved bays is typical of early 20th-century rowhouses, while the doglegged stoops, rock-faced brownstone basements and beltcourses, checkerboard stone patterns, and the Byzantine-style plaques are closely related to buildings of the 1880s. Contemporary early 20th-century details include the Renaissance-inspired, carved, parlor-floor window plaques, the doorway enframingents, and the galvanized-iron cornices. The cornices, with their unusually large egg-and-dart moldings, are particularly noteworthy.

The handsome Bedford Avenue facade of No. 175 is faced with pale yellow Roman brick trimmed with limestone and brownstone. An interesting one-story, two-car garage with pilasters constructed of angled bricks, beamed wooden doors, and galvanized-iron cornices is located on Bedford Avenue between 175 Fenimore Street and 118 Rutland Road. The entrance vestibule on Bedford Avenue is a later addition.

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Nos. 185-195 (No. 191 has been omitted from the street numbering) is a row of five extremely simple brick and stone houses designed by owner/architect Levi Fowler in 1897. The houses are arranged in a symmetrical pattern: the central house (No. 189) has a three-sided bay, the flanking houses have flat facades, and the end houses have rounded bays. All of the dwellings rest on basements composed of rock-faced brick, and all were designed with high stoops (removed at No. 195), rock-faced stone window lintels, smooth-stone doorway lintels, double doors, and wooden cornices.

Nos. 197-199 are a pair of brick rowhouses designed by Levi Fowler in 1897. With the exception of the Romanesque-inspired carving of the doorway lintels, these these houses are virtually identical to the contemporary Fowler houses at Nos. 185 and 195 Fenimore Street.

Nos. 203, 207, 211, and 213. Of these four frame dwellings designed in 1906 by Axel Hedman, only No. 213 retains its original appearance. This simple Colonial Revival style house has clapboard and shingle siding and is crowned by a steep hipped roof that is pierced by dormers. The front facade has a one-story porch and a pair of second-story angular bays.

No. 207, originally identical to No. 213, is now covered with synthetic shingles. Nos. 203 and 211 have large gambrel roofs, but were otherwise similar in detail to No. 213. Both have been resided.

Nos. 217-219 are a pair of extremely simple swell-fronted limestone houses built c.1906. The unornamented facades of these houses are set behind raised terraces rimmed by balustrades. Lovely stained-glass transom lights decorate the parlor floor while a simple, galvanized-iron cornice crowns each house. The entrance canopy and door at No. 217 and the vestibule at No. 219 are more recent additions.

Nos. 223 and 227 are frame houses that were built in 1906 to designs by Axel Hedman. Both have had their original siding replaced and their original porches removed and rebuilt in brick.

No. 231. Erected c.1900, this Colonial Revival style frame dwelling retains few original features. The original siding has been covered with aluminum and synthetic stone, the steps and railings have been replaced, and the windows altered. Only the roof cornice, dormers, porch columns, and a Palladian-window enframing remain as a reminder of the original appearance of the building. A pedimented garage with ornate cartouche is located to the rear.

Nos. 241, 245, and 249. These three Colonial Revival style frame dwellings were designed by Robert W. Firth, were built for Henry V. Terboss in 1909. All have been resided, but they retain their original profiles and some original detailing. Porches, railings, doors, windows, towers, bays, dormers, and other decorative details can still be identified on the houses.

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No. 251 is a neo-Renaissance style limestone house built for Henry V. Terboss in 1909, probably to the designs of Benjamin Driesler. Unlike the other Driesler-designed houses on this block, No. 251 has a high basement and high dog-legged stoop. Ornament is limited to Renaissance-inspired plaques set below the parlor windows, a carved beltcourse at the second floor, stylized doorway brackets with incised lines reminiscent of neo-Grec style carving popular in the 1870s, and a pressed metal cornice.

Nos. 253-263. (No. 259 has been omitted from the street numbering.) Designed in 1907 by Benjamin Driesler and built for Henry V. Terboss, this row of five neo-Renaissance style houses is similar to many other limestone rows in the District. Full-height curved bays alternate with angular bays within the row. The carved doorway hoods, dog-legged stoops, and large egg-and-dart cornices are of particular interest. No. 261 is one of the few masonry houses in the Prospect Lefferts Gardens Historic District to have been resided with synthetic stone.

Nos. 265-275 (Nos. 271 has been omitted from the street numbering). This neo-Renaissance style limestone row is typical of the modest, one-family rowhouses built in Prospect Lefferts Gardens by Realty Associates in 1909 and 1910 (see Historical Introduction). Realty Associates' limestone and brownstone houses, located on Fenimore Street, Rutland Road, Midwood Street, Maple Street, and Lincoln Road, just west of Rogers Avenue, were all designed by architect Benjamin Driesler. As with the others, the Fenimore Street designs are extremely simple, with each house having a three-window-wide, full-height rounded bay (others have angled bays). The houses are set behind small areaways or gardens, some of which originally sloped down to the sidewalk. Each stoop incorporates a small landing and is marked by low wing walls. The entrances, with their paired wooden and glass doors with iron grilles are enframed by simple pilasters that support unpretentious entablatures with decorated friezes. Other ornament is simple and includes plaques located below the central windows of each bay. Molded beltcourse separate the floors and each house is crowned by a modest galvanized-iron cornice. Here, as in other Realty Associates houses, the corner building is slightly taller, giving added emphasis to the end of the row and forming a frame for the street. The end houses have straight, uninterrupted stoops and a side facade faced with brick.

The Fenimore Street row was built in 1909 and remains substantially as built.

FOOTNOTES

1. Brooklyn Daily Eagle, June 1, 1906 (in Long Island Historical Society "Scrapbook," vol. 163, p.113).

LEFFERTS AVENUE



Lefferts Avenue, north side between Rogers and Nostrand Avenues.
Frank S. Lowe, 1905.



Lefferts Avenue, detail.

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LEFFERTS AVENUE

Lefferts Avenue is a wide street containing 108 similar, modest, two-family houses erected in 1905-06. The street also has the only apartment building in the Historic District.

LEFFERTS AVENUE, north side between Bedford and Rogers Avenues.

Nos. 139-215. (Nos. 143, 157, 167, 177, 189, 201, and 213 have been omitted from the street numbering). The thirty-two small two-family rowhouses on this blockfront were designed in 1906 by architect Frank S. Lowe for the Kingston Realty Company. The houses, identical to those on the south side of the street, are similar to the rows built by Kingston Realty on Lefferts Avenue between Rogers and Nostrand Avenues. All of the houses are constructed of brick ornamented with areas of unglazed terra-cotta. Two different designs were used for the houses between Bedford and Rogers Avenues--one type with rounded bays ("A" houses) and another type with three-sided angular bays ("B" houses). Although extremely simple, vernacular buildings, these houses use ornamental detail that can be traced to French Renaissance precedents.

The "A" houses are faced with white brick and have prominent, three-window-wide bays. Modest stoops with stepped wing walls lead to double-doored entrances which have clear-glass transom lights. Each entrance is surmounted by a terra-cotta entablature that rests on foliate brackets and is ornamented with anthemion friezes. Above each entrance is a single rectangular window topped by a splayed lintel ornamented by a raised keystone. The six windows of each bay are surrounded by a terra-cotta enframingent. The windows are flanked by stylized Corinthian pilasters, each with a centrally-placed lozenge form. A band with larger lozenges separates the first and second floors. Additional interest is provided by leaded-glass transom lights on the parlor level and by a continuous, galvanized-iron, dentilled cornice.

The "B" houses are dominated by three-sided angular bays, each clad in terra-cotta. These houses are constructed of red brick and, like the "A" houses, have modest stoops, stepped wing walls, double-doored entrances, terra-cotta doorway lintels with anthemion friezes, clear-glass transom lights above the doors, leaded-glass transom lights at the parlor floor windows, and continuous dentilled cornices. The windows of the angular-bays are set within an enframingent highlighted by a foliate molding. A wide band of heavy, three-dimensional carving separates the windows of the first and second floors. All of the second floor windows are crowned by single modest anthemia.

All of the houses retain their basic form. Alterations have been limited to the addition of metal doorway hoods and iron railings and the replacement of the original double doors by single-leaf doors at Nos. 139, 141, 149, 169, 171, 175, 177, 183, 185, 187, 191, 193, 205, 207, 209, 211, and 215.

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No. 217 is a freestanding limestone house typical of the simple neo-Renaissance style homes built in the Prospect Lefferts Gardens area in the early years of the 20th century. The two-story house rests on a low basement. Ornament is confined to the doorway lintel and three modest carved panels set below the windows of the first floor. Original double doors and a bracketed cornice remain intact. The architect is unknown.

LEFFERTS AVENUE, south side between Bedford and Rogers Avenues.

Nos. 138-146. (No. 140 has been omitted from the street numbering). This row of four two-family houses was designed in 1921 by architects Slee & Bryson for the Meade Realty Company. These vernacular brick houses, with their vaguely neo-Tudor details, are not among Slee & Bryson's most sophisticated designs. All of the houses of this symmetrical grouping have projecting sun porches lit by rows of six leaded windows (intact at Nos. 138 and 140). The houses have paired entrances, but only that at No. 138 retains its original form. Here the doorway is set behind an open, Tudor-arched vestibule (enclosed at Nos. 140-146 and covered by a "colonial" enframing at No. 146). Other interesting features on the row include false gables at the end houses and a continuous, steeply-pitched slate roof.

No. 150 (Nos. 148-154) is a six-story brick apartment building designed in 1939 by Seeling & Finkelstein, an architectural firm prominent in the design of Brooklyn apartment houses in the 1920s and 1930s. The neo-Federal ornament on this building is limited and includes urn pedestals, roof balustrade, an elliptically-arched entranceway complete with Doric pilasters and a round-arched fanlight.

Nos. 158-214. (Nos. 156, 168, 180, 190, and 202 have been omitted from the street numbering). Designed in 1905, these twenty-four modest two-family rowhouses are identical to those described at 139-215 Lefferts Avenue. As with those on the north side of the street, these houses retain their basic form with alterations limited to the addition of doorway hoods and iron railings and the replacement of the original double doors at Nos. 174, 194, 196, 198, 212, and 214.

LEFFERTS AVENUE, north side between Rogers and Nostrand Avenues.

Nos. 241-30. (Nos. 243, 255, 265, 283, 295, and 303 have been omitted from the street numbering). These twenty-six houses, designed in 1905 by Frank S. Lowe for the Kingston Realty Company are similar to the row described at 139-215 Lefferts Avenue, but they are more ornate than those between Bedford and Rogers Avenues. Above the doorway lintels of the rounded-bayed "A" houses are large shell forms not found on the rows to the west. The angular-bayed "B" houses also have more elaborate doorway lintels. Here, slab lintels support cartouche-like panels that are flanked by volutes. The window above the doorway of each "B" house is set within an ornate terra-cotta enframing similar to those surrounding the windows of the bays.

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In addition to the houses with curving and angled bays are a pair of narrow one-family houses with flat facades (Nos. 271-273). These centrally-placed houses ("C" houses) are faced with red brick and have paired entrances with modest stoops and single-leafed doors. The most notable features of these houses are shallow, projecting, second-story, rectangular bays, each with three windows flanked by paneled Corinthian pilasters.

As with the other Lowe-designed rows on Lefferts Avenue, these houses retain their original detailing with the exception of the addition of doorway hoods, and iron railings, and the replacement of the original doors at Nos. 241, 249, 251, 253, 257, 259, 277, 279, 281, 289, 291, 293, 297, 299 and 301.

Nos. 305-309 are outside of the boundaries of the District.

LEFFERTS AVENUE, south side between Rogers and Nostrand Avenues.

Nos. 242-302. (Nos. 248, 260, 270, 284, 296, and 304 have been omitted from the street numbering). are identical to the row across the street at 241-301 Lefferts Avenue.

Alterations are limited to doorway hoods, iron work, and new doors at Nos. 242, 244, 250, 252, 254, 262, 268, 272, 280, 292, and 300.

No. 304 is a single brick rowhouse, probably designed c.1905. The two-story house has a modest rounded bay, a doorway flanked by engaged columns with crude capitals, bracketed window enframements on the first floor, crosssetted enframements on the second floor, and a simple bracketed cornice. The present door is a replacement of the original.

LINCOLN ROAD



177-183 Lincoln Road. Albert Ullrich, 1905.



204-208 Lincoln Road. Axel Hedman, 1907.

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LINCOLN ROAD

Grace Reformed Church.
George T. Morse, 1893.



108 Lincoln Road.
Slee & Bryson, 1907.



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LINCOLN ROAD, north side between Flatbush and Bedford Avenues.

The apartment buildings and the parish house of the Grace Reformed Church are outside of the boundaries of the Historic District.

No. 163-171. The Grace Reformed Church, housed in a picturesque neo-Italian Renaissance style building traces its history to 1856 when a Sunday School was founded in what is now Prospect Park. In October, 1858 this nascent Sunday School merged with another local group to become the Society for the Amelioration of the Colored Population in the town of Flatbush. This organization built a chapel which in 1871 came under the care of the Flatbush Dutch Reformed Church on Flatbush and Church Avenues. In 1893 the Lefferts family donated land on the corner of Lincoln Road and Bedford Avenue for a new church and George Morse was commissioned to design the new building. In 1903 Morse was re-engaged by the congregation to design a Sunday School to be located behind the church on the corner of Bedford and Lefferts Avenues. In 1903 Grace Chapel became Grace Church, but, although it was independent of the Flatbush Dutch Reformed Church, it did not gain ownership of the property until 1973.

The church is a beautiful small structure constructed of brick with terra-cotta trim. Designed on a cruciform plan, it has a nave, transepts, and corner towers. The front facade of the nave is articulated by a triple-arched entrance with double wooden doors crowned by fanlighted windows. A round window with a heavy arched lintel and modillion brackets lends further interest to this portion of the facade. A squat, hipped-roof tower rises to the left of the nave. On the exterior, this tower is divided into two stories and an attic. At the front and side facades a single multi-paned rectangular window marks the first floor while a round-arched window denotes the second level. A blind brick arcade runs around the attic level. This tower is balanced by a taller tower located to the right of the nave, at the corner of Lincoln Road and Bedford Avenue. The facades of this tower are articulated by narrow, two-story brick arches that incorporate single rectangular and round-arched, multi-paned windows. A modest dentilled cornice separates the base of the tower from the one-story upper portion. Each face of this section has a pair of multi-paned, round-arched openings with terra-cotta lintels. These windows are recessed between brick piers and crowned by a terra-cotta beltcourse and a projecting cornice. The cornice supports a brick parapet and projecting corner pedestals with terra-cotta projections ornamented with swags and finials. The tower forms the base for a belfry composed of round-arched openings flanked by Corinthian pilasters that support pedimented cornices. This picturesque tower composition is completed by a slate-covered conical roof with finial.

The short nave of the church is interrupted by wide transepts; a domed cupola marks the crossing. Each transept is lit by a row of three round-arched, stained-glass windows and by a pair of round windows, all of which are set within a large round brick arch. The transepts and towers are connected by open three-bayed arcades supported on octagonal terra-cotta columns. The arcades run in front of round-arched, stained-glass windows and are located below fanlighted clerestories. To the rear of each transept are low projections with large elliptical arches that span three narrow round-arched windows. Most of the stained-glass windows in the church were donated by the Lefferts family and were designed by Tiffany Studios.

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The Sunday-School building, now known as the Chapel of Grace Reformed Church, dating from 1903-04, was designed by Morse in a style similar to the church. The main facade of the Sunday School, on Bedford Avenue, is divided into a three-bayed central pavilion flanked by recessed wings. The massing of the central pavilion is divided into a projecting, nave-like entrance bay and narrow flanking bays. The entrance is shaded by a bracketed hood above which is a rose window with ornate tracery. A brick, pointed-arched, corbelled cornice marks the peaked roof of this section. The two-story flanking bays have blind brick arches on the first floor and small round-arched openings on the second story. These arches and those of the other windows on the building have unusual raised brick voussolrs. The side facades of the projecting central pavilion have street level entrances set below brick arches and small second-story windows. The front facade of the flanking wings are lit by paired multi-paned, round-arched windows, while the side facades have wooden entrance vestibules and symmetrically arranged round-arched window openings. To the rear are more round-arched openings and a tall brick chimney. The entire structure is crowned by a large octagonal drum lit by triple, round-arched window groups. The polygonal roof is capped by a tall finial.

The church and Sunday School, which have not been altered since their construction, are a superb foil to the contemporary residences of the remainder of the Historic District.

LINCOLN ROAD, south side between Flatbush and Bedford Avenues.

With the exception of Nos. 98 and 130, all the large freestanding frame houses on the south side of Lincoln Road were designed by the Brooklyn architectural firm of Slee & Bryson (see Architectural Introduction). This firm designed many houses in other parts of Brooklyn that are similar to the group on Lincoln Road, including several houses in the Prospect Park South Historic District. Slee & Bryson were hired by Frederick B. Norris, a Brooklyn developer, to design the Lincoln Road houses. Norris had purchased the land from the Lefferts family, subdivided it into lots and then sold each house as it was built.

South Side

No. 74. This shingled Colonial Revival style house was constructed in 1909. It is given a strong central emphasis by a substantial jerkinhead gable which dominates the front facade. The gable exhibits a four-part rectangular window embellished with dentilled sills. A row of smaller dentils at the gable base echoes the window dentils. The gable rests on two large-scaled brackets which flank a large three-sided angular bay. The front entrance still retains its original double-leaf wooden doors with beveled glass panels set behind an L-shaped porch carried on Doric columns. A simple pilaster featuring geometric decoration stands to either side of the entrance.

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No. 80. Like its neighbor to the west, this house was constructed in 1909. The clapboard and shingle Colonial Revival style structure is crowned by a crossed-gable roof with a peaked-roof dormer at the front. Both the first and second floors exhibit three-sided angular bays and paired rectangular windows. The windows at the ground-floor level are more elaborate, featuring leaded glass with a central decorative shield. Like No. 74, this house still retains its original double-leaf wooden doors. Four heavy Doric columns support the roof of the spacious L-shaped porch and are joined by the original wooden railing.

No. 86 is a Colonial Revival style house designed in 1909, but altered at a later date. Initially the house was shingled; now the ground floor is brick and the upper floors have been stuccoed. Before alteration, a simple wooden porch ran across the front of the house and double doors framed by leaded-glass sidelights and wooden pilasters comprised the entrance. Now a small, rounded portico carried by fluted colonnettes shelters the simplified entrance. A large multi-paned rectangular window has been placed next to the entrance. A massive three-sided angular bay at the second-floor level carries the prominent attic gable which still retains its original openwork bargeboard. Further facade interest is provided by a shed dormer which pierces the side of the front gable of the crossed-gable roof.

No. 92. This pleasing clapboard and shingle Colonial Revival style house was designed in 1909. Its most striking feature is a polygonal tower which rises above the irregular roof line at the northwest corner. Shingled brackets support the overhanging roof of the tower. A large peaked-roof gable with deep eaves decorated with block modillions also pierces the roof and crowns a second-floor, three-sided, angular bay. A deep front porch with four Doric columns leads to the central entrance. Although the simple wooden doorway enframing is still intact, the original door has been replaced. However, the original porch railing, featuring a Roman crisscross pattern, still links the porch columns.

No. 98. The newest house on this blockfront is No. 98, designed by architect Eric Holmgren in 1922 for Marie Rosecrans. This house does not replace an earlier dwelling, but was built on a large plot of open land that had belonged to the owner of No. 102. This Flemish-bond brick house is symmetrically massed and features an elaborate, pedimented central portico supported by Doric columns. A sunburst decoration highlights the tympanum of the pediment. Additional interest is provided by the window shutters which exhibit a half-moon motif and by the slate-covered hipped roof.

No. 102. Somewhat similar in design to No. 92, this Colonial Revival style house was designed in 1908. It was purchased the same year by Harry C. Shimer, a shopkeeper who had a business in Manhattan. A wide porch with grouped Doric columns leads to the central entrance which has retained its original double-leaf wooden doors with glass panels. To the left, a three-sided angular bay rises the height of the house and is crowned by the steep, pitched overhanging roof. This bay is balanced to the right by a round tower topped by a conical roof that gives dramatic emphasis to this roomy shingle and clapboard structure.

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No. 108. Frederick S. Martyn, a Brooklyn lawyer, purchased this shingled Colonial Revival style house in 1908. A projecting cross gable supported by large brackets dominates the front facade. A decorative bargeboard with Gothic detailing and a triple rectangular window featuring ornamental tracery in the upper sash further enhance the gable. The second-floor facade is articulated by two three-sided angular bays separated by a small, rectangular stained-glass window. The central window of each bay is enframed by a crosssetted shoulder-arched surround. Thin Doric colonnettes support the roof of the deep front porch which shelters a centrally-placed entrance that retains its original double doors with beveled glass panels. Further interest at the ground floor is provided by a triple, leaded-glass, rectangular window highlighted by colored-glass crests.

No. 116. Quite similar in massing to its neighbor at No. 108, this neo-Tudor style house was also built in 1907. A prominent front gable exhibits ornamental half-timbering and a simple bargeboard. At the second-floor level two three-sided angular bays with multi-paned windows support the projecting gable. The spacious porch is ornamented by four fluted Corinthian columns connected by a wooden railing.

No. 122. Designed in 1908, this clapboard and shingle Colonial Revival style house was originally the home of Albert M. Schall, a manufacturer. The front porch is almost identical to that of No. 116, exhibiting the same fluted Corinthian columns joined by a wooden railing. Slight variations were provided by changing the railing pattern and the entrance location. No. 122 has a central entrance while the entrance to No. 116 is set to the left. The double-leaf wooden doors which appear frequently on this street are given more elaborate treatment at this house. Set in a simple wooden enframing, they are flanked by both leaded-glass sidelights and geometrically-decorated pilasters. To the left of the central entrance a three-sided angular bay rises the height of the house to support a large projecting front gable embellished with a simple bargeboard. Shingles laid in a diamond pattern add a pleasing flourish to the base of the gable.

No. 130. John Turney, a dealer in skins, purchased this imposing brick and shingle house in 1910. The architect and the exact construction date are unknown, but the house was probably built shortly before its sale. It occupies a lot that is double the size of the other lots on the block (100 x 100 instead of 50 x 100) and includes a one-story brick extension on the left. The main section of this impressive Colonial Revival style structure is symmetrically massed and crowned by a peaked roof pierced by large hipped-roof dormers. A small triangular dormer exhibiting a bull's-eye window with decorative tracery is set between the main dormers. At the second-floor level a tripartite window with ornamental tracery is set between the main dormers. Slender Doric columns support the roof of a deep front porch. Sheltered by the porch is an impressive central entrance composed of three panels flanked by fluted engaged columns and crowned by an elliptical sunburst motif. The simple one-story extension has little ornamentation except for a small porch carried by square columns.

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Nos. 140 and 146 are similar brick and stucco neo-Tudor houses with crossed-gable roofs. Although they were constructed five years apart, No. 140 in 1916 and No. 146 in 1911, they are almost identical except for variations in decorative detail. Both houses exhibit large frontal gables ornamented with half-timbering that at No. 140 is the more elaborate with a curved crossed-brace pattern running along its base. Each second-floor facade is articulated by a flat, slightly projecting rectangular bay containing pairs of decorative leaded-glass windows (at No. 146 the leaded glass appears only in the transoms). The ground-floor entrances are sheltered by projecting pedimented porches carried on square piers. Both houses have recessed entrances set to the left of central, three-sided angular bays. To the right of each projecting porch is a large, multi-paned rectangular window. No. 146 remains intact. No. 140 was altered in 1937 to provide a second entrance for two doctors' offices. This second entrance was placed in the central panel of the three-sided angular bay.

No. 152. This stucco and brick neo-Tudor style residence was designed in 1910. The house is somewhat similar to its neighbors at Nos. 140 and 146, although the treatment at the first and second-floor levels is different. Here, the brick ground floor is embellished by a five-part leaded-glass rectangular window. The entrance, placed to the right, is defined by a peaked-roof, brick vestibule with inner and outer wooden doors, each exhibiting a beveled-glass, multi-paned window. A small leaded-glass window on either side of the vestibule echoes the large ground-floor window. Two hooded, tripartite rectangular windows pierce the second-floor facades. A large half-timbered front gable crowns the house. Side dormers and gables and a brick chimney stack laid in a decorative pattern rise above the roof line.

No. 158. Designed in 1910, this Colonial Revival style house was purchased in 1912 by Kenyon Parsons, a merchant. The steep, pitched hipped roof of the house is pierced by a peaked-roof dormer with a double rectangular window. On the second floor two three-sided angular bays rise to meet the deep overhanging roof. A smaller rectangular window is placed to one side of the angular bays. A wide porch carried by brick piers and Doric columns is highlighted by a jerkinhead gable located over the entrance bay. A wooden railing in the familiar Roman crisscross pattern joins the columns. An unusual feature of this house is the use of overlapping bands of shingle that cover all facades.

No. 164 was designed in 1910 and sold the following year to William Delancy Savage, a broker. Originally a wood and stucco structure, its exterior has been completely covered with stucco. The front facade is dominated by a prominent gable. Paired rectangular windows with decorative upper sash appear at both the attic and second-floor levels while a tripartite stained-glass window ornaments the ground floor. The centrally-placed entranceway to the house is composed of a single-leaf glass door, protected by iron grillework and flanked by pilasters. The entrance is sheltered by an L-shaped porch.

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No. 170. Located on the corner of Lincoln Road and Bedford Avenue, No. 170 is an imposing brick and stucco, neo-Tudor style house designed in 1910. On the Bedford Avenue side two three-sided, angular bays rise the height of the house to support peaked-roof, half-timbered gables. A smaller peaked-roof dormer pierces the roof line between the two larger gables, all of which are lined by wooden bargeboards. Rectangular windows articulate the second-floor bays which are separated by a tripartite central window with leaded glass in the upper sash. Ornate leaded glass reappears in the three rectangular windows of the one-story brick livingroom facing on Lincoln Road. The house has two entrances--each a simple wooden door protected by iron grillework. A brick railing composed of open brick balusters runs around the front and side of the house. A separate stucco garage with bricks laid up in a quoin-like pattern complements the house.

LINCOLN ROAD between Bedford and Rogers Avenues.

Although only the south side of this street is within the boundaries of the Lefferts Manor development, both sides were built up with similar one-family rowhouses. The architectural quality on this block is extremely high with excellent examples of the Romanesque Revival and neo-Renaissance styles.

LINCOLN ROAD, north side between Bedford and Rogers Avenues.

Nos. 177-183, designed in 1905 by architect Albert Ullrich, form a harmonious group of four neo-Renaissance style rowhouses. Built in an ABBA pattern, these three-story brick and limestone structures are unified at the roof line by a simple modillioned cornice. Limestone blocks placed in a quoin-like pattern ornament each end of the row and separate the "A" houses from the "B" pair. The upper floors are faced with Roman brick trimmed with limestone. The end houses exhibit three-sided angular bays running the full height of the house. A decorative band embellished by a Greek fret motif separates the brick upper floors from the stone basement. Paired, round, two-story and basement limestone bays topped by ornamental railings distinguish the central houses. A band of guilloche decoration separates the basement from the upper floors. Rectangular windows articulate the facade; the parlor-floor windows are emphasized by stained-glass transoms. Unusual paired, dog-leg stoops lead to the entrances. Each entrance enframingent is unique, giving a certain individuality to each house within the group. At No. 177 a triangular pediment is supported by Tuscan pilasters. At No. 183 a segmental-arched pediment ornamented with a lion tympanum rests on console brackets. The brackets rest on a lime stone enframingent and each is embellished by a wreath. At No. 175 a banded enframingent is crowned by a blind oculus set into foliate enframingent. The doorway at No. 181 is crowned by a slab lintel supported by incised brackets. A projecting brick round arch rises from the lintel and is adorned by a limestone keystone and two limestone voussoris. A stone panel with a wreath encloses the arch. The Bedford Avenue facade of No. 177 is simply articulated by rectangular windows as well as by an oriel window at the first-floor level. There is a one-story brick extension behind this house.

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Nos. 185-191. Architect August Nordberg designed this group of four brick and stone, late Romanesque Revival style rowhouses in 1895. As is typical of this style, these houses are built of Roman brick and various types of rock-faced and smooth-faced stone. However, their galvanized iron cornices with floral motifs look ahead to the neo-Renaissance style that characterizes many other houses in this neighborhood. The houses alternate angular bays with rounded bays. Dog-leg stoops lead to round-arched entrances surmounted by rock-faced stone lintels. Windows are both rectangular and round-arched. The rectangular parlor-floor windows have stained-glass transoms. The round-arched windows at the second floor of the houses with rounded bays exhibit brick lintels with header bricks laid in three concentric circles. Except for a new basement door at No. 191, the houses are essentially intact.

No. 193-197. This space is the rear yard of a large apartment house at No. 148-154 Iefferts Avenue.

Nos. 199-205. The architectural firm of Lawton & Field designed this group of four stone neo-Renaissance style rowhouses in 1897. Built in a ABAB pattern, they are unified by an ornate galvanized-iron cornice with swags and wreaths. The "A" houses feature full-height, three-sided angular bays with smooth rusticated blocks between the first and second floors. The original entrance, a simple square-headed stone enframingent with rounded corners and stone transom bar, remains intact at No. 199, although the original doors have been replaced. Unfortunately the entrance at No. 203 has been altered. The "B" houses exhibit full-height rounded bays and segmental-arched entrances with Gibbs surrounds. Typical of other houses of this period, this row is essentially neo-Renaissance in character, but there are also some Romanesque Revival details. These include dog-leg stoops, rock-faced stone stringcourses and basements.

Nos. 207-215. Decorative elements differ slightly within this group of five stone neo-Renaissance style rowhouses probably designed in the early 20th century by Axel Hedman. All of the houses have dog-leg stoops and galvanized-iron cornices; four of the houses have three-sided angular bays rising the full height of the house, while No. 209 exhibits a rounded bay. Richly carved ornamental plaques in foliate and abstract patterns typical of Hedman's work embellish the bays at the first and second-floor levels. The double-doored entrances of Nos. 207 and 213 have simple architrave moldings. The entrances of Nos. 211 and 215 feature simple projecting lintels supported on decorative foliate corbels. No. 209 has a more elaborate entrance enframingent exhibiting a full entablature resting on fluted pilasters. The detailing of this enframingent is quite interesting with its small Ionic capitals, cupid's bow frieze, and a cartouche-like cornice projection. A pleasing feature of this group is that all houses have retained their original wooden double-leaf doors with glass panels.

Nos. 217-255. (Nos. 221, 223, and 225 have been omitted from the street numbering.) This extremely fine group of seventeen rowhouses was designed by architect Axel S. Hedman (see Architectural Introduction) in 1901. Many of these houses are similar to smaller groups of rowhouses located across the street at Nos. 174-184 and 204-236. Basically neo-Renaissance in design, this long row is unified by an elaborate galvanized iron cornice exhibiting a variety of classical details such

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as swags, rinceau, and anthemion. All the houses have double-leaf wooden doors with transom windows and heavy dog-leg stoops. To avoid monotony Hedman varied the type of stone used, the shape of the bays, and the decorative motifs.

The first four houses in the row illustrate the four different types used within the entire row. With the exception of the second type which is only used once, all the other types reappear randomly throughout the row.

Nos. 217, 231, 241, 247, and 253 are all examples of the first type. A three-sided angular bay rises the full height of these houses. Handsome plaques with floral decoration separate the first and second floors. At the entrance fluted pilasters support a blind arch with keystone. This arch and the related spandrels are filled with lush foliage and cartouches. A smaller version of this entrance enframingent appears at the central window of the bay. Some of these houses have brownstone basements and limestone upper stories, while others are completely of brownstone. No. 255, the last house in the row, presents a variation of this first type; it has the same ornamentation but its bay curves out to meet the adjacent building.

The only example of the second pattern, No. 219, has a brownstone basement and limestone upper stories. A full-height rounded bay exhibits semi-circular floral plaques above each first-floor window. Narrower floral panels appear beneath the first-floor windows. This house has an unusual battered and crossetted doorway enframingent reminiscent of those on Greek Revival houses built in the 1830s. The enframingent is crowned by a decorative plaque flanked on each side by a spindle. Directly above the entrance plaque is a rectangular window topped by a segmental-arched floral plaque.

Nos. 227, 235, 239, and 243 are of the third type. All of these houses are built of brownstone and feature full-height three-sided angular bays. Decorative plaques appear under the first- and second-floor windows and above the entrances. The detail on Nos. 227 and 235 consists of the type of Byzantine leafwork pattern often found on Romanesque Revival structures. However, Nos. 239 and 243 feature the floral decoration typical of the neo-Renaissance style. A simple architrave molding defines the entrance.

The fourth and final type includes Nos. 229, 233, 237, 245, 249, and 251. These houses have brownstone bases with limestone upper stories. A large rectangular plaque in various floral patterns highlights each entrance. Dwarf pilasters flank this panel and rest on corbels that resemble Corinthian capitals. The houses' full-height rounded bays display a smaller version of the entrance plaque between the first and second floors.

Fortunately there has been only minimal alteration in this handsome row. Nos. 233 and 235 have their stoops removed and Nos. 227 and 229 have new doors. Aside from these changes the row remains intact, an excellent example of a homogeneous yet varied group.

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LINCOLN ROAD, south side between Bedford and Rogers Avenues.

Nos. 174-184. (Nos. 180 and 186 have been omitted from the street numbering). Axel Hedman (see Architectural Introduction) designed this group of five neo-Renaissance style rowhouses for Frederick B. Norris in 1906. They are practically identical to some of the houses in Hedman's long row at 217-255 Lincoln Road, but the ornamentation in this group is more lavish. All the houses have dog-leg stoops and double glass doors protected by graceful iron grillework. The row is crowned by a continuous galvanized iron cornice decorated with swags and floral designs. The houses are arranged in an ABABA pattern. Most of the "A" houses have brownstone bases with limestone upper stories; however, the front facade of No. 174, the first house in the row, is completely of limestone. The entrance to each of these houses exhibits a rectangular plaque embellished by ornate floral carving. Dwarf pilasters flank the entrance plaque and rest on corbels that resemble Corinthian capitals. Similar plaques flanked by dwarf pilasters are located between the first and second floors of the full-height rounded bays. Of the two "B" houses one is entirely faced in brownstone (No. 182) while the other has a brownstone base with limestone upper floors (No. 176). An angular bay rises the full height of these houses. The first and second floors are separated by handsome plaques with floral decoration. At the entrance, fluted pilasters support an ornate blind arch with keystone. A smaller version of this entrance enframingent appears at the central window of the angular bay.

The Bedford Avenue facade of No. 174 is faced in brick highlighted with limestone. The most notable features are quoins, a galvanized-iron oriel window, a tripartite rectangular window, and stained-glass transom lights. Behind the row there is a one-story and basement extension with an oriel window and a two-story, freestanding garage.

Nos. 188 and 190. This pair of transitional late Romanesque Revival/neo-Renaissance style rowhouses was designed for William F. Schaefer in 1898 by Albert E. White, an architect who designed similar rowhouses in the Crown Heights North and Park Slope sections of Brooklyn. The rusticated base and dog-leg stoop of each house are stone and the upper floors are brick with stone trim. A rounded bay rises the full height of each house. The stone doorway enframingents exhibit carved decoration; the quality is particularly fine on the friezes above the doors. This frieze pattern is repeated over the first floor windows. The second-story windows of the rounded bay are flanked by unusual torches with Romanesque-style flames. No. 188 has a new door but otherwise the houses are intact.

Nos. 192-194. In 1899, one year after he designed Nos. 188-190, architect Albert E. White designed this pair of neo-Renaissance style houses for John McKeown. The rusticated base and dog-leg stoop of each house are limestone, and the upper floors are faced with cream-colored brick with limestone trim. This pair of houses has angular bays which rise the full height of the house. The doorway and ground-floor windows have complete stone enframingents. The ornate decorative frieze located above the entrance reappears over the central window of the angular bay. A carved plaque appears beneath the central window of the bay which is framed by a bead-and-reel molding. At the second-floor level stone bands running the width of the house enliven the brick facade.

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Nos. 196-200. This group of three neo-Renaissance style houses was designed in 1900 by Roosen & White for John Wilson. Architect George F. Roosen worked in several other Brooklyn neighborhoods including Sunset Park, Crown Heights, Clinton Hill, and Prospect Heights. White is probably Albert E. White who designed Nos. 188-194 Lincoln Road. Although each house is different, they share certain details including rounded bays, double-leaf wood and glass doors protected with iron grillework, and dog-leg stoops. The brownstone house at No. 196 is almost identical to that at 219 Lincoln Road designed by architect Axel Hedman in 1901. No. 198, with a brownstone base and limestone upper floors, closely resembles No. 209 which was designed by Axel Hedman for John Wilson, the owner/builder of this row. The last house in this group, No. 200, is unique to the block. A pedimented lintel resting on stylized brackets surmounts the double-doored entrance of this house. Decorative floral plaques with cartouches appear below the ground-floor windows of the rounded bay while a floral frieze with a central cartouche separates the first and second stories of the bay. A round-arched window lights the area above the entrance and Romanesque-inspired bands of rock-faced stone laid to resemble voussoirs radiate from it.

Nos. 204-236 (Nos. 202 and 238 have been omitted from the street numbering), with their angular and rounded bays, ornate doorway enframements, carved plaques, dog-leg stoops, and galvanized-iron cornices are almost identical to some of the houses described on the north side of the street in the groups at 207-215 Lincoln Road and 217-255 Lincoln Road. Although these seventeen neo-Renaissance style houses were all designed by architect Axel Hedman, they were built in three different groups: Nos. 204-216 in 1907 for John and William Doherty; Nos. 218-226 in 1901 for Frederick B. Norris; and the last part of this large group, Nos. 228-236, in 1905, also for Frederick B. Norris. The five houses in the 1905 group are faced with brownstone basements and limestone upper stories, while the other groups are variously all limestone or all brownstone. No. 210, a brownstone house, is slightly different from the Hedman designs described above as it displays a pedimented lintel above the entrance. The only major alteration in this fine group appears at No. 220 where the stoop has been removed and a new door added. Nos. 224 and 228 also have new doors.

Nos. 244-274. This pleasing row of thirteen neo-Renaissance style rowhouses is typical of those designed by architect Benjamin Driesler for Realty Associates. Built in 1909-10, the row is identical to those described at 253-275 Fenimore Street. With the exception of new iron railings the row remains as built.

MAPLE STREET



36-40 Maple Street. Adolph Goldberg, 1927.



71 Maple Street. Caughy & Evans, 1924.

PLG-III

MAPLE STREET

Entrance, 165 Maple
Street. Axel Hedman,
1909.



127-133 Maple Street.
Axel Hedman, 1909.



PLG-HD

MAPLE STREET, between Flatbush and Bedford Avenues

Maple Street between Flatbush and Bedford Avenues was the last block within the old Lefferts Manor to be developed. As a result, it was built up not with brownstone or limestone rowhouses, current at the turn of the century, but with the free-standing neo-Georgian brick houses typical of the 1920s. They were designed largely by Brooklyn architects who specialized in the construction of one-family dwellings. Some of these neo-Georgian homes were given Spanish-tiled Mission Revival roofs, which were very popular at the time; although the two styles sound incongruous, they actually blend together very well.

NORTH SIDE

Nos. 15-19, 21-23, and 25-29. These six two-story, semi-detached houses, built by George Lobenstein in 1922 for Stephan Woris, are typical of speculative housing in New York City in the 1920s. They are constructed of Flemish-bond brick, with wood trim.

The two components of each pair of houses are mirror images. The lower story of each contains an entrance and a large multiple window. The entrance is recessed within a round-arched porch approached by a brick stoop. The upper stories of Nos. 15-19 and 25-29 have three-sided angular bay windows topped by brick pediments. At the second story, Nos. 21-27 have flat windows topped by brick discharging arches. The lower story windows of Nos. 19 and 23 have leaded lights with colored-glass shields set into roundels. The peak roof above the upper story and the slightly sloping roof over the lower story of all the houses are tiled.

Nos. 31 and 39. These two free-standing houses, mirror images of one another, were designed by George Alexander, Jr. for Steven McKeever in 1925, and are examples of the neo-Georgian style as used in the 1920s. The narrow end of each house faces Maple Street, where an elegant one-story arcaded Corinthian sun porch with handsome wrought-iron grilles extends from the body of the building. This extension is crowned by a wrought-iron railing that runs in front of a three-sided angular bay.

The entrance to each house is through a smaller enclosed porch at the side; this porch also carries a wrought-iron balustrade. The first story windows on the entrance side of the houses have neo-Georgian splayed stone lintels, while those above have flat lintels. Each house has a Spanish-tile hipped roof with large shingled dormers. The contemporary garages behind the houses have similar tile hipped roofs.

Nos. 43 and 47, post-war freestanding brick houses, maintain the scale of the earlier houses on the block. Each has an extended porch, recessed entrance, and a slate roof, all of which relate to the stylistic elements of the neighboring buildings.

Nos. 51, 59, and 63. William A. Lacerenza, one of Brooklyn's more prolific architects of the 1920s, designed these three houses in 1924 for three different clients: No. 51 for Isidore Rubins, No. 59 for the D. Bernstein Company, and No. 63 for Lillian Martus. Nos. 51 and 59 are identical; No. 63 is similar, but has a different front entrance and no porte-cochere.

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The houses, a mixture of the neo-Georgian and Spanish Mission styles, are constructed of Flemish-bond brick, with Spanish-tile hipped roofs. The bricks are of two types: a shiny, smooth brick for the headers and a dull, rough brick for the stretchers. The placement of porches, porte-cocheres, and dormers gives each house an irregular, picturesque massing. Centrally placed stoops at Nos. 51 and 59 and a side stoop at No. 63 lead to projecting front porches, with stone balustrades, in front of a living-room wall articulated by paired double-hung windows with round-arched decorative upper sash; No. 51 has cast-iron floral window grilles. These one-story living-room extensions are topped by sloping Spanish-tiled roofs. The porte-cocheres at Nos. 51 and 59 are formed by a continuation of the entablature of the extension above slender, paired Doric columns on brick bases. In place of the porte-cochere, No. 63 has a small, covered entrance portico supported by brick piers.

The simple rectangular windows on the west side of the houses have flat lintels. Interest has been added to the east facades by the presence of an elliptical-arched window placed over a hooded side-entrance. The Spanish-tile roofs follow the irregular massing of the houses, and this irregularity is accented by a tall chimney rising from the eastern facades.

No. 71, a picturesque house built in 1924 for Gustave Kellner, was designed by the firm of Caughy & Evans to resemble a medieval English cottage. The main portion of the house is constructed of unadorned brick, laid in Flemish bond, but gains interest from the massing of the various facade elements. The eastern section of the L-shaped front facade projects towards the street. A projecting entrance vestibule with a steep-pitched roof and Tudor-arched stone lintel gives further emphasis to this section. To the right are a group of four leaded-glass casement windows. Similar casement windows appear on the first floor of the recessed section to the left and on the side facades, while all of the second story windows have six-over-one double-hung sash. The slate roof is steeply pitched and has a shed dormer on its western slope. To the east rises a Tudor-style chimney with three angled stacks. A secondary entrance on the east has tall narrow leaded-glass casement doors. The contemporary garage at the rear has a slate hipped roof.

No. 75, designed in 1922 by Albert Morton Grey for Jeanne M. Reynolds, is a simple variation on the neo-Georgian style seen elsewhere on this street. Its two floors are faced with English-bond brick and are articulated by simple double windows and large, elegant French doors. The central, round-arched entrance in a projecting bay on the eastern facade, is approached through an elaborate porte-cochere with four sets of heavy piers supporting a flat-topped tile hipped roof. French doors open onto a railed porch on the porte-cochere roof; the bay is topped with a gable. The hipped roof of the house is clad in red French tiles; brick chimneys rise on both its north and west sides.

No. 95, a neo-Georgian house with elaborate neo-Federal detailing, was designed by Gordon M. Freutschild in 1917 for William H. Todd, the head of the New York-based Todd Shipyards Corporation. It is a very large house, with an extensive garden extending to the west. The main entrance, sheltered by a columnar porch on the east side of the Maple Street front, is composed of a large neo-Federal door with fluted pilasters and elegant leaded-glass fan- and side-lights.

PLG-HD

On the west side of the front is a set of three round-arched leaded-glass windows with brick arch surrounds. The house is topped by a large wooden entablature and modillioned cornice, above which rises a Spanish-tile hipped roof with two pedimented dormers.

Extending to the west of the house is a two-story brick and wood sun porch with arcaded windows on the main floor and double-hung windows above. The body of the house continues behind the porch with round-arched windows on the main floor and square-headed windows above. Behind the garden is a contemporaneous brick garage with a Spanish tile hipped roof.

No. 109. Like No. 95, No. 109 was designed by Gordon Freutschold in 1917 for William H. Todd, and is a smaller and less elaborate version of that house. A wooden porch of Ionic Columns shades a round-arched entrance enframingent with simple leaded-glass fanlight. To the west of the entrance is a modified Palladian window, with keystone and leaded-glass fanlight. A wooden cornice runs around the house and is surmounted by a Spanish-tile hipped roof pierced by a central Palladian-style dormer, and a brick chimney. A one-story brick sun porch with arcaded, modified Palladian windows extends on the west. The fenestration on the eastern facade is irregular and includes two round-arched windows, and a projecting oriel with a round-arched window and wooden piers supporting an entablature.

No. 111-113 is the side facade of the house described at 1842 Bedford Avenue.

SOUTH SIDE

Nos. 14-18, 20-22, and 24-28 are part of the same development as, and are identical to, Nos. 15-19, 21-23, and 25-29 across the street.

No. 32 was designed by the firm of Levy & Berger in 1934 for Dr. Max Mensch, a specialist in internal medicine who taught at the Long Island College of Medicine and was later the medical director of Long Island Hospital. A modest home, designed to resemble an English cottage, the building is most interesting for its massing and an unusual roof outline. The Maple Street front comprises a two-and-a-half-story gabled facade with basement, and a one-story arched porch enclosing the recessed front entrance. Its windows are arranged as a set of four double-hung windows at the first story, two double-hung windows at the second story, and a small Tudor-arched window at the attic. The attic level is further embellished by Tudor style half-timbering. The eastern front is most notable for its unusual jerkin-headed gable. The slate roof follows the outline of the two peaked roofs and the sloping roof over the entrance portico.

No. 36-40, a picturesque residence, neo-Tudor style in feeling, was designed for Bernard M. Maltz in 1927 by Adolph Goldberg, a Flatbush apartment house builder. The building is constructed of English-bond brick with half-timber detailing and is crowned by a hipped roof.

The house comprises a large two-story and attic main section, and a smaller one-story wing extending to the east. The main section is symmetrically

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composed around the central projecting entrance pavillion, which is approached by a broad flight of steps. The recessed, segmental-arched doorway is flanked by small side windows. A shallow rectangular oriel resting on console brackets projects above the doorway. The oriel has leaded-glass windows and half-timber ornament with panels of tapestry- and herringbone-patterned brick infill. To either side of the entrance pavillion are two stories of double-hung windows topped by small half-timbered gables. A hipped roof pierced by a single half-timbered dormer crowns the house; a Tudor-style polygonal brick chimney stack with patterned brick-work rises on the west.

The smaller wing consists of a large tripartite window above which is a half-timbered gable. A secondary entrance set into a keyed enframingent with a shoulder-arched lintel is topped by a gable with half-timbering and herringbone patterned brick.

Alterations include the filling in of windows on the western side with brick, and the addition of window grilles.

No. 50 is a simple neo-Classical style house, designed in the 1920's. It is constructed of brick which has been worked into quoins, piers, window arches, and lintels. Two front entrances are sheltered by an open portico formed by fluted, attached columns that support semi-circular arches. The main portion of the front facade comprises three bays, each containing a first-story rectangular window recessed within a brick round arch, and an upper window with a brick lintel.

A one-story brick porch on the west has large, elegant classical-inspired French doors each with a leaded-glass fanlight. The same classical inspiration can be seen in the curving mullions and aedicular surrounds of the dormers that rise from the slate roof.

No. 58, which displays a mixture of Georgian- and Spanish Mission Revival details, was built by Bly & Hamann in 1924 for Mr. and Mrs. Charles A. Brassler. The main entrance to this brick house is through a small porch with Doric columns located on the western facade. A one-story sun porch, with casement windows topped by fanlights, extends from the house towards Maple Street. On the wall above the porch are a pair of shallow angled oriel windows. The hipped roof, with its large dormers, is covered in green Spanish tile, as are the sun porch, entrance porch and original hipped roof garage.

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No. 66 is a neo-Federal style house designed in 1925 for James H. Gilvary by architect J. Sarsfield Kennedy. A centrally-placed wooden entrance portico, formed by four slender Corinthian colonnettes that carry a swag-adorned frieze and a segmental-arched roof, leads to the doorway. The door is topped by an ornamental transom bar and a wooden sunburst. On either side of the portico are two pairs of French windows topped by fanlights; similar windows are found on the side facades. The rectangular upper-story windows are much simpler. A cornice supported by diamond-shaped brackets runs around the house. Above this rises a Spanish-tile peaked roof.

No. 72. This brick neo-Georgian style house built by Adolph Goldberg (see also No. 36-40) for Patrick McDermott in 1926, follows the same basic form as the other houses on this street--two stories with a large one-story front projecting porch, an open portico entrance, double dormers, and a Spanish-tile hipped roof. Instead of neo-Classical wood ornamentation, it has carved stone panels--lunettes with an urn and swags over the front porch windows, and ovals with stylized flower petals on the second floor.

No. 80, designed for John P. Bierschenk in 1924 by Bly & Hamann, is similar in form to the house designed by this firm at No. 58, but has different ornamental details. Instead of a projecting wide porch at the entrance it has an open corner portico; the front porch has much simpler window openings, with diamond-shaped leaded panes; the second-story windows are paired and topped by projecting slab lintels supported by foliate brackets. The roof is slate rather than Spanish tile, and the front dormer is pedimented and contains a large elegantly detailed Palladian window.

Nos. 84, 90 and 96 are free-standing two-story brick houses built by the Brooklyn Construction Corporation in 1952. Their scale and massing are in harmony with the general pattern of the block--each has a slightly projecting porch on the front, a peak or hip roof with composition shingles, and a recessed side-entrance.

No. 110 was designed by Maxfield Blaubeux for Shirley and Stanley Stark in 1951. A brick house with wooden trim and a hipped roof, it is similar in form to the other residences on the block. A large, one-story polygonal bay projects from the body of the building; a porch with a segmental arch incorporating a keystone encloses the recessed entrance. The fenestration of the western front includes six small square windows lighting the porch, and a round window above a secondary entrance.

No. 114, on the southwest corner of Bedford Avenue, was designed by J. A. Boyle for Susanna Peake in 1917. A two-story brick house, its detailing is largely neo-Federal, including paneled lintels on all windows, and an elaborate entrance surround comprising two stone Ionic columns supporting a pediment. The entrance is flanked by two angular bays. A modillioned cornice is surmounted by a patterned-brick parapet. Some of the windows on the Bedford Avenue front have been filled in.

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MAPLE STREET, between Rogers and Nostrand Avenues.

The houses on Maple Street between Rogers and Nostrand Avenues are among New York's finest examples to display the influence of the White City Movement. The White City Movement was an offspring of the Chicago World's Columbian Exposition of 1893. The buildings at this World's Fair were large, white, classically-inspired structures designed in a uniform manner. The effect of this cohesive ensemble of buildings was far reaching, as cities and towns throughout the United States sought to imitate the grandeur of the World's Columbian Exposition in public and residential building. White limestone replaced brownstone and brick as the leading material for masonry facades, and houses were constructed in long unified blockfronts. The limestone rows on Maple Street reflect this desire for a unified white streetscape. Most of the street is lined with two-story, limestone houses designed in two related styles by Axel Hedman, and built by Eli H. Bishop & Son between 1908 and 1911. The result is a unified streetscape of visual grandeur.

NORTH SIDE

No. 125. Together with the house at No. 126 across the street, this building creates an imposing gateway to Maple Street. Designed in 1909 by Axel Hedman, the building is a full three stories high, rising above the related row to the east. The first two stories and basement are faced with Indiana limestone, while the third floor and the entire Bedford Avenue facade are of pale yellow brick. Decorative ornament on both facades has been kept to a minimum; the most prominent feature is the unusual Spanish-tile roofs that project on bracketed cornices at the roof line, above a two-story rounded bay, and over first-floor windows at the rear of the side facade.

On Maple Street, a short stoop leads to a shallow open terrace set in front of the main entrance. A finely proportioned, glass-enclosed vestibule with a graceful curved copper roof encloses the terrace. A single window with a crisply-cut eared enframingent marks the second story, above the entrance. A two-story rounded bay rises to the left. The brick third floor is articulated by two pairs of windows flanked by decorative, patterned-brick panels.

The side facade is marked by limestone quoins and is ornamented with brick panels, leaded and stained-glass windows and classical decorative forms, such as shells, brackets, and cartouches. A one-story extension with a Spanish-tile roof projects to the rear of the house and an extremely fine iron fence runs along the lot line. A garage with Spanish-tile roof and angled-brick pilasters is located on Bedford Avenue, behind the house.

Nos. 127-173. Together with the fourteen similar houses on the south side of the street, these twenty-four limestone, neo-Renaissance style houses designed in 1909 by Axel Hedman for Eli H. Bishop & Son, form a unique grouping. Much of the facade detailing is typical of Hedman's work in Brooklyn, but the flat-topped, polygonal, Spanish-tile roofs, which appear over each bay, are a motif not found elsewhere. The very long limestone street facade is linked by a continuous galvanized-iron cornice and by the rhythm of projecting bays, and

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Hedman enlivened the facade by alternating pairs of rounded and angled bays and by varying the carved ornamental forms.

All of these two-story houses are fronted by open, walled terraces that are linked by iron gates which guard the steps that lead to sunken basement entrances. Short flights of steps ascend to the terraces and to the main entrances with their paired glass doors guarded by iron grilles. The multiplicity of ornamental forms on the doorway enframements and at the central, parlor-floor windows add visual interest to each house. Different types of enframements are randomly scattered through the row. Some houses have shoulder-arched doorway and window enframements outlined by foliate moldings. These arches are filled with boldly carved forms including shells, cartouches, fleur-de-lis, and bellflowers. Other houses have doorways that are flanked by paneled pilasters that support flat-topped shoulder arches lined by egg-and-dart moldings. Each of these arches is crowned by a projecting slab lintel, and the arches are filled with carved ornamental forms. A third type of doorway enframement is composed of shoulder-arches outlined by egg-and-dart molding. These enframements are capped by shallow pediments. The Renaissance-inspired carved forms seen at the other doorways can also be seen within the shoulder arches and tympanum of the pediments. The final entrance treatment comprises a shallow segmental-arch that encloses ornate decorative forms.

All of the windows of these houses, with the exception of those in the center of the parlor-floor level, have simple enframements. Three types of cornices crown the houses. The round-bayed residences have cornices with a continuous rinceau frieze above the bay and a series of vertical grooves over the doorway. The angular-bayed houses have cornices with panels of rinceau ornament and a central wreath of rows of anthemias with a central cartouche.

The row remains in excellent condition—the most unfortunate alteration being the replacement of the tile roofs at Nos. 151, 153, 155, 161, and 163. No. 129 has had its original single-paned, double-hung windows replaced by multi-paned, double-hung and casement windows.

Soon after the row was built, an extremely fine iron and glass canopy was placed over the door of No. 161. This type of canopy was popular at the turn of the century; one of the most prominent examples is at the Andrew Carnegie Residence (now the Cooper-Hewitt Museum) on East 9th Street and Fifth Avenue.

Nos. 177-215 (Nos. 175, 187, 199 and 211 have been omitted from the street numbering) are a group of seventeen two-story rowhouses, typical of the homes designed by Benjamin Driesler for Realty Associates on the eastern edge of Lefferts Manor. This house type is described at 265-275 Fenimore Street. These brownstone and limestone houses remain intact with the exception of the later areaway walls and fences, and an added third story set back on the roof of No. 203.

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SOUTH SIDE

No. 126. Together with No. 125 across the street, No. 126 forms a grand entrance to Maple Street. The limestone-fronted house is set behind a raised terrace lined by a balustrade with piers ornamented by flowers and torches. The crossetted and battered, shoulder-arched entrance enframingent is flanked by wing walls topped by console brackets. Double glass doors with iron grilles are recessed within the enframingent, and a shallow pediment resting on tiny brackets is located above. At the second floor above the doorway is a crossetted window enframingent with a shell keystone. An extremely shallow, two-story curved bay rises to the right of the door and is crowned by a galvanized-iron hood supported by four large console brackets. Each floor of the bay is arranged with a centrally-placed, double-hung, rectangular window that is flanked by narrow, double-hung windows. Simple incised and foliate panels below each window add interest to the bay. A Spanish-tile roof resting on stylized brackets projects above the bay. This roof interrupts a roof parapet that extends around the house between limestone piers ornamented with cartouches and is capped by unusual pedimented tower-lettes. The parapet is articulated by rows of blind, pointed arches.

The Bedford Avenue facade is constructed of yellow brick with limestone trim. The focal point of the facade is a centrally-placed first-floor cartouche with bold three-dimensional carving. This especially fine feature is flanked by leaded- and stained-glass double-hung windows. Also notable is a group of leaded-glass casement windows. A handsome iron fence with stone posts marks the property line along Bedford Avenue.

Nos. 128-134 are a group of four neo-Renaissance style houses designed by Axel Hedman for Eli H. Bishop & Son in 1911. They are identical to the row described at 127-173 Maple Street and retain their original detailing.

Nos. 136-154 are two-story limestone houses that are similar to the other buildings on Maple Street designed by Axel Hedman for Eli H. Bishop & Son, except that they lack the unusual tile roofs found elsewhere on the street. As with the other houses, these ten buildings, which date from 1910, use a Renaissance-inspired design vocabulary that includes rounded and angled bays; open-walled terraces; double doors with iron grilles; shoulder-arched entrances enframingents crowned by pediments, slab lintels, round arches, or segmental arches; and rich carved ornamental forms. The most unusual features of these houses are the galvanized-iron cornices that run along the roof line of each bay, below the modillioned main cornice. A large segmental-arched, galvanized-iron parapet ornaments the roofline of No. 136. All of the houses of this row retain their original form and details.

Nos. 156-174 are ten limestone houses similar to those described at 127-173 Maple Street. Unfortunately the tile roofs of seven of these ten houses have been removed (Nos. 156, 158, 162, 164, 166, 172, and 174).

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Nos. 178-216 (Nos. 176, 188, 200 and 212 have been omitted from the street numbering) are seventeen modest houses of the type designed by Benjamin Driesler and described at 265-275 Fenimore Street. Alterations to the row include a hood at No. 203, new doors and garden walls at No. 214, and later ironwork.

MIDWOOD STREET



17-31 Midwood Street, Slee & Bryson, 1915.



12-58 Midwood Street. William M. Miller, 1898

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MIDWOOD STREET

178 Midwood Street.
Lawton & Field, 1899.



217 Midwood Street.
Benjamin Driesler, 1910.



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MIDWOOD STREET

This street contains some of the finest buildings in the Historic District and reflects the eclectic mix of styles popular at the turn of the century. Excellent examples of houses designed in the late Romanesque Revival, neo-Renaissance, and neo-Federal styles are interspersed along the street. Development of this street spans the entire period of Lefferts Manor construction. The earliest houses are the facing rows at Nos. 51-71 and 52-72, dating from 1898. No further building occurred on the street until 1904 and the last house was not erected until 1936 (No. 100).

North Side

Nos. 17-49 (Nos. 13, 15, 19, 21, and 23 have been omitted from the street numbering). Designed in 1915 by Slee & Bryson for the Frederick B. Norris Company, these fourteen houses form the longest and finest row of neo-Georgian/neo-Federal style residences in the Historic District. Slee & Bryson were responsible for many of the neo-Federal brick rowhouses built in Brooklyn between 1910 and 1925, and this row is quite similar to the houses that they designed in 1916 on Albemarle Terrace in the Albemarle-Kenmore Terraces Historic District, and to the row of buildings at 74-88 Midwood Street (1917).

The row is constructed of brick and is composed of two basic house types: a three-story version crowned by a parapet, and a two-and-one-half-story version with a steep sloping slate mansard. These two forms are similar to those used on Albemarle Terrace and, like those houses, the Midwood Street grouping gains interest from the arrangement of the houses and from the juxtaposition of a limited number of Georgian- and Federal-inspired architectural details. Single three-story houses anchor the ends of the row, while an additional group of four three-story houses is located in the center. Two groups of two-and-one-half-story houses are set between the taller buildings.

The ends houses (Nos. 17 and 49) use a design vocabulary heavily based on American Georgian ornamental details. These two houses, which project slightly, are mirror images of one another--No. 17 has its doorway to the right and No. 49 to the left. Short stoops with iron railings lead to paneled front doors that are lit by multi-paned square windows (altered at No. 17) and capped by leaded-glass fanlights. The doorway is recessed within a pedimented stone enframingent--a typical Georgian motif. Next to the doorway is a tripartite double-hung window ensemble with multi-paned upper sash, stone sill, and splayed stone lintel with raised keystone. Single double-hung windows with multi-paned upper sash, stone sills, and splayed lintels articulate the upper stories. Small limestone panels separate the second and third floors. A simple cornice projects above the third floor. A brick parapet with two openings filled by balusters runs above the cornice.

The four central houses are quite similar to the end house. All have short stoops, pedimented stone doorway enframingents, paneled doors (replaced at No. 35 by modern doors and at No. 39 by glass doors with iron grilles), double-hung multi-paned windows with simple stone sills, splayed stone lintels on the second

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and third floors, simple cornices, and parapets. The center houses (Nos. 35 and 37) have paired entrances, while Nos. 33 and 39 have their entrances at the outer edges of the facade. The major feature which differentiates these four houses are the large parlor-floor windows. These windows are composed of triple, double-hung openings with multi-paned upper sash. A segmental-arched fan form is articulated by a recessed, round-arched blind fan. This entire motif is set within a brick segmental-arched lintel with a stone keystone and impost blocks. The brick parapet that spans all four buildings has paired openings which may originally have been filled with balusters.

The two groups of two-and-one-half-story houses are arranged in an ABBA pattern. Each pair of "AB" houses mirrors its neighbors and all use details derived from American Federal style architecture of the late 18th and early 19th centuries. On the "A" houses one-story, three-sided angular bays, with flat, raised roofs, project beside elegant entrances with attenuated Corinthian colonnettes, leaded-glass transom lights, paneled doors with multi-paned lights and paneled stone lintels, each with a centrally-placed decorative urn. The two upper windows of each "A" house have multi-paned upper sash and paneled lintels.

At the "B" houses all of the first-floor openings are topped by round-arches filled with stone plaques each ornamented with a classical urn and swag. The three second-story windows are grouped as a single unit surmounted by a splayed lintel with raised keystone. Each group of four houses has a modillioned and dentilled cornice with a low paneled parapet above which rises the slate mansard. Each mansard is pierced by a pair of pedimented dormers with six-over-six, double-hung windows.

The row remains in excellent condition. The only alterations are the replacement of original doors at Nos. 29, 35, 39, 43, and 45; the removal of the multi-paned upper sash on all the windows of No. 43; the loss of a raised roof on the bay of No. 31 and the addition of a doorway hood at No. 25 and a doorway hood, iron guards, and air conditioners at No. 49.

Nos. 51-71. (No. 63 has been omitted from the street numbering). These ten houses and the ten identical three-story dwellings on the opposite side of the street are among the earliest rowhouses in the Prospect Lefferts Gardens Historic District. All twenty are constructed of Roman brick with limestone or sandstone trim. They were designed in 1898 by William M. Miller and are the first buildings in the District built by developer William A.A. Brown (see Historical Introduction).

Stylistically the houses represent the transition from the late Romanesque Revival style to the neo-Renaissance style. Each of the ten houses in the two rows was designed as a single unit, but together form a unified group of exceptionally fine quality. Some of the buildings are fairly typical of the rowhouses erected in Brooklyn during this period. No. 51, with its rounded bay, classical doorway molding, and cartouche and swag panels is representative of the neo-Renaissance style, while Nos. 53, 59, 67, and 71 use details typical of the Romanesque Revival including rock-faced stone, round-arched windows, stone transom bars, stained-glass windows, dwarf columns, and Byzantine carving. No. 69, with its round-arched windows and classical ornament is typical of transitional Romanesque Revival/neo-Renaissance style houses. Other facades

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are more eccentric in their use of decorative forms. No. 55 is one of the most interesting houses in the row with its simplified Gibbs surrounds at the parlor-floor openings, modified Palladian window at the second floor, and two pairs of third-floor windows, each pair divided by a pilaster. No. 57 is a Romanesque Revival style house with an unusual second floor window arrangement. At this level a tripartite oriel with decorative upper sash windows projects slightly and is supported by narrow, attenuated brackets. The oriel is set below a segmental arch and has a modest Spanish-tile roof. The second stories of Nos. 63 and 65 are also quite unusual. At No. 63 two shallow, rounded oriels with stone transom and mullion bars are set below a sloping tile roof similar in form to those on Regency style houses built in England in the early 19th century. On the third floor of this house are two Romanesque Revival, round-arched windows with classically inspired Gothic sash in the transoms. At No. 65 an oriel window supported by a decorative corbel and topped by a small Regency roof is flanked by simple rectangular windows with stone transom bars.

With the exception of Nos. 51 and 53 which have had slight alterations, the row remains intact. The first and second floor windows of No. 51 probably had transom lights similar to those on No. 72 and the transom light of the parlor floor window of No. 53 has been enclosed.

Nos. 77-79, 83-85, and 91-93. (Nos. 73, 75, 81, 87, 89, and 95 have been omitted from the street numbering). These three pairs of unusual semi-detached houses were designed in 1904 by Axel Hedman for the Frederick B. Norris Building Company. All six are faced with brick (long red Roman brick at Nos. 83-85 and ordinary pale yellow brick at the other houses) and the facades are ornamented with heavy limestone detailing. The major feature of each facade is a projecting, full-width, two-story, three-sided bay. On the first floor these bays form deeply shadowed entrance porches, while on the second story they are fully enclosed. The porches are extremely heavy; the side walls and piers are built of brick ornamented with overscaled limestone beltcourses, and they are relieved by only three openings-- a centrally-placed entry portal reached by a stoop and two narrow side openings protected by iron railings. The rectangular entry is topped by a slab lintel supported by stylized brackets with corbels in the form of cartouches and by a heavy centrally-placed keystone. Instead of being aligned with the stoop, the front entrances have been awkwardly set to the side. Each entrance has a fine wooden door with elegant iron grillework.

On the second story each face of the bay has a crisply-cut double-hung window with stylized classical ornament. A projecting splayed lintel has been placed above each window, while the central openings have large sills that rest on guttae-like brackets. A stone parapet runs along the top of each bay (removed at No. 83). The flat facades of the third floor are cut by three rectangular windows; the central one has a stone surround. A galvanized-iron cornice with a pedimented parapet runs across the top of each house. The side facades, facing the driveways, are enlivened by one-story, three-sided bays with leaded- and stained-glass windows.

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Nos. 97-101, 103-105, and 109-111. (Nos. 99, 107, and 113 have been omitted from the street numbering). These three pairs of Flemish-bond brick houses were built in 1922-24 and are typical of the neo-Georgian and neo-Federal style houses designed for the Frederick B. Norris Company in Prospect Lefferts Gardens. All of the similar houses built for F.B. Norris were designed by architects Slee & Bryson. Brooklyn Buildings Department records show that Nos. 109 and 111 were designed by Slee & Bryson, but they attribute the other houses to Silverstein & Infanger. Since these houses use details that are identical to those preferred by Slee & Bryson it is clear that they had a major part in the design.

All three pairs have centrally-placed paired entrances with short stoops, iron railings, paneled doors, and leaded-glass door lights (altered at No. 105). The doorway enframements at Nos. 99 and 101 have pediments with open cornices that rest on impost blocks supported by Tuscan colonnettes. A leaded fanlight is set within the enframement. Nos. 103, 105, 109, and 111 have identical enframements with leaded-glass transoms, garland friezes, and pediments supported on console brackets.

All of the doors are flanked by one-story, three-sided angular bays similar to those used by Slee & Bryson elsewhere on Midwood Street and on Fenimore Road. These bays have multi-paned sash, single small basement windows with iron guards, and Spanish-tile roofs. All of the upper windows have multi-paned upper and lower sash and projecting stone lintels and sill. Nos. 99 and 101 have elegant neo-Federal style stone lintels with urn panels, while the other houses have splayed lintels with raised keystones.

Each house has a galvanized-iron cornice--those at Nos. 99, 101, 109, and 111 have friezes ornamented with a Vitruvian scroll form and Nos. 103 and 105 are decorated with a garland frieze. A parapet wall with paired balustrade openings crowns each house.

The only alterations have been the removal of the balusters on the parapets at Nos. 109 and 111.

No. 115. This is the side facade of the building described at 1860 Bedford Avenue.

South Side

Nos. 20-50. Designed in 1909 by Axel Hedman for Bertram and Eli H. Bishop, this row of sixteen, three-story limestone houses is among the most imposing neo-Renaissance style groups in the District and resembles the contemporaneous houses that Hedman designed for Eli Bishop on Maple Street. Each house has a full-height rounded or angled bay that provides a sense of rhythm to the long row. There are raised, walled areaways (altered at Nos. 26 and 34) in front of each house and a continuous classically-detailed, galvanized-iron cornice that link all of the houses. The rusticated parlor floors are embellished with finely-carved classical ornamental forms (particularly cartouches, swags, and athenia) located above the iron grille doors and above window openings. Modest carving surmounts the second-story windows while the crisply-cut third floor openings are unornamented. No major alterations detract from the grandeur of this fine row of houses.

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Nos. 52-72, (No. 64 has been omitted from the street numbering) designed in 1898 by William M. Miller for William A.A. Brown are identical to 51-71 Midwood Street. The arrangement of these ten houses is the reverse of the row across the street, i.e. No. 52 is identical to No. 71, No. 54 to No. 69, etc. An early 20th-century iron and glass doorway hood has been added to the facade of No. 58. The original doors have been replaced at No. 72.

Nos. 74-88 (No. 76 has been omitted from the street numbering). These seven finely detailed, three-story brick houses were designed by Slee & Bryson in 1917 for the F.B. Norris Company and use many of the same neo-Georgian and neo-Federal decorative forms seen at 17-49 Midwood Street. Four different types of houses are found in the row. Arranged in a symmetrical manner, they are linked by an uniform cornice with elegant friezes and a continuous brick parapet with paired openings filled with balusters (missing at Nos. 74 and 86 and filled in at No. 88). Other shared details include identical short stoops with balustraded walls and concrete planters; multi-paned upper sash windows on the first and second floors; and multi-paned upper and lower sash windows on the third floors.

The row centers on No. 82, a handsome structure with neo-Federal detailing. The most prominent feature of this house is a second-story Palladian window embellished by a graceful iron terrace. At the first floor the door and windows are topped by blind round arches filled with stone panels, each ornamented with an urn and garland. Splayed stone lintels and projecting stone sills mark the two third floor windows.

To each side of No. 82 are elegantly detailed neo-Federal style houses (Nos. 84 and 88). Each has a paneled door with a leaded-glass opening. The door is set into an enframingent composed of attenuated Corinthian colonnettes, a leaded-glass transom light flanked by rosette blocks, and a paneled stone lintel with foliate end blocks and a central urn. Next to the door is a tripartite window group with a paneled lintel embellished by end blocks and a large ribbon garland and urn. The second-story windows are capped by graceful shoulder-arched lintels, each with a single garland, while the lintels of the third-floor windows have paired rosettes. No. 84 retains its original shutters.

The multi-paneled doors of Nos. 76 and 86 are surrounded by stone, neo-Georgian enframingents with pediments resting on console brackets. Each door originally had a beautiful leaded light and transom. The tripartite parlor-floor window of each of these houses is crowned by a recessed fan motif identical to those described at 33-39 Midwood Street. All of the upper-story windows of these houses have splayed lintels and No. 76 retains its original shutters.

The end houses project slightly from the row and are notable for their pedimented stone doorway enframingents; paneled doors; leaded-glass door and fan lights; one-story, three-sided angular bays; rectangular second-story windows with splayed limestone lintels set within brick round arches; and original third-floor shutters (missing at No. 88).

Further alterations at No. 88 include the removal of leaded doorlights and the replacement of the multi-paned sash at all of the windows. A new door has been added to No. 82.

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Nos. 92-94, 100, 106-108, and 110-114. (Nos. 90, 96, 98, 102, 104, 112, and 114 have been omitted from the street numbering).

In February, 1919 the Frederick B. Norris Company submitted plans to the Brooklyn Buildings Department for the erection of eight semi-detached brick houses that were to be designed by Slee & Bryson. For some reason only two of these houses, Nos. 92 and 94, were built at that time. In 1923 the Norris Company again applied for a permit--this time for the construction of four houses (Nos. 106, 108, 110, and 114). These houses were completed in 1924. The final pair planned in 1919 was never built. Instead, George Lobenstein designed a freestanding residence (No. 100) for Dr. Peter Shannon, in 1935.

The semi-detached houses resemble others designed by Slee & Bryson, particularly the group at 69-87 Fenimore Road. All three pairs have coupled, centrally-placed entrances with paneled doors, low stoops, and iron railings, as well as steep sloping mansard roofs clad with large slate shingles and pierced by hipped-roof dormers.

Nos. 92 and 94 are constructed of brick laid in English bond. The doors of these houses are set within simple, beveled, stone enframements each topped by a discharging arch. The doors are flanked by the one-story, three-sided bays favored by Slee & Bryson. Each bay is capped by a sloping slate roof and is articulated by narrow, multi-paned windows and paneled piers. All of the six-over-six windows of the second story retain their original shutters.

Although designed much later than the rest of this group, No. 100 uses similar forms. The most prominent feature of this house is the elegant stone doorway enframement composed of Tuscan pilasters and an entablature with an ornate triangular pediment. This enframement is set on a stone backing crowned by a modest cornice. The original paneled door with its leaded light is partly hidden by a recent aluminum door. A three-window wide wooden oriel with multi-paned windows, fluted pilasters, and a mansard roof adds interest to the ground floor, while the three second-floor windows are set below blind brick arches. The facade, which is faced by brick laid in English bond with random burnt bricks, has a galvanized-iron cornice ornamented by a railed parapet. A slate-roofed mansard with three hipped-roofed dormers is located behind this parapet.

The remaining pairs of houses are ornamented with detail medieval in feeling. At Nos. 106 and 108 the doorway enframements have Tudor arches and foliate spandrel panels. One-story, three-sided bays flank the doors while two small, paired, multi-paned casement windows with stone sills and lintels light the second story above the doors. Larger, eight-over-eight windows, with stone surrounds are located above the bays. At Nos. 110 and 114 the stone doorway enframements are topped by shoulder-arched drip lintels and small foliate panels. The tripartite parlor-floor windows are set within keyed stone surrounds. The second floor is enlivened by two pairs of casement windows and by rectangular, limestone oriels that rest on console brackets. This pair of houses is attached to the rear of 1874 Bedford Avenue.

No major alterations have changed the character of these seven houses.

No. 116 is the side facade of the building described at 1874 Bedford Avenue.

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MIDWOOD STREET between Bedford and Rogers Avenues

This street is one of the most unified in the District, with similar rows on both sides of the street. The long rows east of Bedford Avenue are among the earliest in the District, while the houses near Rogers Avenue are typical of the modest rows erected c.1910.

North Side

Nos. 117-151 (Nos. 123, 129, 143, and 153 have been omitted from the street numbering). The fifteen modest, two-story and basement, brick and stone houses of this row are, along with the related rows at 155-177, 118-152, and 156-178 Midwood Street, among the earliest to have been built in Prospect Lefferts Gardens. They are transitional in style between the Romanesque Revival and the neo-Renaissance. This row was designed in 1899 by architect George Lawton for developer William A.A. Brown and is composed of houses in four designs arranged in an ABCDAADCBAABCD pattern. The houses are unified by the presence of identical dog-legged stoops built of rock-faced stone blocks laid in a random pattern. A unified roof line with a dentilled and modillioned, galvanized-iron cornice further strengthens the composition.

The "A" houses all have full-height rounded bays; classical doorway enframements; limestone basements and parlor floors; stained-glass transom lights at the parlor-floor windows; and limestone doorway lintels, second-story beltcourses, and window enframements. Decorative ornament is limited to a large foliate neo-Renaissance style plaque set between the basement windows and a crudely-carved oval, banded cartouche, surrounded by foliage, that is located in the center of the parlor floor. The second-story window over the entrance of No. 141 is a variant with its heavy limestone voussoirs and Byzantine-style key-stone.

The "B" and "C" houses are typical of the transitional style structures built in Brooklyn during the 1890s. The "B" houses use Romanesque Revival detailing on the basement and parlor floors, including bold, rock-faced stone voussoirs, round- and segmental-arched openings, Byzantine carving, and leaded-glass transom lights. The ornament on the second-story windows has a Renaissance character with Ionic pilasters separating the windows of a slightly angled tripartite grouping that is set within a stone enframement.

The "C" houses have a neo-Renaissance, limestone basement and parlor floor with a three-sided angled bay topped by a balustrade. The doorways are enframed by a classical molding while the second story has three simple Romanesque Revival, round-arched windows with projecting stone lintels.

The "D" houses are basically neo-Renaissance in form, each with an unusual tripartite parlor-floor oriel embellished with stained-glass transom lights, a Spanish-tile roof, and a panel of Romanesque Revival style carving. Above the oriel is an angled, double window group with a single Ionic pilaster and a stone surround.

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Most of the houses in the row remain as built. All of the original double doors, with the exception of those at Nos. 117, 131, and 137, are in place. At No. 137 the parlor-floor windows have been altered. Two balustrades are missing from the railing of the bay at No. 147 and a doorway hood has been added at No. 149. A sandy-textured chemical sealant has been sprayed on the stonework at No. 145 and over the entire facade of No. 137, destroying the original color and texture of these facades.

Nos. 155-177 are a row of houses designed in 1899 by George Lawton of the firm of Lawton & Field for William A.A. Brown. These ten houses are similar to the "A" houses described at 117-151 Midwood Street. All of the "A" houses in the row to the west were constructed of Roman brick and limestone, but the houses of this row are either brick and limestone or brick and sandstone. Most of the basement plaques display Romanesque Revival detail, rather than the neo-Renaissance forms of the other row.

The stoop has been removed at No. 157, a doorway hood added at No. 175, and the doors altered at No. 177, but the row retains most of its original detail.

Nos. 179-205 (Nos. 189 and 199 have been omitted from the street numbering). Designed in 1909 for Realty Associates these twelve brownstone and limestone houses are typical of the rows that Benjamin Driesler designed along the eastern edge of Lefferts Manor. These houses are described more fully at 253-275 Fenimore Street. The row remains intact.

Nos. 207-217 (No. 213 has been omitted from the street numbering) are a group of five limestone houses with rounded bays. The row was designed in 1910 by Benjamin Driesler for Realty Associates (see 253-275 Fenimore Street). They are typical of Driesler's work and with the exception of later iron work and a new door at No. 217 the houses retain their original appearance.

South Side

Nos. 118-152 (Nos. 124, 130, 144, and 154 have been omitted from the street numbering). This row of fifteen two-story and basement, brick and stone houses was designed in 1899 by George Lawton of the firm of Lawton & Field and was built for Flatbush developer William A.A. Brown. The four types of houses found in the row are identical to those described at 117-151 Midwood Street. Unfortunately the facades of two houses in the row have been drastically altered. At No. 120 the parlor floor, basement and stoop have been covered with synthetic brick. The entire facade of No. 126 is now clad in synthetic stone. Nos. 134 and 138 have had inappropriate chemical sealants affixed to their facades. No. 138 has a metal doorway hood and Nos. 120 and 126 have had their original double doors replaced by modern single-leaf doors.

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Nos. 156-178 (Nos. 162 and 174 have been omitted from the street numbering) form a row that is identical to the one described at 155-177 Midwood Street. Most of the row retains its original detailing. Exceptions are the chemical sealant that has been placed on the facade of No. 164; metal doorway hoods that have been added to Nos. 158 and 170; and the removal of the original double doors at Nos. 176 and 178.

Nos. 180-218 (Nos. 190, 200, and 214 have been omitted from the street numbering) are eighteen rowhouses designed in 1909 and 1910 by Benjamin Driesler for Realty Associates. The brownstone and limestone houses are similar to those at 253-275 Fenimore Street. With the exception of the modern ironwork and new doors at Nos. 180, 186, and 212 all of the houses remain intact.

ROGERS AVENUE



411 Rogers Avenue. Louis Berger & Company, 1907.

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ROGERS AVENUE, west side between Sterling Street and Lefferts Avenue.

Nos. 406-428. The block of Rogers Avenue between Sterling Street and Lefferts Avenue is typical of much of Brooklyn's commercial development shortly after the turn of the century. The ten, three-story buildings, with storefronts on the ground floor and apartments above, were designed in 1908 by F.C. Bucher for the Capital Construction Company. Their style is a simplified classicism: brick fronts flanked by quoins, molded lintels, and a heavy Italianate cornice of pressed metal (Nos. 408 and 426 have lost their cornices). The identical buildings form a very simple, unified row terminated by a simple round projection in the cornice of the taller end structures. The side elevations are identical, showing groups of windows divided by decorative patterned brickwork.

ROGERS AVENUE, east side between Sterling Street and Lefferts Avenue.

Nos. 403-427. Like Nos. 406-428 across the street, these eight buildings, designed in 1907 by Louis Berger & Company for Charles Lerner, form a unified row which is carefully terminated at each end. The row consists of three-story-and-basement and four-story multiple dwellings which, except for the end buildings, have no storefronts and are largely unaltered.

The facades, brick with terra-cotta trim, are designed in a Classical Revival style. Each has a central entrance, approached by a small stoop, with a surround of narrow piers supporting an entablature with an elaborate floral frieze; the windows on either side of the entrance have rusticated label lintels, each with a large keystone flanked by small consoles. At the upper stories, giant brick pilasters with terra-cotta capitals and bases support round-arched terra-cotta moldings with Medusa-head voussoir blocks that form a double-story, five-bay wide arcade. Decorative terra-cotta panels are set between the second- and third-story windows. A heavy Italianate galvanized-iron cornice sits above a terra-cotta stringcourse.

The taller end buildings are similarly designed, but each has an additional fourth story of round-arched windows separated by brick piers; the design of the fronts is continued around on the long sides on Sterling Street and Lefferts Avenue.

The building at the corner of Lefferts Avenue, No. 427, has had its storefront sealed; No. 425 has been completely sealed.

RUTLAND ROAD



23-27 Rutland Road. Peter J. Collins, 1915.



47-55 Rutland Road. John J. Petit, 1897.

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RUTLAND ROAD

56 Rutland Road.
Slee & Bryson, 1925.



87-93 Rutland Road.
Slee & Bryson, 1925.



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RUTLAND ROAD

Rutland Road between Flatbush and Bedford Avenues.

This portion of Rutland Road comprises some of the finest and most interesting houses in the Historic District. The buildings range from late 19th century Romanesque Revival style structures (Nos. 63-83, 93A-99, etc. to idiosyncratic, neo-Renaissance style designs (Nos. 37-45), picturesque neo-Tudor style rows (Nos. 15-31 and 16-32), and an unusual neo-Federal/neo-Tudor row (Nos. 94-116). All of these houses are three stories high above basements, and all have similar set backs, which lend a sense of coherence to the varied rows.

North Side

Nos. 15-31. These nine houses and the echoing row on the south side of Rutland Road (Nos. 16-32) form two groups of unusual neo-Tudor rowhouses. The picturesque buildings were built in 1914-1915 by the Brighton Building Company to designs by its president Peter J. Collins, and they are identical to the contemporary houses on nearby Chester Court. Although a common style for free-standing frame dwellings, the neo-Tudor was not commonly used for rowhouses and these are among the few built in New York City during this period.

The residences on the north side of Rutland Road are constructed of red brick with dark, deeply recessed mortar joints. Modest stoops with iron railings lead to alternating flat-arched and round-arched entryways. Pairs of flat-arched and round-arched windows light the first-floor level. Alternating three-sided angular and rectangular oriels of stucco with ornamental pseudo-half-timbering extend from the second story. The oriels are topped by half-timbered gables that project from a continuous Spanish-tiled mansard roof. A wooden coping topped by a sawtooth molding (missing on some houses) separates the oriel from the gable. The row retains all of its original detail with the exception of the replacement of the multi-paned upper sash on the second-story and attic windows of No. 15.

Nos. 37-45 (Nos. 33 and 35 have been omitted from the street numbering). These five brick and limestone rowhouses, built in 1897 for John C. Sawkins (see 76-84 Rutland Road), were designed by John J. Petit, one of Flatbush's major turn-of-the-century architects. Although Petit designed two rows of houses in Prospect Lefferts Gardens (see 47-55 Rutland Road), he is best known for the design of large freestanding homes, particularly those in Prospect Park South Historic District where he was the chief architect for developer Dean Alvord. Petit was an extremely original architect, using contemporary design details in an interesting and varied manner. For this design Petit used a number of eccentric details and played with the scale of other ornamental forms to create a rich street facade.

The neo-Renaissance style rowhouses on Rutland Road are arranged in an ABCBA pattern and are among the earliest buildings in the District. All of the houses have dog-legged stoops, rusticated limestone basements, leaded- and stained-glass parlor-floor transom lights, and a continuous galvanized-

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RUTLAND ROAD

iron cornice. The identical houses at Nos. 37 and 45 are constructed with full-height, three-sided, angular bays and have parlor floors faced with smooth limestone. The double-doored entrances (altered at No. 37), located to the left of the bays, are set in crossetted, flat-arched enframements. Each enframement has a keystone in the form of a console bracket and a pair of trapezoidal voussoirs. The double-hung, upper-story windows are all surrounded by stone enframements; those on the second floor have paneled keystones. An unusual detail is found below the third-floor windows. Each of these windows has a sill that rests on a stone corbel cut into a cupids-bow form and ornamented with guttae-like pegs.

With the exception of the detailing of the parlor-floor levels, Nos. 39 and 43 are identical to the houses described above. The parlor-floors of these two houses are faced with rusticated limestone and the doors are set into round-arched enframements. A large, overscaled cartouche adds emphasis to each entryway. The cartouches are set beneath projecting slabs that rest on console brackets and support iron railings.

The central house, No. 41, uses detailing derived from Federal-style architecture. The facade is emphasized by a full-height rounded bay. The round-arched entrance is set below a segmental-arched pediment raised on elongated impost blocks that rest on stylized pilasters with anthemion capitals. A classical wreath and swag fills in the space between the entrance arch and the raised pediment. The parlor- and second-floor windows are topped by paneled lintels, while the third floor openings have stone sills and splayed lintels.

The row retains its basic form, although all of the ironwork, as well as the doorway hood at No. 39 and the storm doors at No. 41 are recent additions.

Nos. 47-55. Like the row located to the west at 37-45 Rutland Road, these five houses were designed in 1897 by John J. Petit for John C. Sawkins. Although three different designs were used for the symmetrical row, it is unified by the use of dog-legged stoops, rusticated limestone basements, leaded-glass transom lights, a unified stone beltcourse, and a continuous galvanized-iron cornice. The row is framed by houses with projecting, full-height rounded bays. Each of these houses has a wide neo-Federal style fanlight doorway with Ionic colonnettes and leaded sidelights flanking single-leaf doors (that at No. 47 has an iron grille). The entrance ensembles are set into limestone enframements that are emphasized by a projecting keystone, voussoirs, and impost blocks.

The three central houses form a group that is articulated by brick piers supporting an arcade at the parlor floor and by two-story brick pilasters with stone capitals and bases at the upper stories. Double-hung rectangular windows and rectangular doorways, all with leaded-glass transom lights, are set within the arches of the parlor-floor arcade. Also set into the arches are stone panels ornamented with classical wreaths and swags. At Nos. 49 and 53 ornate galvanized-iron oriels project from the second story. The windows of each oriel are flanked by Doric pilasters. At No. 49 the original Gothic upper sash of the segmental-arched central window and multi-paned upper sash of the curving side windows

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RUTLAND ROAD

remains. All of the other windows of the upper stories of Nos. 49-53 have simple splayed stone lintels and stone sills.

All of the ironwork, with the exception of the basement window guards, is a later addition, as are the door and doorway hood at No. 53. Otherwise, the row remains much as Petit designed it.

Nos. 57-59 are a pair of brick and limestone houses of 1909, inspired by colonial sources and designed by an unknown architect. The three-story buildings have limestone sunken basements and parlor floors above which are two floors faced with brick. Short stoops lead to the double entry doors, with iron-gilles which are topped by grilled transoms. Two large double-hung windows with leaded transom lights and egg-and-dart surrounds further articulate the first floor. Three round-arched openings appear at the second floor of each house. Each opening encompasses casement windows crowned by leaded-glass fanlights (old storm windows protect these openings at No. 57 while modern aluminum storm windows have been added to No. 59). The arches are ornamented by limestone keystones and impost blocks. The double-hung rectangular windows of the third floor have multi-paned upper sash and limestone lintels and sills. An overscaled, galvanized-iron cornice ornamented with triglyph is crowned by small pedestals surmounted by balls and by brick parapets.

Nos. 63-83 (Nos. 61, 71 and 85 have been omitted from the street numbering) are a row of typical late Romanesque Revival style houses, designed in 1898 for Thomas O. Donnellon by Brooklyn architect Robert Dixon. Dixon (b. 1852) was a prolific late 19th-century architect. Born in Brooklyn, he apprenticed as a carpenter to his father, the builder Domenick Dixon. He later studied in the office of Marshall J. Morrill, one of Brooklyn's most prominent architects, and in 1879 set up his own practice. Dixon worked extensively in the Fort Greene, Clinton Hill, and Park Slope areas and also designed the Second Signal Corps Armory (1883) on Dean Street in Prospect Heights.

Although constructed of varying shades of dark and light brick and stone, the design is unified throughout the row. All ten houses have dog-legged stoops constructed of blocks of rock-faced stone and all share a galvanized-iron cornice with wreath-and-swag frieze. The basements are also of rock-faced stone, as are the window lintels and belt courses. Each house has a full-height rounded bay and an entrance enframingent composed of double doors and a projecting slab lintel supported on console brackets. Small second-story stained-glass windows (removed at Nos. 65, 69, 73, 77, 79, 81 and 83) are notable for the cupids-bow corbels that support the sills. All the ironwork is a later addition.

Nos. 87-93, designed in 1925, are among the last buildings in Prospect Lefferts Gardens designed by Slee & Bryson for the Frederick B. Norris Company. The three-story Flemish-bond brick houses are unusual in the elliptical-arched portals, which lead to garages, pierce the facades between Nos. 87 and 89 and Nos. 91 and 93. The two halves of the row are mirror images of each other, but all are unified by similar round-arched, limestone entrance enframingents with ornamental spandrels and small round-arched pediments. Short stoops lead to the paneled wooden doors which are lit by round-arched, colored-glass lights. At the end houses one-story, three-sided bays with slate roofs project beside the

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RUTLAND ROAD

entrances, while the central houses have tripartite casement window groups set into limestone enframements. The garage portals at the ground floor are marked by stone arches. At the second story each facade is articulated by brick arches that encompass three six-over-six windows. Stone plaques with Tudor-inspired shields are located at the second floor above the portals. Simple double-hung windows with six-over-six sash mark the third floor. At this level tiny limestone panels take the place of the second-story plaques. A steep sloping mansard roof clad in slate tiles crowns the row.

Nos. 93A-99 are identical to the houses described at 63-83 Rutland Road and were undoubtedly designed by Robert Dixon for Thomas O. Donnellon about 1899. Only No. 97 retains its second-floor stained-glass window. The ironwork at Nos. 97 and 99 is a recent addition and the original double doors have been replaced at No. 99.

Nos. 105-111 (Nos. 101, 103 and 113; have been omitted from the street numbering) are a row of brick houses built of Flemish bond and designed in 1924 by Slee & Bryson for the Frederick B. Norris Company. The four houses are typical of Slee & Bryson's work in Prospect Lefferts Gardens, and they are part of a group that includes 1880 Bedford Avenue. Two types of houses appear in the row, although all are unified by a continuous slate mansard roof and by the use of short stoops with iron railings. No. 105 has a flat-arched entrance set within a keyed, stone enframement with a drip lintel topped by a carved address panel. A one-story, three-sided, angular bay with multi-paned double-hung sash and a slate roof, typical of the bays favored by Slee & Bryson, appears to the left of the door. A tripartite, multi-paned window group articulates the second floor of the house while a peaked-roof gable pierces the mansard to form an attic story. No. 111 is identical to No. 105 with the exception of the segmental-arched entry set in a keyed limestone enframement inscribed with an ogee arch. This house retains the multi-paned sash of the attic windows which have been altered at No. 105.

The central houses have paired entrances shaded by a steep sloping slate hood. The remainder of the facade is quite simple, with tripartite windows and shed dormers.

No. 115 is the side facade of the house described at 1880 Bedford Avenue.

SOUTH SIDE

Nos. 16-32 comprise a neo-Tudor style row built in 1914-15 for the Brighton Building Company to designs by its president, Peter J. Collins. The row is identical to that described at 15-31 Rutland Road. With the exception of altered sash on the windows of No. 18 and new areaway railings the row remains intact.

No. 34 is a modern garage that is set back from the building line.

Nos. 36-44 are a row of five late Romanesque Revival style houses designed in 1897 by Robert Dixon for William Donnellon. They are one of four similar rows

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and are described in detail at 63-83 Rutland Road. The second-story stained-glass windows have been removed at Nos. 36 and 38. The only additions to these houses are the modern stoop and areaway ironwork.

No. 46 is a three-story, neo-Federal style house designed in 1919 by Slee & Bryson for the Fenimore Building Company and is similar to contemporary houses designed by Slee & Bryson in the District. Details inspired by colonial sources include the pedimented stone entrance with swag frieze, and the paneled window lintels on the upper stories. Other details are those favored by Slee & Bryson and include a three-sided angular bay with a slate roof, a galvanized-iron cornice with swag-adorned frieze, a brick parapet with a pair of openings filled with balusters (one row missing), and slatted shutters with stylized cut-out.

Nos. 48-50 are a pair of three-story neo-Georgian/neo-Federal style houses designed in 1919 by Slee & Bryson for the Fenimore Building Company in conjunction with No. 46. These houses have leaded, fanlighted doorways set within pedimented stone enframements, one-story, three-sided angular bays with slate roofs, splayed stone window lintels, galvanized-iron cornices with garland and wreath friezes, a brick parapet with balusters (missing at No. 50), and original shutters (only extant at No. 48).

Nos. 52-54. This pair of handsome, transitional Romanesque Revival/neo-Renaissance style, Roman brick and stone residences was constructed for William Seals, Jr., in 1897-1898, and was probably designed by Albert E. White. White was a Brooklyn resident who designed many late Romanesque Revival rowhouses in Crown Heights North, and he was responsible for the neighboring houses at No. 56-62 Rutland Road as well as residences on Lincoln Road.

Three stories high above a Romanesque Revival, rock-faced stone basement, the buildings are approached by high dog-legged stoops, also of rock-faced stone. A full-height, three-sided angular bay appears to the right of each entry. Faced with stone, the first story facades are distinguished by cross-topped doorway enframements topped with elaborately carved panels. Other notable details include decorative stone handcourses at second- and third-story levels, stone transom bars, stained-glass transom windows, elaborate basement window grilles, and classically-inspired galvanized-iron cornices decorated with swags, dentils, and modillion blocks. All of the iron railings are new. No. 52 has been painted red with white mortar joints drawn in below the real joints.

No. 56 was designed in a transitional Romanesque Revival/neo-Renaissance style by Albert E. White in 1898. The residence is constructed with three stories faced in tan Roman brick above a stone basement level. The front entrance, located to the left of a full-height, rounded bay, is approached by a high, dog-legged stoop. The entry, the most decorative feature of the house, is distinguished by a handsome door enframement composed of engaged columns with foliate capitals, fluted brackets, and a projecting lintel ornamented with Romanesque carving. The original paneled wood-and-glass double doors remain intact. Romanesque carved stone panels appear above the first story windows, while plain stone bands and moldings articulate the top two stories.

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RUTLAND ROAD

A galvanized-iron cornice tops this building, a handsome structure that remains largely unaltered, with the exception of new iron railings.

Nos. 58-60. Very similar in form to 56 Rutland Road, this pair of transitional Romanesque Revival/neo-Renaissance style row houses, built for William Seals, Jr., in 1898, was probably designed by the architect Albert E. White. With stone basement, yellow Roman-brick upper facades, rounded bays to the right of the entries, and dog-legged stoops, the dwellings vary only in ornamentation from No. 56. Carved ornament above the entrance and first-story windows show a Renaissance pattern at No. 58 and a Romanesque pattern at No. 60. The buildings are crowned by a galvanized-iron cornice identical to that at No. 56.

No. 62. Like other houses on Rutland Road, No. 62, built c.1900 was designed for William H. Seals, Jr., probably by Albert E. White. The distinctive appearance of the residence is enhanced by a rock-faced basement level and dog-legged stoops, a three-sided angular bay to the right of the entrance, lintels of rock-faced stone, and a decoratively carved and molded doorway enframingent. The top two stories of the facade are faced in grey Roman brick and are banded with limestone. A simple dentilled and modillioned cornice tops the building. The design has been altered only slightly by the addition of iron stoop railings and a metal doorway hood.

Nos. 64-74. This group of six rowhouses was designed as three pairs by the architect Robert Dixon, for William O. Donnellon. While each pair is different, all of the residences display high basements and dog-legged stoops, all faced with rock-faced stone, and each house has a galvanized-iron cornice. With their round bays, stone bands, and carved panels, Nos. 64-66 are similar to those houses by Dixon at 63-83 Rutland Road. Round bays appear at the right side of the entrances on Nos. 68 and 70, two late Romanesque Revival style brownstone buildings that are distinguished by checkerboard pattern and decorative panels under the ground-floor windows. With the exception of the ironwork at No. 70, the original design of these two residences remains intact.

Nos. 72 and 74 Rutland Road are quite different in appearance, with grey Roman brick and white limestone facades. Handsome door frames with decoratively carved lintels and moldings embellish the plain facades, while rock-faced stone voussoirs appear over the central windows. The design of the buildings is unaltered, and like the rest of the group, they retain their original character.

Nos. 76-84. Built in a symmetrical ABABA pattern this row of five transitional Romanesque Revival/neo-Renaissance style houses displays a combination of Roman brick upper walls with rock-faced or rusticated stone basements. The residences were designed in 1898 by the architect/builder John C. Sawkins, one of the best-known 19th-century builders in Flatbush. Sawkins, a carpenter, started his business in 1866, and his work eventually extended throughout all parts of Flatbush.

All of these houses have high dog-legged stoops and stained-glass, parlor-floor windows (missing at No. 80 and in part at No. 82), and the houses are

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distinguished by fine detailing. Nos. 76, 80, and 84 have three-sided angular bays to the right of each entrance. Romanesque and Classical foliate carving and keystones appear on the doors and parlor-floor windows, while the upper windows are capped with splayed stone lintels. Nos. 78 and 82 display round bays and arched entries that are flanked by pilasters with foliate capitals. Rock-faced stone bands and window lintels appear at each level. The ironwork at No. 78 is a recent addition.

Nos. 94-116 (Nos. 86-92 and 106 have been omitted from the street numbering). This row of eleven houses was designed by Peter J. Collins in 1921 for the Brighton Building Company. Composed of handsome two-and-one-half story brick residences with a large three-story corner house at No. 116, the row was designed with a blend of classically-inspired Georgian and Federal details, and Medieval forms. Typical details are the pedimented dormers that light the mansard attic level of each house, and the pedimented or arched entries, splayed lintels, fanlights, and slate roofs that are included in the designs. The houses are faced with brick, some with deeply recessed mortar similar to that used by Collins on the neo-Tudor rowhouses on Rutland Road near Flatbush Avenue. The residences are fronted by walled terraces, many with stone balustrades, and are approached by steep stoops.

While all of the houses are similar and form a unified row, most vary in appearance from one another. Nos. 94-102 comprise a symmetrical ABCBA pattern. Nos. 94 and 102 display three-sided angular bays with splayed stone window lintels. They have front doors topped by fanlights, all protected by iron grilles. The entrance at No. 102 is distinguished by an enframing composed of slender Ionic colonnettes surmounted by an open-bed pediment, a Georgian motif. An identical door surround probably once enframed the entrance at No. 94. The dormer windows of these houses have multi-paned upper sash. Nos. 96 and 100 are distinguished by three-sided oriels at second-story level. They are ornamented with carved panels and are supported on console brackets. Tudor-inspired drip lintels that terminate in foliate corbels crown the parlor-floor window group and the front entrance. The dormers of these residences also have a medieval character with their diamond-paned upper sash. The central house, No. 98, displays a handsome arrangement of arched elements. The ground floor is articulated by two pairs of French windows set into arched openings and an arched entrance with glass doors. Above, at the second-story level, is a set of French windows designed in a Palladian-window motif. A curved iron balcony runs in front of this element. An unusual cornice extends above the second floor and arched, Gothic-sash windows light the pedimented dormers at attic level.

The second group of houses in an ABCBA pattern are those at Nos. 104-114. Nos. 104 and 114 are very similar to Nos. 94 and 102, but the angled bays on the left of the entrances are only one story high. The pedimented door enframing on No. 114 is identical to that on No. 102. The ornament on these houses is restrained, consisting of splayed stone lintels that contrast with the brick facades. Nos. 108 and 112 are identical to the houses at Nos. 96 and 100 and No. 110 echoes No. 98 in design.

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Terminating the row is No. 116, a three-story house at the southwest corner of Bedford Avenue. The design of the front facade recalls that of the houses at Nos. 98 and 110, but it is on a larger scale. The tall, imposing facade is composed of arched bays, French windows, and a Palladian window with a curved iron balcony, while similar windows appear on the Bedford Avenue front. A two-story ell projects from the rear of the building, and the house is topped by a brick parapet interrupted at intervals by stone balustrades.

An unusual feature of the row is the rear alley that opens onto Bedford Avenue. Alterations include new iron detailing at Nos. 96, 100-104, 108, and 116. New brickwork appears on the garden walls of No. 94 and 100 and a contemporary front entrance replaces the original at No. 96. A chemical sealant has been sprayed on certain elements of No. 112. Most of the architectural elements are intact, however, and despite its variety of details, this distinguished row retains a remarkable sense of continuity.

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RUTLAND ROAD between Bedford and Rogers Avenues.

Lined completely with stone dwellings, most designed in the neo-Renaissance style popular in the early 20th century, these two tree-lined blocks present a completely unified ensemble.

North Side

Nos. 117-127 (Nos. 119 and 129 have been omitted from the street numbering). This row of five modest, two-story-and-basement limestone houses was designed in 1911 by Benjamin Driesler and built for Realty Associates. The houses are similar to those described at 253-275 Fenimore Street and are typical of Driesler's work in Brooklyn. The houses remain as built with the exception of recent additions that include metal awnings placed over all the doors and over the windows at No. 127, modern garden walls, new lower stoop walls at No. 119, and contemporary iron railings.

Nos. 131-135. This row of three brownstone-fronted houses was designed in 1898 by owner/architect Archibald McDicken in a transitional Romanesque Revival/neo-Renaissance style. The houses are two stories set above high basements that are constructed of alternating rock-faced and smooth-faced stone bands. The entrance to each house is approached by a high, dog-legged stoop, and all the houses have stained-glass parlor-floor transom lights. Nos. 131 and 135 were designed with full-height rounded bays that are located to the left of the classically-ornamented entranceways. The facades of these two houses have Romanesque-inspired decorative bands in a checkerboard stone pattern, and each house is topped by a bracketed cornice with a foliate frieze. No. 133 has a front entrance located to the right of a three-sided angular bay. The bay displays classically-inspired ornamental plaques between the floors and slender pilasters at the parlor level. A handsome bracketed cornice with an unusual patterned frieze tops the house. The doorway hood, storm doors, and ironwork of this house are recent additions.

Nos. 137-141 were designed by owner/architect Archibald McDicken and were built in 1897, one year earlier than the neighboring row at 131-135 Rutland Road. Nos. 137 and 139 are fine examples of the late Romanesque Revival style, while No. 141 is more classical in design. All three houses use Romanesque-inspired rock-faced stonework, dog-legged stoops, and stained-glass transom lights. Nos. 137 and 139 have broad, flat facades which display a variety of Romanesque Revival details including round-arched windows and Byzantine carving. At No. 137 a shallow, projecting, two-story oriel supported on a carved corbel lends particular interest to the facade.

The rounded bay and simplified character of No. 141 contrasts with the well-articulated facades of its two neighbors. A detailed door surround and decorative cornice are the only ornament on this very plain facade.

The original double-leaf front doors have been replaced at Nos. 137 and 141 and the entrance to No. 141 has been topped by a metal awning.

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Nos. 143-151. This row of five brownstone and limestone houses was designed in an ABABA pattern by Brooklyn owner/architect S.W. Ferguson in 1897. The transitional Romanesque Revival/neo-Renaissance style row contains houses with alternating round and angular bays. All the two-story residences have basements with rock-faced stone bands, as well as rock-faced, dog-legged stoops, and stained-glass, parlor-floor transom lights. The round-bayed houses at Nos. 143, 147, and 151 have plain facades, with ornament limited to the door surrounds and raised stone beltcourses. The angular bays of Nos. 145 and 149 show a more ornate treatment. A Romanesque or classical carved panel appears below each window of the bay, while pilasters with foliate capitals flank the first-story windows and front doors.

The modillioned cornice at No. 143 has been removed and the entire facade has been refaced with a chemical sealant considerably altering the original character and appearance of the house. A new door has been placed on No. 151, but the remainder of the row remains intact.

No. 153-181 comprise a row of fifteen houses designed by Axel Hedman and built by Charles G. Reynolds in 1908. Like most houses on the blockfront, these residences exhibit many classical elements that typify the early 20th-century neo-Renaissance style and they are typical of the fine houses in Prospect Lefferts Gardens designed in this style by Axel Hedman. The long row consists of two-story limestone and brownstone houses with basements, each designed with a round or angular bay. Each of the houses is approached by a high dog-legged stoop that leads to a set of double doors. Those houses with rounded bays display carved decorative panels and stained-glass, parlor-floor transom lights. The windows of each bay are flanked by fluted pilasters with foliate capitals, while the front entrances are framed by engaged Corinthian columns that support carved friezes. The houses with angular bays are all constructed of limestone, with brownstone basements, and have exceedingly ornate decorative panels with boldly carved wreaths and cartouches. At the second story all the windows of these houses have full enframements; the central windows are capped by pediments, each displaying a single rosette. The entire row is crowned by a handsome galvanized-iron modillioned cornice with a swag frieze.

With the exception of the loss of original doors at Nos. 157, 159, and 173, and stained glass at No. 159, and the addition of modern doorway hoods and ironwork on a number of the houses, the row remains as built.

Nos. 193-219 (Nos. 183-191, 203, 207, and 213 have been omitted from the street numbering). This row of ten houses was designed by Benjamin Driesler for Realty Associates in 1910 and is identical to the row described at 253-275 Fenimore Street. Although contemporary ironwork appears on some of the stoops, Nos. 197 and 205 have new front doors, and Nos. 197, 205, and 209 have recent garden walls, the row has retained its original character and has a pleasing sense of regularity that completes a fine blockfront.

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South Side

Nos. 118-130 (Nos. 120 and 124 have been omitted from the street numbering). This row of five limestone residences was designed in the neo-Renaissance style by Benjamin Driesler in 1910 and built the following year for William T. Reinking. The houses are Driesler's most ornate buildings in Prospect Lefferts Gardens. The taller corner house, No. 118, is a full three stories high and is distinguished by a one-story porch with square piers flanked by Ionic columns, all of which support a galvanized-iron cornice. This porch shades an extremely narrow entrance capped by foliate carving. The front facade is further embellished by a full-height, three-sided angular bay set to the right of the main entrance. The upper stories are ornamented with carved panels that appear under each third floor window. The long Bedford Avenue facade is faced with brick and is articulated by limestone trim that includes keyed window surrounds, keystones, and an elaborately carved doorway lintel. The main entrance, with imposing double doors with iron grilles, is located on this facade. The house is crowned on both sides by a handsome modillioned cornice with a paneled swag frieze.

The remainder of the row is comprised of two-story-and-basement houses designed in an alternating ABAB pattern. Full-height, rounded bays appear to the right of the main entrances. The original double glass doors with elaborate wrought-iron grilles remain at each building. The row is set back from the street, and each house is approached by a steep stoop interrupted by a large areaway landing and open terrace. Nos. 122 and 128 were designed with shoulder-arched doorway lintels. Decorative carved panels appear above the parlor windows. By contrast Nos. 126 and 130 each exhibit a carved and molded pediment over the front door, and shoulder-arched lintels in the center of the parlor floors. These houses are also ornamented with decorative panels. Each of the buildings is crowned by a modillioned cornice with a paneled swag frieze. The row retains its original form and detail. The garage to the rear of the house is part of the pair described at 175 Fenimore Street.

Nos. 132-148 comprise a row of nine limestone and brownstone houses designed by Brooklyn architect Frederick Tyrell and built for Thomas Brown in 1897. The two-story residences are raised on full basements and show both late Romanesque Revival and neo-Renaissance detailing. Each house has a full-height, three-sided angular bay to the right of the entry, a steep, rock-faced stone stoop with stone wing walls, and decorative, carved facade panels. The brownstone facade of No. 132 is articulated by narrow bands of rough-cut stone and panels of foliate ornament. No. 142 has a similar design, lacking only the stone banding. Nos. 134, 138, and 144 share the same design which includes a Romanesque-inspired second-story, round-arched window with rock-faced voussoirs and foliate keystone. A more classical motif is the dentilled string course that runs across the facade, dividing the first and second stories. Yet another facade design appears at Nos. 136, 140, and 146, which exhibit rock-faced stone bands at the basements, ornamental panels and roundels, and elaborately carved doorway lintels. Romanesque Revival style engaged dwarf columns appear at the tops of the parlor floor windows. No. 148 was designed with a handsome Byzantine style plaque above the entrance. A round-arched window topped by a foliate keystone appears on the second story above the doorway. Each house is crowned by a modillioned, galvanized-iron cornice with a rinceau frieze.

Most of the houses in the row retain their original features with the exception of Nos. 134, 136, 138, 140, 146, and 148, which have new doors, and No. 140,

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which has lost its stoop.

Nos. 150-154. This row of three brownstone houses, built by owner/architect George Morgan in 1897, shows a combination of late Romanesque Revival and neo-Renaissance style detailing. Typical Romanesque Revival features are the rock-faced stone stoops, beltcourses, door and window lintels, and the undercut carving seen at No. 152. A full-height, three-sided, angular bay appears to the right of each entrance, and bands of Renaissance-style ornament run below and above the parlor-floor windows of Nos. 150 and 154. A classically-inspired galvanized-iron cornice with dentils, modillions, and a swag frieze, crowns each house. The row remains intact.

Nos. 156-158 are a pair of transitional Romanesque Revival/neo-Renaissance style houses designed in 1898 by owner/architect George Morgan, the architect of the related row at 150-154 Rutland Road. Both houses of this pair have dog-legged stoops and high basements with rock-faced stone banding. Full-height, three-sided angular bays with decoratively carved plaques add interest to the facades. The original double doors and galvanized-iron cornices remain in place.

Nos. 166-170 (Nos. 160-164 have been omitted from the street numbering). These three houses comprise a row of limestone and brownstone structures designed by Benjamin Driesler for Oscar Palmleaf in 1909. The two-story-and-basement neo-Renaissance style residences are approached by dog-legged stoops and exhibit curved bays located to the right of the entrances, as well as such features as fluted pilasters, carved panels, carved foliate doorway lintels, and galvanized-iron cornices with rinceau friezes. The iron railings and door hood are a recent addition.

Nos. 172-176. These three houses, designed in an ABA pattern, are very similar to Nos. 166-170 and were probably designed by Benjamin Driesler in c. 1909. All three houses have full-height rounded bays located to the right of the entrances with their dog-legged stoops and double doors. Nos. 172 and 176 each have a round-arched second-story window located above the front door, and all three residences are ornamented with carved panels and are topped by galvanized-iron cornices with swag friezes. No. 174 has lost the front wall of its stoop; all the ironwork is recent.

Nos. 182-192 (Nos. 178 and 180 have been omitted from the street numbering). This row of six neo-Renaissance style limestone houses, designed with an alternating pattern of curved and angular bays, shows a different decorative treatment at each facade. All the houses have straight stoops and use such ornamental motifs as rough-cut stone banding and modillioned, swag cornices. Nos. 182 and 188 have round-arched windows. Nos. 186 and 192 display richly carved plaques, and each doorway is topped by a carved lintel. With the exception of Nos. 188 and 192, the houses retain their original double doors with transoms and beveled glass panels. The doorway hood at No. 184 and all the ironwork are recent additions.

Nos. 194-220 (Nos. 204, 208, and 216 have been omitted from the street numbering). These houses, designed by Benjamin Driesler for Realty Associates in 1910, comprise a row of eleven brownstone and limestone residences that are identical to those described at 253-275 Fenimore Street. The row displays only a few alterations--retaining walls have been added to the gardens at Nos. 198, 200, and 212, and a decorative plaque has been removed at No. 210.

STERLING STREET



182-180 Sterling Street. William Debus, 1910.



249-243 Sterling Street. Benjamin Driesler, 1909.

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STERLING STREET

This quiet, tree-lined street displays long, uniform rows of well-kept row-houses. Since this street was not within the boundaries of the original Lefferts Manor development it is lined with both one- and two-family houses.

North Side between Bedford and Rogers Avenues

Nos. 155-205 (Nos. 161, 173, 185, and 197 have been omitted from the street numbering). This row of twenty-two two-family brick rowhouses was designed by architect Louis Danancher in 1910-1911. Danancher was a Brooklyn architect who also worked in the Sunset Park, East New York and Cypress Hills sections. These neo-Renaissance style houses exhibit full-height angular bays, rectangular windows with diamond-patterned upper sash, and incised limestone lintels over glass double doors. Handsome iron grillework embellishes both the entrance doors and transoms. A distinctive feature of this row is the series of variously designed walled terraces in front of each house. Some have completely plain walls while others feature incised panels, rows of balusters, or a series of little boxes. The houses are essentially intact, although No. 199 has a new door. Many houses have metal door hoods or window awnings and No. 201 has an outside aluminum awning attached to both the house and walled terrace. Much of the iron fencing is of a recent vintage.

South Side between Bedford and Rogers Avenues

Nos. 130-176 (Nos. 136, 148, 160, and 172 have been omitted from the street numbering). These two-family neo-Renaissance style rowhouses were designed by architect Walter Seaman. Although they are all identical, they were built in two groups: Nos. 130-152 in 1909, and Nos. 154-176 in 1910. The houses alternate brownstone and limestone facades, but they all have round-bayed fronts. Fluted pilasters flank the glass-paned wooden double doors and reappear on the bays where they separate the three rectangular windows of the parlor and second floors. Stained-glass transoms give additional emphasis to the parlor-floor windows. Bands of rock-faced stone appear above and below the windows while three foliate plaques separate the parlor and second floors. Most of the houses are intact, although Nos. 134 and 164 have had their facades resided with unsympathetic materials. Nos. 134, 138, 140, 144, 152, 162, 166, and 174 no longer have their original wooden double doors. Also, in many instances, modern fencing has replaced the original ironwork.

Nos. 178-204 (Nos. 184, 196, and 206 have been omitted from the street numbering). Architect William Debus who designed these two-family neo-Renaissance style row-houses in 1910 worked in a number of other Brooklyn neighborhoods including Bushwick, Crown Heights, Bedford-Stuyvesant, and Park Slope. The twelve houses are arranged in groups of three, alternating brownstone houses with angular bays and limestone houses with round bays. Carved foliate plaques separate the first

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and second floors of the bays. Stained-glass transoms ornament the windows on the first floor. Fluted pilasters supporting foliate friezes comprise the enframements of the wooden, glass-paneled double doors. These houses exhibit walled terraces similar to those across the street at 155-205 Sterling Street. In their original form terraces lined by solid walls with incised panels alternated with those lined with balustrades. However, those at Nos. 188, 190, and 200 have been replaced with modern concrete blocks or have been resided. An unusual feature of this row is the basement entrances located beneath the terraces. Unlike the traditional service entrance beneath the stoop, these entrances are adjacent to the stoop and closer to the property line. An attractive iron fence and gate marks the short flight of stairs leading to each basement. The most serious alteration to the row is at No. 190 which has been completely resided with synthetic brick and stones. Nos. 182, 186, 188, 200 and 204 have new doors and the stained-glass transoms of No. 192 have been covered over.

No. 208 is a single neo-Renaissance style limestone rowhouse designed by architect F.E. Bucher in 1908. Bucher also designed the houses at 406-428 Rogers Avenue, which are just around the corner, but outside the boundaries of the Historic District. No. 208 is a very plain two-family house with a rounded bay. The only ornamental forms are the foliate carved lintel over the entrance which is supported by brackets, each with a shell motif, and three foliate plaques which separate the basement windows from those on the first floor. A new door has been installed.

North Side between Rogers and Nostrand Avenues

Nos. 231-283 (Nos. 243, 255, 267, 279, and 285 have been omitted from the street numbering). Architect Benjamin Driesler (see Architectural Introduction) designed this long row of twenty-three neo-Renaissance style limestone and brownstone row houses in 1909. The houses exhibit a mixture of rounded and angular bays. Foliate keystones ornament the rectangular windows of the angular bays. The door lintels either have a plain incised panel or simple carving. Some door lintels rest on slender pilasters; others are supported by modest brackets. Some houses still have their original double-leaf wooden doors topped by a rectangular transom. Nos. 231 and 233 project from the building line of the other houses and clearly define the beginning of the row. Nos. 231, 233, 239, 241, 245, 247, 271, 273, and 283 all have new doors. Also some iron fences have been replaced by more modern fencing.

Nos. 287-289. A marked contrast to the neo-Renaissance style houses on this block, this pair of brick rowhouses was designed by Benjamin Driesler in 1912. Designed as a mirror image of one another, they are similar to many simple row-houses built in Brooklyn in the second decade of the 20th century. Their detailing is minimal, consisting of brick lintels with keystones above the windows and peaked-roof door hoods carried by large brackets. A small quatrefoil cutout appears in each hood. The houses originally were embellished by pressed metal balustrades above the cornice but they have been removed. No. 289 has a new door.

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South Side between Rogers and Nostrand Avenues

Nos. 232-300 (Nos. 238, 250, 262, 274, and 286 have been omitted from the street numbering) compose another long row designed by architect Benjamin Driesler (see Architectural Introduction). This group of twenty-nine neo-Renaissance style houses was built between 1908-1910. For a detailed description see Nos. 231-283 across the street. Nos. 232, 234, 246, and 280 have new doors and many houses have new fences.

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GLOSSARY

architrave - 1. The lowest molding of a classical entablature; 2. a molding that enframes an opening such as a window.

areaway--The open space between a house and the sidewalk.

ashlar--Masonry cut in rectangular blocks.

baluster--One of a series of short vertical members used to support a rail.

balustrade--A railing running along the edge of a porch, balcony, roof, or other member, composed of balusters and a top rail.

bargeboard--An ornamental board suspended from the edges of a gable, frequently carved in elaborate patterns.

base--1. The lowest portion of a building above the foundation; 2. the lower portion of a column that rests on a plinth and supports a shaft.

battered--A vertically inclined form, wider at the bottom.

bay--1. A regularly repeating division of a facade, marked by fenestration, buttresses, pilasters, etc.; 2. see also bay window.

bay window--A projecting form containing windows, that rises from the ground or from some other support, such as a porch roof; see also oriel.

bead and reel--An ornamental band formed of bead shapes alternating with shallow disks (reels).

bell flower--An ornament composed of a vertical line of small flowers.

beltcourse--A horizontal band, often in the form of a molding, extending across the facade of a building; also called a stringcourse or bandcourse.

bevel--The slant of a surface that is not at right angles with another.

blind opening--An arch, arcade, or other opening that is fully enclosed by wall construction.

bracket--A projecting angled or curved form used as a support, found in conjunction with balconies, lintels, pediments, cornices, etc.

burnt brick--Dark colored brick used for ornamentation.

Byzantine carving--A variety of three-dimensional, stylized carving, usually foliate and deeply undercut; used on Romanesque Revival style buildings, but derived from Byzantine decorative forms.

capital--The crowning element of a column or pilaster.

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GLOSSARY

cartouche—An ornamental panel in the shape of a shield surrounded by scrollwork.

casement—A window sash that opens on hinges attached to the vertical sides of the frame into which it is set.

chimney breast—A projecting masonry structure that encloses a fireplace and flue.

chimney stack—A tall chimney that protrudes above the pitch of a roof, or a cluster of chimneys.

clapboard—Wood siding composed of horizontal, overlapping boards, the lower edges of which are usually thicker than the upper.

colonnade—A row of columns which is either unusually short or slender.

column—A vertical cylindrical support. In Classical design it is composed of a base (except in the Greek Doric order), a long, gradually tapered shaft, and a capital.

console—A scroll-shaped projecting bracket that supports a horizontal member.

corbel—A projecting block or a series of stepped projections, usually of masonry, that supports an overhanging horizontal member.

Corinthian—One of the five Classical orders, distinguished by a bell-shaped capital adorned with volutes and elaborate foliage.

cornice—A projecting molding that tops the element to which it is attached; used especially for a roof or the crowning member of an entablature, located above the frieze.

cross gable—A gable the base of which is parallel to the roof ridge.

crossette—A horizontal, rectilinear extension from the lintel or head of a Classical door or window; also called an ear.

cupids bow—An ornamental motif in the form of a bow.

dentil—A small, square tooth-like block which appears with identical blocks in a row beneath a cornice.

discharging arch—A brick arch built into the wall above a lintel to channel weight to either side of it; also, relieving arch.

dog-leg plan—A plan laid out with an abrupt angle.

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GLOSSARY

Doric--One of the five Classical orders, recognizable by its simple capital, a frieze with triglyphs and metopes, and a cornice with mutule blocks. The Greek Doric column has a fluted shaft and no base; the Roman Doric (a simplified version of which is called Tuscan) may be fluted or smooth and rest on a molded base.

domer--A vertical structure, usually housing a window, that projects from a sloping roof and is covered by a separate roof structure.

double hung--A window with two sash, each sliding on a vertical track.

drip molding--A projecting molding around the head of a door or window frame, often extended horizontally at right angles to the sides of the frame, intended to channel rain away from the opening.

ear--See crosette.

eave--The overhanging edge of a roof.

egg and dart--An ornamental band molding of egg-forms alternating with dart-forms.

enframement--A general term referring to any elements surrounding a window or door.

engaged column--A column that is attached to a wall surface.

English bond--A pattern of brickwork consisting of alternate rows of stretchers and headers.

entablature--A major horizontal molding carried by a column or pilaster; it consists of an architrave, a frieze, and a cornice.

facade--The principal front of a building, or one of its other faces.

fanlight--A semicircular window above a door, usually inset with radiating glazing bars.

fenestration--The organization and design of windows.

Festoon--A carved ornament in the form of a band, loop, or wreath suspended from two points; also called a garland.

finial--The crowning ornament of a pointed element, such as a spire.

flat arch--Arch with a horizontal inner edge.

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GLOSSARY

Flemish bond-A pattern of brickwork, each course of which consists of alternating headers and stretchers.

fleur-de-lis-A stylized lily-patterned ornament derived from the royal arms of France.

fluting--Decorative semicircular grooves running vertically along the shaft of a column.

French door, window-A tall casement window that reaches to the floor, usually arranged in two leaves as a double door.

Frieze--1. The central member of an entablature, located above the architrave and below the cornice; 2. an ornamental band, often in relief, placed in the upper portion of a wall.

gable-The portion of the end of a building formed by the slope of a roof.

galvanized iron--Iron that has been coated with zinc in order to inhibit rusting.

gambrel-A roof with a double pitch on each side.

garland--See festoon.

Gibbs surround-A doorway or window enframing composed of a keystone (usually a triple keystone) and projecting blocks; a Classical form popularized by the English architect James Gibbs (1682-1754).

Gothic sash-A window sash pattern composed of crossed mullions that form pointed arches.

grille--A decorative, openwork grating, usually of iron, used to protect a window, door, or other opening.

guilloche-An ornamental form created by overlapping twisted bands, thus leaving central circular openings.

guttae--Cylindrical ornaments on the underside of a Doric entablature.

half timber-1. A means of construction used during the 16th and 17th centuries, particularly in England, composed of exposed heavy wooden members with plaster or masonry infill; 2. a non-structural ornamental veneer on late 19th- and 20th-century neo-Tudor buildings.

header-The short end of a brick.

herringbone-A diagonal zigzag pattern on wall surfaces or in paving created by bricks or other blocks.

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GLOSSARY

hip roof-A roof that slopes on all four sides, the side slopes meeting at a central ridge.

hood-A projection that shelters an element such as a door or window.

impost block--The masonry unit which receives the thrust of an arch.

Ionic-One of the five Classical orders, characterized by capitals with spiral elements called volutes.

jerkinhead-A roof characterized by a gable the point of which is cut off by a secondary slope forming a hip. Also known as a hipped gable.

key, keyed-A block, usually used in a series, which projects beyond the edge of the enframement of an opening and is joined with the surrounding masonry. A block handled in such a manner is keyed to the masonry.

keystone-The central wedge-shaped member of a masonry arch; also used as a decorative element in wooden structures.

latticework-Thin strips of wood arranged in a net-like grid pattern, often set diagonally.

leaded window-A window composed of small panes, usually diamond-shaped or rectangular, held in place by narrow strips of cast lead.

lintel-A horizontal structural element above an opening, often given ornamental enrichment.

lozenge-A diamond-shaped ornament.

mansard--A roof with an extremely steep lower slope and flatter upper slope.

modillion-A projecting scroll-shaped bracket or simple horizontal block arranged in series under the soffit of a cornice.

molding-A decorative, shaped band of varied contour, used to trim structural members wall planes, and openings.

mullion-A thin member that separates the panes of a window or glazed door.

oculus, ocular-A circular opening; also called a bull's-eye; in the form of an oculus.

oriel-A projecting bay window supported by brackets or corbels.

Palladian window-Tripartite window group with tall, round-arched center elements flanked by smaller rectangular windows and separated by posts or pilasters.

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GLOSSARY

- parapet--A low wall that serves as a vertical barrier at the edge of a roof, terrace, or other raised area.
- peak roof--A sloping roof where the ends form a triangular gable.
- pedestal--A support for a column or post.
- pediment--1. In Classical architecture, the triangular space forming the gable end of a roof above a horizontal cornice; 2. an ornamental gable above a door or a window that is usually triangular.
- pier--A vertical, rectangular, load-bearing support or massive structural column.
- pilaster--A flat vertical element with a capital, simulating an engaged column.
- plaque--A panel, either plain, inscribed, or decorated, which is placed on or in a wall.
- porte-cochere--An open, roofed porch large enough to allow the passage of vehicles.
- portico--A small porch composed of a roof supported by columns, often found in front of a doorway.
- pulvinated--Descriptive of a convexly bulging element, usually in a frieze.
- quoin--A structural form usually of masonry used at the corners of a building for the purpose of reinforcement, frequently imitated for decorative purposes.
- rinseau--A classical ornamental motif in the form of an undulating floral band.
- rock faced--In reference to masonry: treated with a rough surface that retains or simulates the irregular texture of natural stone.
- Roman brick--Long, narrow brick.
- rosette--A round floral ornament, usually carved or painted.
- round arch--A semicircular arch.
- roundel--A small ornamental circular panel.
- rustication, rusticated--Stonework composed of large blocks of masonry separated by wide recessed joints; often imitated in other materials for decorative purposes. Having such stonework.
- sash--The framework of a window; may have sliding frames set in vertical grooves (as in a double-hung window).

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GLOSSARY

- sawtooth-A zigzag decorative motif.
- segmental arch-An arch which is in the form of a segment of a semicircle.
- semi-detached--Descriptive of a building attached to a similar one on one side but unattached on the other.
- shaft--The vertical segment of a column or pilaster between the base and the capital.
- shed dormer-A dormer window covered by a single roof slope without a gable.
- shingle-A small unit of siding, composed of wood, asbestos, cement, asphalt compound, slate, tile, or the like, employed in overlapping series to cover roofs and walls.
- shouldered arch-An arch composed of a square-headed lintel supported at each end by a concave corbel.
- sidelight-One of a vertical series of glass panes flanking a door.
- sill--The horizontal member at the bottom of a window or door (doorsill).
- soldier course brick-A brickwork pattern consisting of a row of stretchers laid vertically.
- spandrel--1. A panel between the top of one window and the sill of another window on the story directly above it; 2. an irregular triangular and curved wall segment adjacent to an arched opening.
- Spanish tile-A curved ceramic roofing unit.
- splay-A slanted line or a surface that meets another line or surface at an oblique angle.
- stoop-Front steps; from the Dutch stoep, meaning veranda.
- stretcher-A brick laid with its long side parallel to the wall.
- sun porch-A glass-enclosed porch, oriented to receive sunlight and often used as a living room.
- swag-A carved ornament in the form of a draped cloth or a festoon of fruit or flowers.
- tapestry brick-An ornamental exterior wall treatment that employs varied sizes and patterns of brickwork, such as contrasting horizontal, vertical, and diagonal rows, rather than regular courses or bonds; may also refer to a type of brick baked with a multi-colored glazing.

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GLOSSARY

terrace-A raised exterior platform adjacent to a building.

terra-cotta--Hard fired clay, either glazed or unglazed, molded into ornamental elements, wall cladding, and roof tiles.

transom-A horizontal bar across an opening; also the panel above such a bar.

transom bar--A horizontal element that subdivides an opening, usually applied to the member between a door and an overhead window.

Tudor arch-A low pointed arch derived from English Tudor architecture.

Tuscan-One of the five Classical orders, distinguished by an unfluted shaft and a plain frieze; a simplified form of the Roman Doric.

tympanum-The panel enclosed by a pediment or arch.

Vitruvian scroll--A classical motif composed of connected wave forms; also called a Vitruvian wave.

volute-A carved spiral form in Classical architecture; often used in pairs, as in the capitals of Ionic columns.

vousoir-A wedge-shaped component of an arch.

wing wall--The wall of a stoop.

wrought iron--Iron that is worked by being forged or hammered.

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FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Prospect Lefferts Gardens Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Prospect Lefferts Gardens Historic District is one of best-preserved early 20th-century neighborhoods in New York City; that it has historical associations with the Lefferts family, prominent colonial residents of Brooklyn; that much of the area was laid out by the heirs of John Lefferts with restrictive covenants to ensure uniform residential development; that the Lefferts section, known as Lefferts Manor, is one of the few in New York City that has preserved its original covenants; that the buildings on surrounding streets within the District were developed in a manner similar to that of Lefferts Manor; that beginning in the late 1890s and continuing to about 1925 prominent Brooklyn architects designed rows of houses lining entire blockfronts in popular contemporary styles including the Romanesque Revival, neo-Renaissance, neo-Georgian, neo-Federal, and neo-Tudor; that the District has a special quality of homogeneity and regularity; that freestanding frame houses of notable architectural quality, built in the early 20th century, stand on Lincoln Road, and beautifully detailed freestanding brick houses erected in the 1930s line Maple Street; that these freestanding houses contribute to the District; that almost all of the buildings retain their original architectural detail; and that Prospect Lefferts Gardens forms a neighborhood with distinguished architecture and the special character of a carefully planned community.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Prospect Lefferts Gardens Historic District, Borough of Brooklyn, containing the property bounded by part of the northern curb line of Fenimore Street, a line extending easterly across Bedford Avenue, the northern curb line of Fenimore Street, the western curb line of Rogers Avenue, a line extending northerly across Rutland Road, the western curb line of Rogers Avenue, a line extending northerly across Midwood Street, the western curb line of Rogers Avenue, a line extending northerly across Maple Street, the western curb line of Rogers Avenue, part of the southern curb line of Lincoln Road, a line extending northerly to the eastern property line of 255 Lincoln Road, the eastern property lines of 255 Lincoln Road and 216 Lefferts Avenue, a line extending northerly to the northern curb line of Lefferts Avenue, part of the northern curb line of Lefferts Avenue, a line extending easterly across Rogers Avenue, part of the northern curb line of Lefferts Avenue, a line extending southerly to the western property line of 242 Lefferts Avenue, the western and southern property lines of 242 Lefferts Avenue, the southern property lines of 244 through 302 Lefferts Avenue, the southern and eastern property lines of 306 Lefferts Avenue, part of the southern curb line of Lefferts Avenue, a line extending northerly to the eastern property line of 301 Lefferts Avenue, the

eastern property line of 301 Lefferts Avenue, the southern property lines of 294 through 300 Sterling Street, the eastern property line of 300 Sterling Street, part of the southern curb line of Sterling Street, a line extending northerly to the eastern property line of 289 Sterling Street, the eastern and northern property lines of 289 Sterling Street, the northern property lines of 287 through 233 Sterling Street, the northern and western property lines of 231 Sterling Street, a line extending southerly to the southern curb line of Sterling Street, part of the southern curb line of Sterling Street, a line extending westerly across Rogers Avenue, part of the southern curb line of Sterling Street, a line extending northerly to the eastern property line of 205 Sterling Street, the eastern and northern property lines of 205 Sterling Street, the northern property lines of 203 through 157 Sterling Street, the northern and western property lines of 155 Sterling Street, a line extending southerly to the southern curb line of Sterling Street, part of the southern curb line of Sterling Street, a line extending southerly to the western property line of 130 Sterling Street, the western property lines of 130 Sterling Street and 139 Lefferts Avenue, a line extending southerly to the western property line of 138 Lefferts Avenue, the western property line of 138 Lefferts Avenue, the northern property lines of 183 through 177 Lincoln Road, a line extending westerly to the western curb line of Bedford Avenue, part of the western curb line of Bedford Avenue, part of the southern curb line of Lefferts Avenue, a line extending southerly to the western property line of 122 Lefferts Avenue, the western property lines of 122 Lefferts Avenue and 163 Lincoln Road, a line extending southerly to the southern curb line of Lincoln Road, part of the southern curb line of Lincoln Road, the western property lines of 72 Lincoln Road and 15 Maple Street, a line extending southerly to the western property line of 14 Maple Street, the western property lines of 14 Maple Street and 13 Midwood Street, a line extending southerly to the western property line of 18 Midwood Street, the western property lines of 18 Midwood Street and 15 Rutland Road, a line extending southerly to the western property line of 16 Rutland Road, the western property lines of 16 Rutland Road and 69 Fenimore Street, a line extending southerly to the northern curb line of Fenimore Street, Brooklyn.