

COBBLE HILL
HISTORIC DISTRICT
DESIGNATION REPORT

1969

City of New York
John V. Lindsay, Mayor

Parks, Recreation and
Cultural Affairs Administration
August Heckscher, Administrator

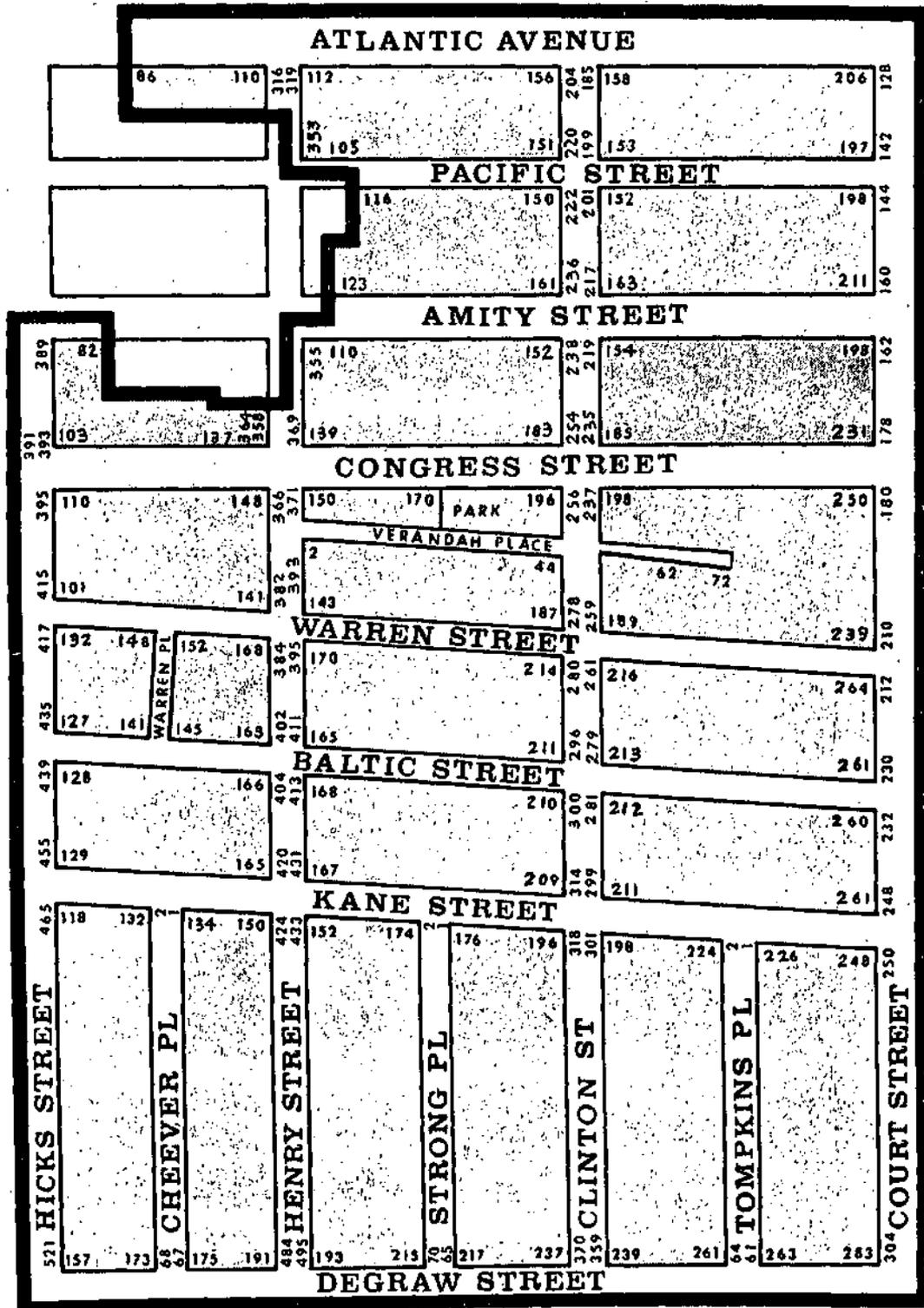
Landmarks Preservation Commission
Harmon H. Goldstone, Chairman

COBBLE HILL HISTORIC DISTRICT

BROOKLYN



LOWER LEVEL
BROOKLYN-QUEENS CONNECTING HIGHWAY



DESIGNATED DECEMBER 30, 1969

Amended as of March 17, 1971

COBBLE HILL
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A C K N O W L E D G M E N T S

The major research for this report was carried out by Nancy Steinke and by the following volunteers: Anita Herrick Kearns, Florence Rosenblum, Joan Olshansky, Harriet Kelly and Mildred Lynes who was recently honored by the Mayor with a citation for her volunteer services to the City. We also wish to express appreciation for the help of Jean Beckley and Katherine Ness, volunteers from Cobble Hill. Most of the study photographs were taken by John B. Beyley, but many were also supplied by the photographic staff of the Parks Department and by our assistants under the Urban Corps Program, Christopher Peterson and Carol Block. The final text was prepared by Rosalie F. Bailey and Ellen W. Kramer, under the direction of Alan Burnham, Executive Director. Most of the manuscript was typed by Anne Gewirtz of our devoted secretarial staff, and assembled under the direction of John W. Benson.

Grateful acknowledgment is made to many individuals in the various City Agencies and public and private repositories of information listed in the Documentation and Arrangement section of the Introduction. The work was carried on with the active help and encouragement of the Cobble Hill Association, its past and present officers and particularly of its current president, Leo F. McCarthy.

Though many individuals have been associated with different phases of this report, final responsibility for the facts and opinions expressed rests with the Commission as a whole.

LANDMARKS PRESERVATION COMMISSION
December 30, 1969

COBBLE HILL HISTORIC DISTRICT, Borough of Brooklyn

BOUNDARIES

The property bounded by Degraw Street, Hicks Street, the northern property line of 391 Hicks Street, part of the western property line of 113 Congress Street, the rear lot lines of 113-127 Congress Street, part of the eastern lot line of 127 Congress Street, the northern property line of 358 Henry Street, Henry Street, Amity Street, the western property line of 123-127 Amity Street, part of the northern lot line of 123-127 Amity Street, the western property line of 116 Pacific Street, Pacific Street, Henry Street, the rear lot lines of 86-110 Atlantic Avenue, the western property line of 86-88 Atlantic Avenue, Atlantic Avenue and Court Street.

TESTIMONY AT THE PUBLIC HEARINGS

On July 12, 1966 the Landmarks Preservation Commission held a public hearing on the proposed designation of the Cobble Hill Historic District (Item No. 23). Fifty-five persons spoke in favor of the proposed designation or were present at the public hearing and asked to be recorded in favor of the proposed designation. The representative of the Roman Catholic Diocese of Brooklyn opposed the designation and asked that its churches and other institutions be excluded from the Historic District. The public hearing was continued until September 13, 1966 (Item No. 12). At that time five witnesses spoke in favor of designation, and the representative of the Long Island College Hospital and the Brooklyn Benevolent Society opposed the designation. The Landmarks Commission has received many letters and other communications from property owners and residents within the proposed District strongly supporting this designation. The Cobble Hill Association has urged this designation and has won wide community support for it.

INTRODUCTION

The Cobble Hill Historic District includes over twenty-two city blocks, generally between Atlantic Avenue, Court, Degraw and Hicks Streets. It is located approximately two blocks east of the Brooklyn waterfront of the Upper Bay. It forms a southerly extension of the Brooklyn Heights Historic District, separated from it only by Atlantic Avenue, yet it is quite different in character, having a unique quality of its own.

The development of Cobble Hill as a residential district really began in the mid-1830s when an attractive row of Greek Revival town houses was built, soon followed by others. It retains its residential character today, commercial areas being largely limited to Atlantic Avenue and Court Street. There are a representative number of fine churches.

ARCHITECTURAL CHARACTERISTICS

An Historic District should be possessed of such a distinctive quality that, on entering it from any side, one should at once become aware of a neighborhood set apart and of the consistent quality of certain styles of architecture. Cobble Hill is just such an area and reveals itself as such immediately.

Atlantic Avenue, on the north, contains a number of outstanding commercial buildings. Beyond it, the tree-lined residential streets present certain buildings and architectural details which may be considered unique.

Among the architectural styles represented are the Greek Revival of the 1830s and 1840s, followed by the Gothic Revival, Italianate and early Romanesque Revival styles of the 1850s and 1860s. The French Neo-Grec style which appeared in the 1870s (often in combination with retardataire examples of Italianate or French Second Empire designs), continued into the early 1880s. Lastly came the more sophisticated styles of the latter part of the 19th century, the Romanesque Revival, the Queen Anne style and the new classicism, influenced by the Chicago Fair of 1893. Of course this area also had its fair share of houses built in the local vernacular--houses so simple that they are not readily identifiable with any particular style. The District also has many "transitional" houses, houses which display the characteristics of one or more periods when one style was giving way to another.

It is interesting to note that a certain time lag seems to exist in Cobble Hill in the introduction of new architectural styles compared to their dates in Manhattan. This time lag ranges anywhere from five to fifteen years, so that an Italianate style building, typical of the 1850s in Manhattan, may not emerge in Cobble Hill until the 1860s. This was probably due to the innate conservatism of certain builders and to their desire to continue in the tradition of their fathers. Cobble Hill has a fair share of architect designed houses and, where these occur, there is usually no time lag at all.

Two famous 19th century architects, Minard Lafever and Richard Upjohn, were the designers of two fine churches in the Cobble Hill Historic District. Upjohn, and later his son, Richard M. Upjohn, both lived in the District, at No. 296 Clinton Street. While further research needs to be done regarding the unknown builders of Cobble Hill, several names occur with great regularity as early as the 1840s. Among these men were Asa Stobbins, who began his career in the 1830s as a local carpenter, but by 1847 was a member of the Common Council for the District and advertised as an architect specializing in Gothic cottages and villas. William Johnson and Horatio White, architects of Brooklyn, designed a fine row of residences at the south end of the District. Thomas Sullivan, first a mason and later identified as a builder, lived within the District and nearby and did a considerable amount of work. Michael Markey, a neighborhood carpenter, erected the District's chief Gothic Revival row. Jeremiah O'Donnell was a local contractor living just outside the District. Jacob Carpenter was a local carpenter who did considerable construction before he went bankrupt in 1846.

Houses were either built individually or in rows, ranging anywhere from three houses to groups which occupied half a city block. In some of these rows we find examples which are virtually unique in the City and which give Cobble Hill its special distinction.

Materials adhere closely to the masonry tradition with brick and brownstone predominating. Ironwork includes both the standard designs and castings to be found in other parts of the City as well as several most unusual designs not to be seen elsewhere. In its quality, quantity and variety it is the equal of some of the best areas in the City. Cobble Hill is notable moreover as the site of one of the earliest housing projects in the country, the Home and Tower Buildings of 1876-79, on Hicks Street. Landmarks in the field of tenement house reform, these buildings were developed by Alfred T. White, the Brooklyn capitalist and philanthropist, in association with William Field & Son, architects.

HISTORICAL SIGNIFICANCE

The history of Cobble Hill goes back to the 1640s when the Dutch governor, Willem Kieft, granted patents for farms north of Red Hook, extending inland from the East River shore to the Gowanus valley. The place names Red Hook, East River and Gowanus - in their Dutch spelling - all appear on the Dutch patents.

A farm in this general area is thus described in the Labadists' travel diary of September 1679:

"It is impossible to tell how many peach trees we passed, all laden with fruit to breaking down.... We came to a place surrounded with such trees from which so many had fallen off that the ground could not be discerned, and you could not put your foot down without trampling them; and, notwithstanding such large quantities had fallen off, the trees still were as full as they could bear. The hogs and other animals mostly feed on them. This place belongs to the oldest European woman in the country. We went immediately into her house, where she lived with her children. We found her sitting by the fire, smoking tobacco incessantly, one pipe after another.... She was from Luyck(Liege), and still spoke good Waalsche (Walloon), with us.... She showed us several large apples, as good fruit of that country, and different from that of Europe. She had been fifty years now in the country.... We tasted here, for the first time, smoked twaelft (striped bass).... It was salted a little and then smoked, and, although it was now a year old, it was still perfectly good, and in flavor not inferior to smoked salmon. We drank here, also, the first new cider, which was very fine."

"Cobleshill," on Ratzer's survey of Brooklyn in 1766-67, referred to a very steep conical hill shown on the west side of Red Hook Lane, near the present intersection of Atlantic and Pacific Streets with Court Street. Another old name for the region was "Ponkiesbergh."

During the Revolution, Cobble Hill Fort consisted of a small platform with three cannon protected by spiral trenches; it was known also as "Smith's Barbette" or "Corkscrew Fort". One of several forts intended to protect the flank of the patriot army in the Battle of Long Island, its importance, despite its small size, derived from its great height.

Washington issued an order on July 18, 1776 that two guns fired from Cobble Hill are to be the signal that the enemy have landed on Long Island. Washington, General Putnam and other officers witnessed the disastrous battle of August 27, 1776 from the ramparts of Cobble Hill Fort, according to Stiles, the 19th century Brooklyn historian. The British, during their subsequent occupation, cut off the top of Cobble Hill so that it would not command their headquarters on Brooklyn Heights. The British also appropriated the estate of Philip Livingston, a signer of the Declaration of Independence, and occupied it as a naval hospital. This estate ran south of Joralemon Street, and British sheds and huts for the sick were erected on property later owned by Ralph Patchen, south of the present Atlantic Avenue and within the Cobble Hill Historic District. During the War of 1812, Cobble Hill was again fortified and called "Fort Swift", as part of the lines of defense planned by General Joseph G. Swift, and erected in 1814 by inhabitants of Kings County.

In the Federal period, following the Revolution, Brooklyn Heights had been developed as a district of the incorporated Village of Brooklyn, which then extended to District Street (now Atlantic Avenue). In 1834, when the Village of Brooklyn became a City, its boundary was extended southward to include all of South Brooklyn.

Many changes came to Cobble Hill in the Federal period. The Dutch farms, extending from the East River to Court Street, were bought by relative newcomers. The old Red Hook Lane (later straightened into Court Street), Henry Street was opened by 1828 to connect directly with

the Heights. With ready access to the South Ferry,--established in 1836 after years of opposition from Manhattan real estate owners--Cobble Hill began to change from an area of farms into a residential suburb of row houses. People could now commute readily to Manhattan by ferry.

The first stage in this development of Cobble Hill occurred in the blocks along the west side of Henry Street where the dramatic view of the harbor tempted owners to establish their rural homesteads or rural-suburban mansions. At the north end, Ralph Patchen, a native of Connecticut, had his home just south of Atlantic Avenue in the bed of what later became Hicks Street; he reached Red Hook Lane by a road known as Livingston's or Patchen's Lane. Nearby was his distillery and the large dock known as Patchen's dock. The next blockfront on Henry Street, originally part of the Patchen farm was acquired in the 1830s by Joseph A. Perry, and here stood Perry's handsome block-long Greek Revival mansion (also just outside this Historic District). Cornelius Heeney, a native of Ireland and successful New York fur merchant, acquired the next farm reputedly for a debt. His home was at Henry and Amity Streets. On the next blockfront, near Warren Street, Noel (sometimes anglicized to Nicholas) Becar built, in the 1830s, his handsome Greek Revival mansion which faced the harbor, and on his grounds he had an unusually large greenhouse. Adjoining on the south, Parmenus Johnson maintained for the grounds of his new house the entire block between Henry and Hicks, Warren and Baltic Streets. He had come from Oyster Bay and purchased the old farm of the Suydam family, which he more than tripled in size by filling in and docking out upon his waterfront. His storage establishment was at the foot of Baltic Street. The southernmost farm, lying both within this Historic District and to the east and south of it, belonged to the Cornells, a family who had come from Queens in the mid-18th century. They acquired the farm by marrying into the family to whom it had been patented in the Dutch colonial period. The Cornell home and flour mill were near the harbor outside this District. A considerable portion of the Cornell farm within this District and south of Baltic Street was acquired by Selah Strong, Esq., a New York merchant and comptroller of that City. His home was in the bed of the present Strong Place.

None of these rural houses survive, nor is there any in the Colonial or Federal styles. However, serving as a reminder of this period, the Greek Revival house, still standing at No. 149 Baltic Street, was once the home of Parmenus Johnson's daughter. She married into the Bergen family, which descended from a Norwegian who settled in Brooklyn in the Dutch colonial period.

The next stage in the development of Cobble Hill was the breaking up of these large land holdings. Patchen's large farm, which occupied more than a dozen blocks from above State Street south to Amity Street, was divided in 1829 primarily between his two sons and a married daughter, but even before this one block on Atlantic Avenue had been subdivided into lots. Closest of the farms to the old Brooklyn ferries, near Fulton Street, he did not have to delay development for the advent of the South Ferry at Atlantic Avenue. Indeed, the oldest house now standing in the Cobble Hill Historic District is No. 122 Pacific Street, built in or shortly before 1833, in the Greek Revival style, on Patchen's former farm. The next farm, Cornelius Heeney's, was developed according to the owner's special interests. A wealthy bachelor and a Roman Catholic, he was primarily interested in children, especially orphans, and in the Church. His gift of land to St. Paul's Church enabled it to erect the first church building on Cobble Hill. In addition to his gifts to its orphanage much of his land, especially along Congress Street, was given to the Brooklyn Benevolent Society which is still in existence. Adjoining Heeney on the south and along Court Street, Parmenus Johnson sold his eastern block and a half in 1832 to John Greacen for development.

The gridiron pattern of streets was established by 1834 south from Atlantic to Butler (subsequently Harrison and now Kane) Street. However, below Butler Street the old lanes and the new street design criss-crossed haphazardly for some time, except for Strong Place which was regulated and paved as early as 1836. It was in this southern tier that assemblage and development progressed under Silas Butler, Thomas and Henry Warner, Anson Blake, Sr. and Jr., and Charles Kelsey, of whom at least the last-mentioned made his home here on Strong Place.

Comparison of the 1840 tax list and the 1840 street directory brings to light the information that, as early as this date, 45 houses were assessed and 112 residents were listed in the District. Apparently many in-laws lived with each other or under the thumb of a paterfamilias. The possibility of bachelors living in boarding houses, as was then the fashion, has not been investigated. Many of the present streets appear in neither source, or with only empty lots listed.

Construction of row houses started to transform Cobble Hill into an urban community. Here, in contradistinction to Manhattan, the rows are seldom longer than five or six houses; furthermore, an architectural composition of two or three units was popular. A handsome row of six Greek Revival houses was built on Warren Street, between Court and Clinton, as early as 1835. This urbanization is especially apparent, according to the 1840 and 1841 tax lists, on the middle tier of blocks between Clinton and Henry Streets, where there already were rows of houses on Pacific, Warren and Baltic Streets, as well as on Strong Place. In 1845, according to the recollections of the Rev. Sewall S. Cutting of the Strong Place Baptist Church:

"On this side of Atlantic Street I recall no instance, in the streets running either way, unless near the river, where any street was built from one corner to another. In all the district from Atlantic Street to Carroll, the buildings were dwellings in detached clusters. Whole blocks were without a building on them, or with no more than two or three or four. Everywhere were footpaths across the blocks to make shorter routes to the South Ferry. My own family had been in 1845 the first to occupy a house in the row of houses on Harrison (Kane) Street, fronting Strong Place".

It is worth mentioning that New Yorkers were also interested in developing Cobble Hill. Thus, Henry Winthrop Sargent finished, about 1839, its longest early row of nine houses on Baltic Street; Abraham J. S. Degraw, a native New Yorker, who became a Cobble Hill suburbanite, built, in 1844, the only house still standing in spacious grounds (No. 219 Clinton Street); and the lawyer, Gerard W. Morris of 25 Fifth Avenue, Manhattan, contributed an early instance of site development in his 1849-54 plans for the end of a block on Kane Street. Prominent commuters to New York included James Van Nostrand, president of the Merchants Exchange Bank of New York, and George A. Jarvis, president of the Lenox Insurance Company, who built residences at Nos. 439 and 491 Henry Street in the late 1840s.

In the 1850s, between Leonard Jerome's removal from Rochester and the erection of his mansion on Madison Square, he lived in two rented houses on Cobble Hill. The one on Amity Street was the birthplace of his daughter Jennie, the mother of Sir Winston Churchill.

By 1860 Cobble Hill had been largely developed into a suburban community, complete with bank, stores and other services, as well as with a number of churches whose towers or steeples rose against the skyline. The chief innovation after that date is Alfred T. White's well-known model tenements for the laboring classes. Built in 1876-79, his projects covered more than a block and were occupied by many nationalities--native Americans, Irish, Swedes, Norwegians, English and Germans.

The later story of Cobble Hill Historic District is largely told through the church buildings and their changing congregations. Christ (P.E.) Church, built in 1841-42, was founded in 1835, as the first religious organization within this District: it now conducts services for a Spanish speaking community. The Middle Reformed Dutch Church building on Kane Street was later used by the German Lutherans and now is used as a synagogue. The permanent memorial of the German immigrants of 1848 is not their churches, which now all belong to other faiths, but in the Long Island College Hospital which adjoins this Historic District on the northwest. Residents from New England, now also dispersed, made their Second Unitarian Church (where Cobble Hill Park is now located) into a cultural and abolitionist center. The Roman Catholic centers of St. Paul's on Court Street and of St. Peter's on Hicks Street included schools, an orphanage and a hospital. St. Paul's, originally Irish, now holds some Spanish masses. St. Peter's had so many Italians in its early congregation that it soon established a separate Italian mission church east of this Historic District. Now, Italians are the core of St. Frances Cabrini (R.C.) Chapel inside the District, rededicated in 1969. This building was originally the Strong Place Baptist Church and was more recently used by Spanish-speaking Baptists. The Syrian and Lebanese community, long established on Cobble Hill, built St. Mary the Virgin (R.C.) Church on Clinton Street as early as 1922 and has since expanded. It is worth noting that the Spanish speaking community, divided among several religious organizations, come from various parts of the Western Hemisphere.

Through most of its urban life, Cobble Hill was known variously as part of Red Hook, South Brooklyn or the Sixth Ward. Today it has its own identity, with the name Cobble Hill adopted in 1959. Moreover, it has undergone a marked renaissance and rejuvenation. More young people and people of affluence have moved in. Scheduled to open in January 1970 is the Strong Place Day Care Center with cafeteria, kindergarten and head start program. Recently four Puerto Rican families, who had been tenants, purchased a house on Clinton Street and converted it into a condominium. Householders, with a pride in their block, sweep not only their sidewalks but the gutters and streets around the parked automobiles. Very influential in the renaissance of this Historic District have been the Cobble Hill Association, incorporated in 1959, and the Syrian Young Men's Association, an old organization; also their current and previous presidents, Leo F. McCarthy, George Polimeros and George Saady. Among individuals, it is suitable to signalize Joseph Dowd, for many years the State Assemblyman for Cobble Hill, who has worked hard and long for the benefit of this community, and likewise Thomas Cuite, member of the City Council.

RECENT DEVELOPMENTS

Cobble Hill is currently undergoing a renaissance as young couples acquire and renovate the attractive, moderate sized houses on its tree-lined streets. Like Brooklyn Heights, it is emerging from a rather long period of quiescence. This period actually protected it from the rapid pace of rebuilding and alteration, so typical of much of the City. Most of the fine old houses were preserved with little change. Apartment houses appeared in the area in the 1880s but they are not very high and few were built there after the 1920s. The fact that apartment houses did not invade the streets in recent years is responsible for the charming, low lying quality of this neighborhood where the skyline is punctuated occasionally only by church spires.

The real cause for alarm today is the "modernization" of houses by the application of spurious veneers. In these remodelings, handsome wood window sash is often replaced by aluminum windows with screens or storm sash set flush with the wall surface. This gives the houses a flat, cardboard appearance, where once they had interestingly revealed window openings set in walls of brick or stone - honest expressions of the actual structure.

The addition of an upper story or a roof parapet has almost invariably resulted in the loss of a fine cornice. Stoops have sometimes been removed to provide basement entrances. The partial imbedding of ironwork in concrete - an expedient method of repair - results in loss of considerable beauty. All these changes and "improvements" create jarring notes in otherwise harmonious rows of houses. These renovations, intended to increase property values, tend to have the opposite effect in Historic Districts, where the very thing that attracts buyers is wantonly destroyed.

Designation of the Cobble Hill Historic District will strengthen the aims of the community by tending to prevent the needless loss of architectural quality by attrition and by controlling future alterations and construction. Designation is a major step to ensure protection and enhancement of the quality and character of the entire neighborhood.

DOCUMENTATION AND ARRANGEMENT

This Report has been written to describe an area of the City that deserves to be better known. It is hoped that this Report will prove educational and informative to the property owners. It has been compiled with great care, despite the lack of enough records to substantiate the date of construction of many buildings. The following notes should prove informative to the reader.

Historical Documentation. The documentation of the buildings has been based on primary research, mainly official records of the City of New York and of Kings County. These have been supplemented by special collections of original manuscripts, maps, directories, genealogical sources, newspapers, pamphlets and published histories of Brooklyn, of Kings County and of certain buildings or institutions. For these we have drawn on the collections of such institutions as The Long Island Historical Society, The Brooklyn Public Library, The New York Public Library, and the Avery Architectural Library of Columbia University. Of special assistance in establishing the historical documentation of buildings were:

- A. Tax assessment records for 1840 and 1841 (The Long Island Historical Society) and 1869-1901 for Ward 6 (Real Property Assessment Department, Borough of Brooklyn).
- B. New building and alteration plans, starting 1879 (Department of Buildings, Borough of Brooklyn).
- C. Conveyances, mortgages and maps (City Register, Kings County office) and Block abstracts and old maps (County Clerk of Kings County).
- D. Court records (Surrogate's Court, Kings County).
- E. Commercial maps: Ferris fire insurance maps of 1855 and 1860 (The Long Island Historical Society), 1903 Atlas of the Borough of Brooklyn by E. Belcher Hyde, and 1939-1968 maps of the Sanborn Map Company.
- F. Directories and street directories of Brooklyn, and directories of New York City.
- G. The Wealthy Men and Women of Brooklyn and Williamsburgh... (1847).

The excessively large gaps in the tax assessment records during the chief period of development of Cobble Hill and the incompleteness of the subsequent new building records posed a very real problem. In many instances the name of an individual, obtained through the conveyances and followed up in the city directories, led to the information that the landowner had moved into the house, thus giving an approximate date for its construction.

The intensive staff work on Cobble Hill was extended over the period 1966-1969, with respect to documentation including a photographic recording of the buildings. This documentation is now recorded in three volumes and a file drawer.

Arrangement. The main text of this Report is arranged by streets, alphabetically.

Walking Cobble Hill. The Report has been written in such manner that one can walk Cobble Hill readily. Streets running east and west are walked by going west along the south side of the block and by returning east along its north side. Similarly for a north-south street, one walks northward along the east side, and back along the west side of this block.

COBBLE HILL
HISTORIC DISTRICT

BLOCK BY BLOCK DESCRIPTION

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AMITY STREET Nos. 154-198 & 163-211) Betw. Court & Clinton Sts.

This residential street with its houses and apartment buildings, three to four and a half stories in height, presents a feeling of human warmth and individuality. Built over the long period between 1840 and 1905, there is considerable variety in styles. The most interesting building, architecturally speaking, is the unusual house with the Flemish stepped gables and tower on the southwest corner, at Clinton Street. Unfortunately, a number of buildings have been needlessly harmed by the addition of 20th century fronts out of character with their neighbors. Winston Churchill's mother was born on this block in a house that is still standing.

SOUTH SIDE

The long side of the corner brick house (described under No. 162 Court Street) was erected in 1840-41 but only the small windows remain to remind us of its age. A shallow three-story building (No. 190), built before 1855, has a 20th century vertically ribbed facade that has unexpected charm as it calls to mind an earlier rural technique. At Nos. 182-188 the bleak new brick facade with bold parapet roofline completely defies its surroundings. Built in the 1860s as four buildings, they were modernized under an Urban Renewal Program, in 1961, before it became sensitive to the values of neighborhood character.

By contrast, the pair of Italianate brownstone houses of the early 1850s (Nos. 178-180) displays a glorious riot of elaborately carved stone forms at the parlor floor level, supplemented by the popular central wreath design of Italianate ironwork at areaway and stoop. The entrance doorways of this pair of houses, placed side by side, enhance the concentration of this decoration in contrast to the surrounding smooth brownstone. The basement retains its rusticated facade at No. 180.

The last four houses, built in the 1840s, still show vestiges of the Greek Revival. The modernization of No. 172 has been accomplished with a sensitive sculptural effect. The westernmost row house (No. 166), built in 1843 for the local gardener Patrick Halegan, retains its rusticated basement and beautiful Greek Revival ironwork, with a magnificent vertical swirl at the end of the railing.

The splendid corner house (described under No. 219 Clinton Street) originally erected in 1844 and enlarged late in the century, is set in unusually large grounds along both streets, fenced in by a beautiful iron railing of the late Greek Revival style. The impressive character of this mansion is best seen in the rear view from Amity Street. Here the three and a half brick stories mount up a stepped, Flemish style gable, surmounted by a tower which dominates the skyline of this street.

NORTH SIDE

The two low apartment houses (Nos. 173 & 175) at the corner of Clinton Street were built in 1900 and illustrate the architectural influence of the then recent World's Fair at Chicago in their eclecticism. The twin curved bays at the front of No. 175 and at the Clinton St. end of No. 173, rising in limestone four stories high, hark back to Bullfinch's Federal style in Boston. No. 173 has classical swags and a semicircular pediment at the roofline, while the two-story bay windows with their shingled effect and pointed tops derive from the Queen Anne style. The long Amity Street side of No. 173 is of Roman brick, relieved by stone bandcourses and a limestone first story with monumental decor centralized in its columnar entranceway. The handsome railings of both buildings have an intricate curving design developed from the Federal style. The apartment houses were designed for nine families apiece by the architect Albert Parfitt, for Henry Roth. Their

CH-HD

AMITY STREET (Nos. 154-198 & 163-211) Betw. Court & Clinton Sts.

low-height blends ideally with their earlier brick neighbors on both sides of the street.

No. 179 is an unusually interesting example of the French Second Empire style as modified by Neo-Grec decorative motifs. It was built in 1872-73 as a residence for John Shuster, who had a successful marble works on the block to the east of this Historic District. A high stoop with cast iron balustrades rises to a fine pair of carved wood outer doors, set within an arched stone doorway. Surmounting the entrance is an impressive pediment, supported by brackets, echoed in the handsome pedimented windows of the high mansard. The roof cornice below the mansard rests on a series of brackets. The triangular pendant, a popular Neo-Grec motif, is displayed at all levels of the house. The areaway railing has a fine geometric design of the period.

The pair (Nos. 187-189) and adjoining triplets (Nos. 191-195) form an interesting family history, architecturally. William H. Hays (or Hayes), shipmaster, purchased all the lots in 1847, and immediately built the pair in the Gothic Revival style and moved into one of them. Still remaining of this style is the ironwork with pointed Gothic motif, noteworthy in its intricate and delicate splendor. The other house was the home of Hays' daughter Annie, wife of the dry goods merchant, Ira Smith, Jr. The other three houses (Nos. 191-195) were built by Annie and her sister Sarah wife of Frederick A. Blossom, a New York naval stores broker who moved into No. 193 in 1855. Anglo-Italianate in style, the central projecting dwelling is crowned by a pediment which unified the three before the roof cornices were removed from the flanking houses. The handsome rustication of the entrance floor and a bit of the ironwork are retained at Nos. 193 and 195. The original windows at the upper stories of No. 191 are interestingly divided by a central mullion into two sections, which are arched at the second story.

Winston Churchill's mother, Jennie Jerome, was born on January 9, 1854 in the Greek Revival house, No. 197. According to newly correlated sources (especially the Perris fire insurance map of 1855; Rode's New York City directory of 1854, and Ralph G. Martin's life of Jennie), her father Leonard Jerome resided at the leased house then known as No. 8 Amity and now as No. 197. The house was built in 1849 for James A. Degraw, ship-chandler. Unfortunately the facade is now hidden by a modern simulated stone veneer. Remaining from the Jerome period is the handsome early Greek Revival wrought ironwork at the stoop, swirling around cast iron newel posts. Similar ironwork is seen nearby at Nos. 201 and 203.

AMITY STREET (Nos. 110-152 & only 123-161) Betw. Clinton & Henry Sts.

This pleasant tree-lined street retains the atmosphere of its original private residences, though many of the attractive rows of three or four-story masonry houses have been discreetly converted to apartments. At the corners of the blocks the generally uniform height of the houses is not much changed, as is so often the case. Brick predominates in this block and, in its varying uses, blends harmoniously with this residential neighborhood. The essential spirit of this street belongs to the third quarter of the 19th century. The earliest house (No. 124) dates from a slightly earlier period, as is apparent from the handsome Greek Revival ironwork of its areaway railing.

SOUTH SIDE

At the south corner of Clinton and Amity Streets stands St. Mary the Virgin (R.C.) Church (described under No. 233-242 Clinton Street).

AMITY STREET (Nos. 110-152 & only 123-161) Betw. Clinton & Henry Sts.

Intended, when built in 1922, as the basement for a future church, hence only one story high, its general design and muted gray brick does not conflict with the dwellings on the block.

A row of nine brownstone houses with high stoops (Nos. 126-142) was erected in the early 1850s and establishes the quality of the south side of the street. These houses have the typical round-arched inner doorways of the Italianate style. The original roof cornices, retained by Nos. 130, 132, 134, 140 and 142 have modillions between very long paired brackets. At No. 142 have been added elaborate Neo-Grec balustrades and newel posts at the stoop. William Beard, a well-known contractor of New York and Brooklyn, was their builder. He is best known as the builder and co-owner of the important Erie Basin and of the Atlantic Basin on the harbor, not far from Cobble Hill.

The handsome French Second Empire house (No. 130) in this Italianate row is one of the most interesting on Cobble Hill. Its wide stoop and iron balustrades sweep out graciously to meet octagonal paneled newels, of which the left one is the original. The basement is rusticated and the parlor floor windows above it are graced by delicate foliate brackets under the cornices of their lintels and by individual stone balconies with balusters. The foliate brackets of the doorway, similar to those at No. 134 of this row, are now unfortunately covered with smooth stucco. In 1862 this house was purchased by Cornelius J. Sprague for his residence. He was a merchant on Pearl Street who was on the first Board of Commissioners for the laying out of Prospect Park. It was this Board which selected Olmsted and Vaux as the landscape architects. Undoubtedly it was Sprague who added the outstanding mansard roof to No. 130 with its large dormer windows crowned by low arched pediments; its graceful iron roof cresting is still silhouetted against the sky. Also belonging to this French Empire period are the outstandingly beautiful inner and outer double doors with arched transoms, which have elaborate carvings executed in high relief and are enframed by twisted moldings of floral design.

The two westernmost houses tell a different story. No. 124 is the earliest house on the street, built at mid-century of brick with stone trim. The original contrast of materials is now lost as the entire facade has been painted gray. This house is transitional in character as shown by the stone doorway, the diminutive cornices over the window lintels and the splendid ironwork at the areaway which are Greek Revival, while the unusual arabesque motifs in iron, at each step of the stoop, and the round-arched doors are Italianate. The adjoining house (No. 122), built in 1855-60, retains as an indication of its original Italianate style the segmental-arched openings of its windows and entrance and the carved enframing of its outer doorway. It is now used as a clinic.

The richly adorned red brick building, with stone and terra cotta trim, at No. 110 Amity Street (southeast corner of Henry Street) is the Dudley Memorial, erected in 1902. Both in its style, echoing that of a small French Renaissance palace, and in its three-story height, this building blends well with the residential character of the block. Quoins of masonry and the rich trim around the windows, adorned with swags, find special emphasis at the central tier above the entrance. The elaborately bracketed roof cornice is of sheet-metal painted to simulate stone. A small loggia, with unfluted Doric columns, is set back on the roof deck. The Dudley Memorial was designed as a student nurses home by William C. Hough, a New York architect, for Henry W. Maxwell who planned it as a gift to the Long Island College Hospital, in memory of its original Council member, Dr. William H. Dudley. The Dudley Memorial now serves as a Pediatric Disabilities Center.

AMITY STREET (Nos. 110-152 & only 123-161) Betw. Clinton & Henry Sts.

NORTH SIDE

At the northeast end, the Historic District starts with a greensward (Nos. 123-127), which complements the open space across the street.

Most of the houses on the north side of the street were designed in the Neo-Grec style, so popular when they were built, between the years 1875 and 1881. Many variations in the design of this style are displayed here. The triangular bay window, four stories high, at No. 141, is particularly notable. The three houses, Nos. 129-133 are all that remain of a row of ten which originally extended to the Henry Street corner.

The earliest houses on the north side are a pair near mid-block (Nos. 137-139), built in the late 1850s in the Italianate style. Typical is the thick central muntin of the window sash, still extant at No. 137. The curved Italianate ironwork is also to be seen at No. 137 in an unusually elaborate design at stoop, areaway and at the balconies of both parlor windows. Unusual jigsaw motifs of wood adorn the fascias of the roof cornices at both houses.

A row of six narrow Neo-Grec houses with mansard roofs (Nos. 143-153) illustrate their original appearance with high stoops and iron balustrades rising to meet their dignified and elaborate stone doorways. The original double entrance doors, with panels and an interesting boss motif, may be seen at No. 143. The roof cornice of each house is supported by a series of brackets of delicate Neo-Grec design. The row's original mansard roofs have hexagonal tiles, which give it a textural quality, and also handsome pedimented dormer windows. At No. 147 is an unusually successful alteration to basement entrance. This row was built in 1875-76 by E. L. Patchen. He was a member of the Patchen family who were such prominent landowners on Cobble Hill in the earlier part of the century.

The most recently built houses on the north side are at the eastern end of the street and are built of brick. No. 155, erected in 1903, is very retardataire with its Queen Anne style windows that were popular two decades earlier. It has a pair of two-story polygonal bay windows of wood, supported on stone corbels of basket-like form, decorated with cartouche designs.

Adjoining it stands a fine corner town house (described under No. 236 Clinton Street) which on its Amity Street side presents a low gable, with central arched window, and also bay windows. Horizontal stone bandcourses lend it an appearance of strength, while stained glass transoms above the windows, such as may be seen at No. 155, give it an air of costly elegance.

ATLANTIC AVENUE

Intimately connected with the story of Cobble Hill is Atlantic Avenue. In fact, the famous conical-shaped hill "Ponkiesbergh" or "Cobble Hill" of Revolutionary renown, where the fort once stood, is now the approximate site of the South Brooklyn Savings Bank, at the corner of Court Street.

District Street formed the southernmost boundary of The Village of Brooklyn, as incorporated in 1816. Later the name was changed to Atlantic Street of shopping fame and still later to Atlantic Avenue.

The land south of Joralemon's Lane, now Joralemon Street, was generally known as South Brooklyn and included the land surrounding present-day Atlantic Avenue. Here, at the East River end of the Avenue, were the Livingston properties and that of Ralph Patchen. Patchen's farm was later subdivided and Charles Hoyt acquired much property along the Avenue.

The story of the phenomenal growth and development of South Brooklyn, Atlantic Street and the Cobble Hill neighborhood is inextricably linked with the introduction of ferry service to New York. As early as 1825, Charles Hoyt, a local resident, and his business associates who were active in the development of South Brooklyn, particularly along Atlantic Street, petitioned the Corporation of the City of New York to establish a ferry service between Old Slip, Manhattan, and the Joralemon Street Dock in Brooklyn. This move was vigorously opposed by the landholders of Manhattan who feared that the opening up of Brooklyn for real estate development would endanger the value of their own lots. They contended that a previous agreement with the Town of Brooklyn forbade the establishment of any service south of the Fulton Street Ferry. Finally, in 1833, it was proposed that with the payment of \$4,000 per annum a ferry could be built south of Fulton Ferry. At this point, a new objection was brought up, the predecessor of today's Non-Resident Income Tax. It was announced that no additional ferry service could be even contemplated until the tax law should be so altered as to tax the inhabitants of Brooklyn, doing business in that City, upon their personal capital in the City of New York.

In 1834, Brooklyn was incorporated as a city and in September of the following year a lease was granted for ferry service from Whitehall Slip, New York, to Atlantic Street in Brooklyn at a yearly rental of \$1,000.00. The South Ferry was not put in service, however, until 16 May 1836. At the same time, a new railroad to Jamaica had been authorized to use Atlantic Street as early as September 1834, but service on the Jamaica Railroad was not inaugurated until January 1836. The establishment of railroad service from Long Island and of ferry service to Manhattan made possible the delivery of produce from rural Long Island to outlets in the markets of New York. The new ferry also provided easy commutation to Manhattan for residents of Cobble Hill and, conversely, introduced as new landowners residents of New York who welcomed the opening up of a new suburb where they could afford to buy, build, or rent a home.

The western portion of Atlantic Avenue, from Court Street to the harbor, became one of the finest commercial areas in Brooklyn in the early 1840s through the 1880s. Here was a fine bank, a large dry-goods establishment and many small shops. We are apt to think of Fulton Street as the main fashionable shopping center of Brooklyn, yet we are reminded by James H. Callender in his book, Yesterdays in Brooklyn Heights (1927), how important some of the stores on Atlantic Avenue were: "Something quite unique in our community were the Saturday morning gatherings at Journeay and Burnham's, the dry goods shop on Atlantic Avenue, where all the ladies from Brooklyn Heights went with their shiny black shopping books, in which the week's purchases were written up. This was all accomplished under the genial supervision of Mr. Burnham, who constituted himself a reception committee on these occasions, the more retiring Mr. Journeay remaining safely in the back-ground. No store ever offered finer wares than this emporium..." By the early 1890s this delightful store had moved to Flatbush Avenue near Fulton Street, as did so many others, giving way to the furniture

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ATLANTIC AVENUE

stores, small shops and warehouses we see today. Nevertheless, a fine bank and much interesting architecture remains on this broad sunny thoroughfare to remind us that the old Atlantic Avenue is now in a position to join in the current renaissance of the Cobble Hill Historic District.

ATLANTIC AVENUE (Nos. 158-206) Betw. Court & Clinton Sts.

SOUTH SIDE

Occupying a conspicuous corner site, at the intersection of Atlantic Avenue and Court Street, is the handsome South Brooklyn Savings Bank (described under Nos. 128-130 Court Street). Separated from it by an open lot and a new one-story store, stands a handsome four-story commercial building (No. 180) with cast iron front, built in 1873 for M. Spader. Everything in this building is original, except the store front itself, set within the original end posts and with Neo-Grec bracketed cornice above. The three windows at each floor are separated by smooth pilasters which rise through three stories, interrupted only by small beaded bands above the window lintels. The arched corbels, which form the shoulders of the window lintels at the two upper floors, provide a rich crowning feature. The Neo-Grec design of the roof cornice is typical of the period.

The adjoining five buildings (Nos. 170-178) are all that remains of a fine residential row of eight Gothic Revival houses erected in 1846 for Elizabeth Rapeleye. By 1860, three of the houses were already semi-commercial properties, with stores, reflecting the changing character of the street. Nos. 170-174 still retain traces of their Gothic Revival label moldings above the window lintels, now shaved until they are flush with the wall. The original three-story height is still retained at the two end houses of the row and two houses still have stoops.

A large, handsome, commercial building of brick with brownstone trim at Nos. 164-168 bears the date 1859 in its low gable. This is somewhat misleading, since the structure is actually composed of two sections built at different times, united by similar bracketed roof cornices: No. 166-168 was erected in 1856-60, while No. 164 was not built until 1864. The structure, designed in a simplified version of the Italianate style, has a quiet dignity enhanced by the central gable of the larger unit, the bracketed roof cornices and the stone quoins. A more appropriate store front might have been designed for this fine building had it then been under the controls of an Historic District.

On the corner of Clinton Street still stands the original home of the South Brooklyn Savings Bank, now housed in the fine Italian Renaissance style building at the other end of the block (described under Nos. 128-130 Court Street). Though stripped of its once handsome roof balustrade and remodeled beyond recognition at ground floor level, the original Neo-Grec bank building of 1871 still retains much of its noble vigor. It was designed by E. L. Roberts and was built of Tuckahoe marble; its interiors were reputedly finished with rare marbles and handsome black walnut woodwork. The vault was constructed of granite blocks mortised out to receive cannon balls between each pair so that the stones could not be forced out of alignment without demolishing the entire wall. The building was described as a "landmark" in what was then the leading retail section of Brooklyn. Its once fine facade, now defaced by fire escapes, formerly contained, above a high basement, an imposing central doorway flanked by columns that supported the balcony of a pedimented window which was also enframed by columns. The central windows on the third and fourth floors

ATLANTIC AVENUE (Nos. 158-206) Betw. Court & Clinton Sts.

were variants of the Palladian theme, with paneled pilasters on each side. The building was strikingly crowned by a pedimental feature set above the balustrade which once adorned the roof. Early photographs show us what we have lost through a succession of degrading alterations.

ATLANTIC AVENUE (Nos. 112-156) Betw. Clinton & Henry Sts.

SOUTH SIDE

The narrow corner building, No. 156, extends halfway down the block on Clinton Street. Brick-faced on this side and trimmed with stone quoins, the Atlantic Avenue front is given importance by its stone veneer and by quoins. Erected before 1860, it replaced a small residence which still stood here in 1855. Despite alterations, the building still displays the segmental-arched window heads typical of the Italianate style. A new store front, though restrained in design, is completely out of character with this rather elegant front.

Adjoining No. 156 is a row of ten very simple, four-story brick houses (Nos. 136-154) built in three sections, each group progressively lower to conform with the downward slope of the street. The houses still retain their Greek Revival proportions and some typical details. They were erected in 1848-52; their retention of the Greek Revival style at this late date is typical of the conservatism of many of the builders of Cobble Hill. Alone of the row, Nos. 152 and 154 still retain diminutive cap moldings at the windows of the second and third floors. Except for Nos. 136, 138 and 150, all the buildings still have their handsome roof cornices with brick fasciae. No. 140 is the only one to retain wood panels under the parlor windows; elsewhere, they have been bricked up. The row was originally built with stores. Today these stores, with the exception of Nos. 138, 140 and 152, present a polyglot disarray of shapes and sizes and signs, no two of which are alike. In 1966-1967 No. 134 was reduced to a one-story building, the result of the razing of its two upper floors.

No. 130 is still a handsome building despite drastic alterations at street level. Italianate in style, this four-story brownstone of the late 1850s has impressively pedimented windows and a bracketed, dentiled roof cornice. Its air of dignity reflected its original use --it was the Brooklyn branch office of the City Bank, now known as the First National City Bank.

Next to it stand the fine stone-fronted buildings at Nos. 124-128 which once housed the largest dry-goods store in the area, Journeay & Burnham. In his History of Kings County (1884), Henry R. Stiles wrote: "In 1884, Journeay & Burnham who had been clerks with Hall (Brooklyn's first jobber), opened a store on Atlantic Avenue, and in 1851, removed to their present location at No. 126. They began in a small way, with one salesman and one boy, but now have over two hundred employees. Their trade has always been confined to dry goods alone." They expanded their store on Court Street and in 1879 erected a large annex at the rear (described under Nos. 121-125 Pacific Street). The Court Street building, with a fine stone front, has segmental-arched windows which retain their molded lintels at the second story. The building is quite similar to No. 156, at the Clinton Street end of the block, but is much grander. In style it still retains its Italianate flavor, tinged with French Second Empire overtones. The ground floor still has the large display windows, so well suited to their original purpose, supported on tall, slender, square-shaped columns.

ATLANTIC AVENUE (Nos. 112-156) Betw. Clinton & Henry Sts.

Nos. 120-122, although remodeled beyond recognition, were also originally erected in the mid-19th century. A gasoline filling station occupies the corner at Henry Street and, with Historic District controls, might have been considerably improved in order to harmonize with its surroundings.

ATLANTIC AVENUE (only Nos. 86-110) Betw. Henry & Hicks Sts.

SOUTH SIDE

On the southwest corner of Henry Street and Atlantic Avenue stands a large four-story structure (Nos. 108-110) built in the mid-19th century with stores at street level. The overall simplicity of this many-windowed building is enhanced by its simple cornice of 1904, when the windows were also replaced. Cast iron stars, representing the ends of iron tie-rods, enliven the plain wall surfaces. This building has a very long front along the west side of Henry Street with an entrance door (No. 316) at its southernmost end. Three fire escapes, two on Henry Street, serve this building.

Nos. 104 and 106 were built in 1876 for Louise C. Read and display the quite charming and then fashionable segmental-arched window heads. Unfortunately, the original roof cornices have been replaced by low brick parapets. Two similar buildings (Nos. 100 and 102), built in 1850 for Russell H. Nevins, a New York broker and banker, and Edward L. Frost, were later unified under a paneled cornice with a central swagged feature reflecting the new classicism which emerged in the 1890s. The remodeled stores share a common cornice supported by small, evenly spaced brackets. These fronts have been painted, like so many of the others in the block, with their simple stone lintels picked out in white. The muntined windows have been replaced by single pane units.

Among the best preserved buildings on the avenue are Nos. 94-98, also built in 1851-53 for Russell H. Nevins. Supporting the metal roof cornice is the interestingly designed corbeled brickwork, reminiscent of the early phase of the Romanesque Revival. Most remarkable are the stores, especially No. 98, which remains virtually unchanged, with two shop windows united under a later 19th century, very fine, Neo-Grec cornice.

The innate conservatism of local builders is illustrated by the adjoining buildings (Nos. 86-88, 90 and 92), erected in 1851. They still retain their essentially Greek Revival character in spite of the addition of a fifth floor at No. 92. Although the ground floor stores have had conventional windows with high sills substituted for the original large show windows, the dentiled roof cornice and short brick fascia, typical of the Greek Revival style, remain at No. 90.

The rest of the block is outside the Historic District. The buildings within the District still impart an interesting 19th century character to this section of Atlantic Avenue as it slopes down to the waterfront, where a handsome little mansard-roofed ferry house once closed the end of the avenue.

BALTIC STREET (Nos. 212-260 & 213-261) Betw. Court & Clinton Sts.

This pleasant residential street displays a surprisingly uniform appearance and, near the ends, the variety of one to five stories in height. It emphasizes the almost continuous cornice-line and high stoops of the three-story brick dwellings of the mid-19th century. It is thus interesting as an example of conformity, or planned unit development by individual owners and builders. Of special interest, on the south side near Clinton Street, is a complex of three dwellings designed to form a single architectural unit. The steep pediment at its center adds piquancy to the skyline of the block. Designed originally as one-family residences, most houses on this street have undergone interior alterations to form an apartment at each floor. The street's Italian, Irish and Puerto Rican inhabitants, many of them long-term residents of Cobble Hill, display pride in their block and its improving trend.

SOUTH SIDE:

Comparison of the three-story houses at the corners of Baltic and Court Streets emphasizes the lower proportions and earlier date of the house on the south corner. It belongs to the late Greek Revival period of the late 1840s and was designed for a store at sidewalk level (described under No. 232 Court Street).

The Red Hook--Gowanus Health Center (Nos. 248-250) rises serenely above several private one-car garages. The Center, five stories high, is constructed of stone in the clean straightforward lines typical of its 1936 date, with door details derived from the French Exposition des Arts Decoratifs.

A pair of five-story apartment houses (Nos. 240-242), of yellow brick with brownstone trim, dates from 1891. They are graced by their original double multi-paneled doors and a classical roof cornice.

The neighboring residences commence with a row of five (Nos. 230-238), only one of which has been converted to basement entrance. These brick houses of the early 1850s are transitional in style, built according to the same design as Nos. 239-249 across the way, and are discussed with them.

Of special architectural significance on the south side is the fine complex of three dwellings (Nos. 224-228), designed as a single architectural unit in the Anglo-Italianate style. Above a first story of rusticated brownstone, rise two stories of brick with brownstone trim, surmounted by a multi-bracketed roof cornice with an intricate jigsaw motif decorating the fascia. The central dwelling is emphasized by a slight forward projection and a pediment. This central unit still retains within each window opening the original central mullion that separates two long Italianate windows, which are arched except at the first floor. Also retained here are the ultra-long parlor floor windows, which rise directly from the rusticated brownstone base. All three doorways are squareheaded and surrounded by rope moldings. The inner doorway at No. 226 is set back in a vestibule and is enframed by a spiral foliate molding. The interesting original area-way railing at the right-hand house has unfortunately been partially imbedded in concrete. Flanking masonry of the typically low stoops have replaced ironwork. This complex was apparently built for the developer, Anson Blake, who had bought the lots, and can be dated about 1854-1856.

An example of inappropriate modernization is seen at No. 222. A gray brick veneer with random textured bricks now covers the entire facade including a roof parapet. On the basis of the doorway, it was once a transitional style house of around 1850. At the corner is the long side of the four-story brick house (described under No. 281 Clinton Street).

BALTIC STREET (Nos. 212-260 & 213-261) Betw. Court & Clinton Sts.

NORTH SIDE:

The two houses facing the western end of this street (Nos. 221-223) together with the corner house (described under Nos. 271-279 Clinton Street), represent the development in 1847 of his corner tract by Thomas Sullivan, owner and local builder. The Baltic Street houses retain their fine Greek Revival ironwork at areaway and stoop including, at No. 221, the original newel posts around which each stoop railing swirls. No. 223 retains the low stone pediment with stone molding over its doorway lintel. No. 221 was originally only two stories high; the rooflines of both houses have been raised and altered. A four-story light-colored brick apartment house of 1911 at No. 225, has decorations showing classical influence of its period. The architect was Thomas Bennett.

The remainder of the block (Nos. 227-253), up to Court Street, is in essence a row, built in the early 1850s either singly or in groups. They are three-story brick houses with brownstone trim and bracketed roof cornices. In the transitional style of the period, they are basically early Italianate with some details surviving from the Greek Revival style. The very attractive pair at Nos. 233-235, built 1851-52, is set off by the beautiful curved cast iron Italianate ironwork at stoop and areaways. Earliest of the groups on this side, this pair, as would be expected displays the smaller proportions of its period, and has a brick facing at the basement. Of the group of three on the left, No. 227 retains Greek Revival sidelights flanking the front door. Two of this group have rusticated brownstone basements. Typically early Italianate are the projecting brownstone cornices supported on brackets over the doorways of all five houses (Nos. 227-235). The next house (No. 237), erected 1853-54 by the owner Ewout Van Saun, a stairbuilder, is characterized by a distinctive curvilinear cap molding of brownstone over its doorway lintel, a design popular on Cobble Hill.

The groups comprising Nos. 239-249 and Nos. 230-238 across the street were built in the early 1850s according to the same design. Basically early Italianate in style, the doorways are surmounted by low pediments, reminiscent of the Greek Revival period, supported on Italianate brackets. The distinctive carving of the brackets is best seen on the south side and also at No. 243. While there is an occasional brick basement, the rusticated basement predominates. The original beautifully paneled pair of front doors is retained at No. 241. At the same house is seen the most complete original curved Italianate ironwork on the stoop and at the areaway. This ironwork is also partly retained at No. 249 and, though needing resetting, at No. 230. The graciousness of these rows has been thoughtlessly impaired by the replacing of so much of the ironwork with concrete walls. The last two houses on the east end (Nos. 251-253) have been covered by a simulated rough stone veneer, and only the lines of the windowsills remain to show that they were once part of the same long row.

The house on the north corner was once part of a row of the early 1850s on Court Street. Combined with a low extension of 1872, it now faces Baltic Street as No. 255 and has been completely redesigned and stuccoed.

BALTIC STREET (Nos. 168-210 & 165-211) Betw. Clinton & Henry Sts.

This street offers a pleasant air of domestic relaxation derived from the relative homogeneity of rows of three and four-story brick houses of the mid-19th century. It also offers the variety and interest of different styles and of an architect-designed house that is early for Cobble Hill. With corner stores and a school, it seems like a self-contained community. The open school playground occupying about a third of the south side adds to the feeling of sunshine and spaciousness of the street.

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BALTIC STREET (Nos. 168-210 & 165-211) Betw. Clinton & Henry Sts.

SCUTH SIDE

Among the interesting features of the three and a half story brick house on the corner (also described at No. 300 Clinton Street) is the gable roofline over its long Baltic Street side, a feature seldom seen to such advantage. Built in the mid-1840s with a corner store at street level, the Clinton Street facade is otherwise more characteristic of its Greek Revival style. Its two-story rear extension, added in 1900, is followed by a house (No. 202) that retains only its long parlor floor windows as an indication of its mid-19th century age.

The next four houses (Nos. 194-200), of brick with brownstone trim and basements, likewise have low gable rooflines at all but one. They retain a fine Greek Revival doorway at No. 200 and, at No. 198, a brick fascia and dentiled roof cornice. Added at No. 198 are interesting dormer windows and Queen Anne sunburst carvings over the basement windows. These four houses are all that are left of a row of eleven houses, built by Jacob Carpenter, a local carpenter, before he went bankrupt in 1846.

The present large playground is followed by P.S. No. 29, formerly the J. M. Harrigan Junior High School (described under Nos. 413-431 Henry Street), which was erected in 1918 at the end of the block.

NORTH SIDE

The three brick houses at the Henry Street corner (Nos. 165-169) were originally part of a solid row of nine houses in Greek Revival style, extending through No. 181. The row, built in 1837-39, is now interrupted by a mid-1960s house of the same size (No. 171). Decorative features were added to the pair at the corner toward the end of the 19th century, in the form of classical garlands on the roof cornices and wreaths, and a sunburst over each doorway.

Of this row, No. 169 and Nos. 173-181 still show their Greek Revival simplicity; and being built in 1837-39 they represent the earliest long row on Cobble Hill. They are unified by their continuous dentiled roof cornice and all but No. 181 retain their dignified doorways flanked by stone pilasters supporting an entablature. Although No. 181 has been converted to a basement entrance, it continues in sympathy with the row through its Greek Revival areaway railing. Stoops with similar railings have been interestingly adapted to the slight slope of the street with varying heights and presence or absence of a stoop platform. No. 179 best represents the original appearance with rusticated brownstone basement and, at the foot of the stoop, a pair of high circular stone pedestals supporting tall iron torches, of which the one at the left is still complete. No. 177 alone retains its long parlor window openings. The development of this long row was initiated by Anson Blake, a wealthy merchant of Brooklyn who, financially embarrassed by the panic of 1837, mortgaged and then sold it in 1838 to Henry Winthrop Sargent, a merchant of New York who finished the houses. This row of nine houses, when taxed in 1840 to Sargent, was occupied by different tenants. The fact that there were three tenants in one of these houses might indicate an early example of multi-family use, or more likely a boarding house.

The new house at No. 171 that now interrupts this Greek Revival row was designed to simulate the Federal style. Apparently the owner thought the Cobble Hill community of urban houses to be that ancient. Had the controls of the Commission been then in effect, details of the design might have been more appropriately related to its surroundings.

Designed to meet different financial brackets are three houses (Nos. 185-189) erected in 1853-54 by Thomas S. Purdy, builder. Nos. 187 and 189, only 15 and 16 feet wide, are still of brick, while No. 185 is 21 feet wide and has been stuccoed. They are unified by Italianate roof cornices of the same design, with simple wood brackets paired between windows. The

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BALTIC STREET (Nos. 168-210 & 165-211) Betw. Clinton & Henry Sts.

Italianate arched ironwork is retained by No. 185 at both stoop and areaway and terminates at tall cast iron newel posts. The ironwork, of an unusual design, has a ring at center of each spindle. Unfortunately at No. 189, this ironwork on the stoop has been partially imbedded in concrete. Nos. 187 and 189 are unusual in having brick rusticated basements.

Typical of the late Greek Revival style of the 1840s is the ironwork that sets off the next brick house (No. 191). Notice especially the cast pattern of square motifs at the base of the areaway railing, so distinct from the fret motif of the row near Henry Street. The pediments at the parlor floor windows and doorway were added later in the century as shown by their incised foliate and rosette motifs of the Neo-Grec period.

Cobble Hill is the fortunate possessor of a row of Gothic Revival houses at Nos. 193-201, of which No. 197 still displays the characteristic drip or label moldings over the windows and also over the doorway where it has an interesting transitional pedimented shape. The houses are of brick with brownstone trim, and No. 195 retains its rusticated basement. One house has lost its detailing and has been covered by a stucco finish simulating brownstone; another has suffered a drastic change in parlor windows, which should be floor-length as they are in the other houses. The entire row displays beautiful ironwork at areaway and stoop, though unfortunately partially imbedded in concrete at No. 197. The Gothic Revival ironwork is of an unusual design with trefoil shaped curved tops and quatrefoil central inserts. This row was accepted by Michael Markey, a local carpenter and builder who lived just outside the District and purchased the lots in 1848. A lien of \$129.15 placed in 1852 seems to indicate that the houses were being erected or were already finished. It is also evidence that builders could function without much capital.

The handsome five-story brick building at No. 203, which was designed by Richard M. Upjohn, was erected in 1893 as an annex to the corner house (discussed under No. 296 Clinton Street), built in 1842-43 for his father, the architect Richard Upjohn. The son Richard M. Upjohn had designed the well known gates of Greenwood Cemetery. This annex is Romanesque Revival in style, its lower stories have bold-faced stone bandcourses serving as window lintels, and the triple windows of its top story are encased in large brick arches. A galvanized iron bay window extends up three stories. Decorative features sympathetically continue some of the lines of the original corner house. In sharp contrast to the overall ruggedness is the extreme delicacy of the ironwork both at the fire escapes and at the entrance to No. 203, with a marquee, which serves both buildings. The corner house had already been converted to multi-family use before the annex was built.

BALTIC STREET (Nos. 126-166 & 127-163) Betw. Henry & Hicks Sts.

This street has a satisfying character and human scale, imparted by the scene which changes from four story buildings at the east end to three at center and six stories at the west end, and with bay windows, iron balconies and a turret as accents. The entire block on the north side was the home of Parmenus Johnson, whose farm extended from the bay to Court Street, and the Greek Revival house of his daughter is the earliest surviving on this street. Sociologically and architecturally, the most interesting development is at the west end of this street, where both small houses and apartment buildings were erected for the working classes in 1876-1879.

SOUTH SIDE

No. 156, a low extension to the house at the Henry Street corner, has an interesting bay window at the second story and a Neo-Grec cornice over the store window and side door. Following this are three-story houses of the early 1850s. No. 148 retains its original window sash with heavy

BALTIC STREET (Nos. 126-166 & 127-163) Betw. Henry & Hicks Sts.

central muntin; No. 146 has its splendidly ornate Italianate ironwork at both stoop and areaway; and No. 142 has handsome early windows with delicate muntins and an unusual roof cornice with classical heads at the base of each bracket. The six-story brick apartment buildings, Nos. 126, 134-136 and 138-140, built in 1876-77, are part of the earliest sections of A. T. White's housing development for the working classes (described under Nos. 439-445 Hicks Street). On the Baltic Street side are bay windows that rise in center at alternate floors.

NORTH SIDE

The six-story brick apartment buildings, with entry at No. 129, were built in 1878-79 as part of A. T. White's development for the working classes (described under Nos. 417-435 Hicks Street). The Baltic Street side is enlivened by metal balconies both under windows and between projecting sections. Twin houses three stories high (Nos. 139-141 and Nos. 145-147) flank either side of the private court known as Warren Place and are likewise part of A. T. White's development for the working classes (described under Warren Place). Their brick bays rise from the foundation of the basement up to the roofline. These houses are enlivened by a handsome use of ornamental brickwork. The paired stoops and areaways are enhanced by arched ironwork which shows Italianate influence.

Set back from the sidewalk is the only early house on the street (No. 149), built in the Greek Revival style with fine ironwork at the stoop and areaway. It was the home of Cornelius B. Bergen, a Fulton Street grocer, and of his wife Catherine, whom he had married in 1836. It was deeded to her eight years later by her father, Parmenus Johnson. It was Johnson's heirs who in 1877 sold the west two-thirds of the block to Alfred T. White for his housing development. No. 149 was once only two and a half stories high, as indicated by the brick fascia above the second floor windows. It still retains its very handsome inner doorway; here its pilasters are crowned with palmette capitals which are emphasized above by encircled stars on the decorated transom bar. In various parts of the facade, the beauty of this style has been needlessly harmed by efforts to modernize the house.

Belonging to the late 19th century are the last two apartment houses on the block. No. 151, built in 1888 to house eight families, interestingly expresses the Romanesque Revival style in its large round arches of radial brick. These arches are echoed at the middle of the corner apartment house (No. 159) which also has a tier of paneled sheetmetal bay windows rising through the upper stories.

CHEEVER PLACE (Nos. 1-61 & 2-63) Betw. Degraw & Kane Sts.

This residential street has the "long vista" of uniformity, as it is composed almost entirely of three-story brick houses of the 1850s built in short rows. The human quality and charm of this street are derived from this uniform low height, from the simple straightforward expression of the houses, and also from the abundance of arched Italianate ironwork. A feeling of openness is added by the garden near the north end and by empty lots near the middle. There is a pair of very early apartment houses in the southern portion of the east side.

EAST SIDE

The pair of apartment houses at Nos. 43-45 is of exceptional interest as one of New York City's early apartment buildings. Built in 1873 for Thomas Clyne, they represent the then new fashionable mode of living on one floor. They were designed to form one architectural composition and are framed by stone quoins. Each is four stories high and four windows wide, with a doorway literally squeezed in at the center between the windows. Built of brick, they are a retardataire expression of the Italianate style with segmental-arched lintels over all openings and with large brackets supporting the roof cornices.

To the left and to the right of this pair of apartment houses, short and long rows of dignified houses extend the length of this blockfront. Offering slight variations of a simple Italianate style, their charm lies in their straightforward expression and in the arched ironwork, in different patterns, on many of the stoops. A block like this is especially harmed when the handsome ironwork is removed and too often replaced by over-heavy stucco walls for the stoops (as at Nos. 23, 27, 37, 55 and 59) and even worse when a simulated stone veneer is added (as at Nos. 27 and 29). It is through guiding the design of details such as this that the Commission can be of aid in retaining charm and character. No. 53 also has attractive guard rails at its parlor windows. Most of these houses still have above their doorways a corniced slab supported by brackets, long or short, carved or simple. Corniced pediments, however, appear at the two southernmost houses, of which No. 57 retains all its gracious detail. At the north end of the street, a simpler lower row of houses retains low stoops with the original ironwork (at Nos. 11-15) and also unusually deep platforms which enhance their usefulness for outdoor sitting.

WEST SIDE

The handsome Greek Revival house at No. 12 stands out in this street because of its different style. Together with No. 10, they are the earliest houses on this street, built about 1839 for Ann Cortelyou and Benjamin Curtis, respectively, for rental income. The dignified beauty of its outer stone doorway, with engaged fluted Doric columns supporting an entablature, is enhanced by the paneled, stepped wing walls of the stoop. The inner doorway (with sidelights covered), the rusticated basement, the areaway railing and the dentiled roof cornice are likewise retained. The tragedy of thoughtless repair work is apparent at No. 10 which has lost its character behind a simulated brick veneer. At No. 14 the handsome Greek Revival inner doorway with side lights is enhanced by the graceful railing at the stoop.

An interesting Anglo-Italianate row of narrow houses at Nos. 16-20 retains vestiges of its original style including a handsome entrance floor of rusticated stone pierced by round-arched openings for doorway and window. The window lintels in the brick upper floors at No. 16 have segmental-arched cornices of varying design, while the roof cornice rests on very long brackets. The low stoop has sturdy arched Italianate hand-railings at Nos. 19 and 20.

Originally one of a pair, No. 30 is a Neo-Grec apartment house built in 1884. Four stories high and the tallest building on the block, it was designed by M. J. Morrill for Thomas Moran. The brick facade contrasts with the light-colored stone lintels and the bandcourses usually associated

CH-HD

CHEEVER PLACE (Nos. 1-61 & 2-68) Betw. Degraw & Kane Sts.

with this style. The architect succeeded in introducing the central doorway by drawing together under a double lintel the two windows that flank it on each side.

The southern part of the block repeats the Italianate theme of the east side of the street, with more original handrailings remaining at the stoops. Nos. 48 and 64 retain their original rusticated brownstone base-ments.

CLINTON STREET (Nos. 185-199 & 204-220) Betw. Pacific St. & Atlantic Ave.

The increased size and height of so many of the buildings on this block mark the transition from a residential area to a commercial district on Atlantic Avenue. Only the east side retains the familiar appearance of the Cobble Hill residential district. Just north of the houses, a bold commercial structure towers over them. On the west side, at the Atlantic Street corner, a deep commercial building occupies almost one-half the block, while two large apartment houses fill most of the rest, extending through to the Pacific Street corner. A narrow apartment house fills the space between these two buildings.

EAST SIDE

Of the three-story row of four town houses built for the merchant Samuel Richard St. John in 1856-57, only Nos. 197 and 199 at the Pacific Street corner still retain their Italianate character. Typical of this mid-19th century style are the high stoops, round and segmental-arched openings, floor-length parlor windows, with little corbeled feet under the upper story windows, and the bracketed roof cornices. The handsome round-arched doorway at No. 199, surmounted by a dignified arched pediment supported on finely carved brackets, is an unusually fine example of the Italianate style in Cobble Hill. It is unfortunate that the basement story of this row, originally rusticated, has been smooth-stuccoed. The large building (Nos. 185-191) at the north end of the street, originally built as a bank, is a fine example of commercial architecture of the early 1870s (described under Nos. 158-162 Atlantic Avenue).

WEST SIDE

A narrow apartment house fills the space between the corner commercial building (No. 156 Atlantic Avenue) and the two apartment houses (Nos. 214-220) which extend around the corner on Pacific Street. Designed with a unified facade by H. W. Billard for Michael McGuire, they were both erected in 1892. Although a stepped roof parapet now has replaced the original cornices, the buildings nonetheless still display many typical features of the 1890s, a period when the emergent classical decoration had not always freed itself from the rugged stonework of the Romanesque Revival style. These buildings are good examples of that transitional period. The sheetmetal bay windows were introduced to bring more light and air into the apartments and to enliven the surface of the building. The entrance door on Clinton Street, flanked by stubby pilasters, is deeply recessed under a round-arched doorway emphasized by carved stones and surmounted by a pediment. This design is repeated at the entrance of the corner building at No. 147 Pacific Street.

CLINTON STREET (Nos. 201-217 & 222-236) Betw. Amity & Pacific Sts.

This short street, lined with trees on the west side, has the warmth and scale of a quiet 19th century residential neighborhood. With all the stoops intact on the west side of the street, an attractive and varied array of ironwork greets the eye as one looks northward.

EAST SIDE

The three handsome limestone apartment houses at the Amity Street end of the block, with entrances at Nos. 209 and 211 Clinton and No. 173 Amity Streets, create an interesting and varied composition--largely the result of the curving bays which extend through all four stories. The buildings were erected in 1900 on the site of the South Brooklyn Presbyterian Church, and were designed by Albert Parfitt for Henry Roth. These apartment houses reveal the advent of the new classicism in their rich cornices and entrances with swagged entablatures supported on columns. The areaway railings and handrailings at one of the stoops have delicate

CLINTON STREET (Nos. 201-217 & 222-236) Betw. Amity & Pacific Sts.

curvilinear designs. The row of four houses of the early 1850s adjoining (Nos. 201-207) is a stark contrast to the neighboring apartment houses. All ornament has been removed and, in the case of the two near the Pacific Street corner, the fronts have been veneered with simulated stone--alterations which completely destroy their mid-19th century character.

WEST SIDE

No. 222, at the corner of Pacific Street, is the most attractive house of a row of three erected in 1847-48 planned by Asa Stebbins, architect of Brooklyn. Transitional in style from Greek Revival to Italianate, No. 222 retains its particularly handsome cast iron Italianate handrailings at the stoop. No. 226, by contrast, has Gothic Revival ironwork handrailings and drip mold at the doorway. The neighboring houses, Nos. 228 and 230, were built a few years later, in 1852-53, and have paired entrance doorways. No. 228 is an Italianate residence with a facade of brownstone veneer in contrast to No. 230, a Greek Revival brick house with brownstone trim. No. 232, erected in 1874, is a remarkably distinguished residence of brick with stone trim. Its entrance and balustered stoop recall French Second Empire prototypes. The two dignified late Victorian houses next to the corner of Amity Street, Nos. 234 and 236, were built even later, in 1884, from designs by Fred Lockwood. With their heavy roof cornices, stone bandcourses, crisply detailed stone window lintels carried on brackets, and rusticated rough-stone basements, they display the stylistic characteristics of this elegant period. The entrance doors have cornice slabs carried on sturdy brackets and some fine but simple ironwork remains at the handrailings of the stoops and at the areaways.

CLINTON STREET (Nos. 219-235 & 238-254) Betw. Congress & Amity Sts.

This pleasant, tree-lined street is distinguished by the presence of imposing town houses at three of the four corners. There is a pleasing variety in the sizes and heights of the houses on both sides of the street.

EAST SIDE

The large three-story brick residence with brownstone trim at the corner of Congress Street (Nos. 185 Congress and 235 Clinton Streets) was built in the 1840s as the home of a daughter of Robert Fox, wife of the shipmaster, Captain Isaac Brewer. It is now the Convent for the Sisters of Charity of St. Paul's R.C. Church nearby. It has a rear yard with trees. This dignified building was originally Greek Revival in style. Later in the 19th century it acquired interesting Neo-Grec pedimented lintels and, on the Congress Street side, rectangular bay windows with stained glass.

Nos. 233 and 233½, narrow twin houses of 1889, of which only one retains its high stoop, are unusual in having gables facing the street. The next three houses, erected in the mid-19th century, have been much altered but No. 229 retains its Italianate handrailings at the high stoop and curvilinear brownstone lintels over both the entrance door and parlor floor windows.

No. 219, at the Amity Street corner, is without a doubt the most imposing property in the Cobble Hill Historic District. In a century and a quarter of existence, this large house, set in ample grounds planted with trees and shrubs, has been the residence of only three families. The original, much smaller, house was built in 1845 in the Greek Revival period as the suburban home of Abraham J. S. Degraw, a wealthy New York commission merchant. His father, John W. Degraw, also a commission merchant and president of the Brooklyn Horticultural Society, also lived here. The original brick dwelling was an average-size house, Greek Re-

CLINTON STREET (Nos. 219-235 & 238-254) Betw. Congress & Amity Sts.

vival in style, as is still evident from the proportions and spacing of the windows and the very handsome wrought iron railing enclosing the house on both the Clinton and Amity Street sides. The castings of rectilinear design are typical of the Greek Revival style of the later 1840s. The house was enlarged and completely redesigned in 1890-91 by the architectural firm of D'Oench & Simon for the second owners of the house, Laura E. and Ralph L. Cutter, both New Englanders. Mr. Cutter was a successful dry goods merchant in New York and treasurer of the First Presbyterian Church on Henry Street nearby. It was this alteration of the 1890s which gave to the house its rugged Romanesque flavor at street level and the Flemish stepped gables rising picturesquely above the former roofline. At the same time, the building was extended toward the rear of the lot; a tower was built, served by the first electric passenger elevator in a private dwelling in Brooklyn; and the bold-faced brownstone stoop and facing of the basement were added. This stoop, leading to an enclosed entrance doorway, was placed sideways across the front of the house, giving it greater importance and adding dignity to the house. The present owner, A. N. Saab, who purchased the property from Mrs. Cutter in 1924, has wisely maintained the exterior of the house unchanged and continues to enjoy a fine view of the harbor and the Verrazano bridge from the tower.

WEST SIDE

At the corner of Amity Street (Nos. 238-242 Clinton Street) stands St. Mary the Virgin. In 1922, when the gray brick foundations and first story, laid in Flemish bond, were built, they were intended as the basement for a taller structure. This church now serves the older residents of the Syrian community, but was never completed because the parish decided to acquire instead the former Congregational Church of the Pilgrims, designed by Richard Upjohn, at the corner of Henry and Remsen Streets, which was renamed Our Lady of Lebanon. At St. Mary the Virgin, stone trim emphasizes the two round-arched doorways in the projecting bays at each side of the facade and handsome double wood doors with multiple panels, surmounted by a lunette with stained glass, lead into the church. A high iron fence, adorned with little openwork canopy motifs alternating with acorns, surrounds the building.

Two houses of the 1840s, at mid-block, still have their original Greek Revival wrought iron handrailings at the stoops. At the corner of Congress Street (Nos. 183 Congress and 254 Clinton Streets) stands an imposing town house of the mid-19th century. It retains its Greek Revival proportions. The long side, on Clinton Street, is stepped up to meet the typically low-pitched roof.

CLINTON STREET (Nos. 237-259 & 264-278) Betw. Warren & Congress Sts.

The sections of Clinton Street north of Verandah Place, which bisects both sides of the street, have a particularly interesting history. On the east side, a large modern apartment house (described under Nos. 198-226 Congress Street) occupies the site of the Roman Catholic Orphan Asylum and Industrial School for Girls. The west side, now occupied by Cobble Hill Park, was the site of the Second Unitarian Church (1857-58) which stood at the corner of Clinton and Congress Streets. Affectionately known as "Church of the Holy Turtle," it was designed by J. Wrey Mould in the early Romanesque Revival style. It was a low building with a small frame entrance porch, round-arched windows and a tower at the west end. The building of a Unitarian church serves as a reminder of the influx of New Englanders to Brooklyn and, indeed, its first pastor was Samuel Longfellow, a brother of the poet and a leading abolitionist. For many years, the Second Unitarian Church served as an important cultural center in the City.

CLINTON STREET (Nos. 237-259 & 264-278) Betw. Warren & Congress Sts.

EAST SIDE

The seven brick residences between Verandah Place and the corner of Warren Street were erected as a three-story row between 1849-52 as part of the development of the area by John Greacen, a prominent landowner in Cobble Hill and India rubber manufacturer in Manhattan. The houses are fine examples of an interesting transitional phase in the stylistic development of the mid-19th century, echoing the Greek Revival style of the 1840s and heralding the incoming Italianate. Greek Revival influence may be felt in the general proportions of the houses and in such architectural details as the short fascia under the roof cornices, as at Nos. 255 and 257, and the triangular cap molding over the parlor floor windows at No. 255 and at the doorway of No. 249. Italianate ironwork has been retained at three houses (Nos. 249, 255 and 257) and curvilinear pediments appear over the doorway and parlor floor windows at No. 253. The handsome corner house, No. 259, given in 1851 by John Greacen to his daughter, is now almost double its original size and is an apartment house. During the latter part of the 19th century it was extended to the rear of the lot and surrounded by a handsome areaway railing. Impressive pedimented cornices were added above all the windows at the same time the side facing Warren Street was completely redesigned. The windows are set in bays of which every other one projects from the building. The garlanded roof cornice is an expression of changes in taste at the turn of the century. The present entrance to the house, flanked by neo-Federal oval windows and interesting newel posts in the form of winged dragons, is at No. 201 Warren Street.

WEST SIDE

At the corner of Verandah Place a pair of three-story houses (Nos. 264-266) share a common bracketed roof cornice. The corner house has a store at ground floor, added in 1896. No. 268, a one-story store, may date back to 1879. Had the controls of the Commission been in effect, the store and sign could have been more appropriately related to the neighboring houses. No. 270, built in the 1870s as a three-story house, was raised to four in 1888, when a mansard-type roof with dormer windows was added. Although the house retains its stoop, the handrailings are of a later date and the front has been shorn of all detail, leaving only the round-arched doorway with its original door enframingent of wood.

The next group of four houses (Nos. 272-278) was built as a row in 1864-67 for Alexander McCue, an attorney who lived nearby in Brooklyn Heights. Judging from the corner house, No. 274, they were very handsome residences in the Italianate style. Typical are the high stoops, best preserved at No. 278, with Italianate cast iron handrailings (retained only at No. 274), the rusticated basements with round-arched windows protected by intricately designed grilles and the segmental-arched windows at the upper floors, crowned by arched cornices carried on carved console brackets. This design was repeated at the doorways, as is still evident at Nos. 274 and 276, in spite of the fact that the carving has been stuccoed over. No. 272 has been remodeled, all detail has been removed, a basement entrance provided in place of the former stoop and a parapet substituted for the roof cornice. The original bracketed cornice, with a fascia board arched above each window, remains at the other three houses. This group of residences with their stone facades, together with the row of seven across the street, give this tree-lined street a dignified and imposing appearance.

CLINTON STREET (Nos. 261-279 & 280-296) Betw. Baltic & Warren Sts.

This tree-lined residential street displays considerable diversity in building heights and uses. On the west side, it has an attractive double apartment house at mid-block and a very strikingly designed brick residence with swell-front at the south end of the street. Just north of the empty lot in the middle of the block on the east side, a four-story build-

CLINTON STREET (Nos. 261-279 & 280-296) Betw. Baltic & Warren Sts.

ing provides a vertical accent among its lower neighbors. Remodeling has been so extensive on this street that only two stoops remain on the west side and five on the east.

EAST SIDE

The five three-story houses at the south end of the block (Nos. 271-279) were part of the development of the corner, which included two houses on Baltic Street (Nos. 221-223), constructed by Thomas Sullivan, a neighborhood builder, in 1847. Only Nos. 273 and 275 give us a clue as to the original appearance of this Greek Revival row. With pedimented door lintels, stoops with iron handrailings and dentiled roof cornices, these houses look much as they did when built. Nos. 277 and 279 have had their stoops removed to provide basement entrances.

No. 265, the tallest structure on the block, is a mid-19th century house which has been quite extensively remodeled, with smooth-stuccoed front and a basement entry replacing the former stoop. Above, an arched window has been inserted within the modified parlor floor doorframe. The added top story has a simple cornice carried on end brackets. The two houses next to the Warren Street corner date in the early 1850s and retain their stoops and paired doorways.

WEST SIDE

The three northernmost houses on the block (Nos. 280-284) were once part of a five house Greek Revival row of the 1840s, of which two (Nos. 286 and 288) were later incorporated into the apartment house at mid-block. Nos. 282 and 284 still retain their Greek Revival proportions, doorways with full entablatures and stoops.

John L. Young was the architect of the interesting apartment house at mid-block, erected in 1898 for Charles Wells. This new structure at No. 290 was combined with the two southernmost units of the neighboring Greek Revival row and all three buildings were unified by a continuous roof cornice. Basement entrances replaced the former stoops, to conform with No. 290, where a handsome curved bow-front extends the entire height of the building.

Nos. 292 and 294, built as a pair in 1841 for Charles Kelsey, a merchant who lived nearby on Baltic Street, now are quite changed. No. 292 was redesigned with a new rusticated brick front, basement entrance and roof parapet. No. 294 still retains a slight Greek Revival flavor although the former stoop has been replaced by a basement entrance.

The corner property has wide interest as the successive work of two distinguished architects, father and son, and as their residence. No. 296 was for many years the home of Richard Upjohn, the architect of Trinity Church, Manhattan, of Christ (P.E.) Church in Cobble Hill and the Church of the Puritans (now Our Lady of Lebanon) in Brooklyn Heights. As designed by Richard Upjohn, No. 296 Clinton Street originally may have looked quite different when it was erected in 1842-43: it was only three stories high and had a bay window at the front, later replaced by a swell-front which extends up through the roof cornice crowning the fourth story. This fourth floor was added (between 1860 and 1893), as clearly shown by the traces of the original cornice above the third story windows. The tripartite windows in the Federal tradition are replacements of the originals. In 1893, Richard M. Upjohn erected a five-story brick annex at the rear of the lot (described under No. 203 Baltic Street).

CLINTON STREET (Nos. 281-299 & 300-314) Betw. Kane & Baltic Sts.

Remarkably uniform in height, the two rows of three-story houses which face each other along this tree-lined street present a restful air of residential living. The attractive quality of the street is further enhanced by many fine examples of 19th century ironwork at stoops and area-ways.

EAST SIDE

Two interesting rows of mid-19th century dwellings dominate this side of the street. The original appearance of the row of five houses at Nos. 291-299 may be surmised from that of No. 291 which retains its exposed brickwork, pedimented lintels at first floor, fine doors and Italianate ironwork. Nos. 293-299 were later smooth-stuccoed and scored to simulate brownstone ashlar. They are all of uniform height and crowned with identical dentiled roof cornices with handsome paired brackets carefully related to the windows below. A major portion of the original cast iron araway railing survives at the corner house, No. 299, lending it an air of dignity, but the pseudo-Colonial basement entrance behind this railing is completely out of place. Of the five houses, only No. 295 has had its stoop removed and replaced by a basement entry.

The lower roofline of the row of five brick houses which occupies the remainder of the block is typical of the proportions of the Greek Revival period of the 1840s. The row was built by Jeremiah O'Donnell, a local contractor, between 1845 and 1854. A mansard roof with two dormer windows was later added at No. 289. Except for the corner house, which has a store, all the houses retain their stoops with their fine original Greek Revival wrought iron handrailings and, in some cases, slender newel posts and area-way railings as well. A delicate twisted molding of foliate design surrounds the paired doors at two houses.

WEST SIDE

This side of the street also consists of two groups of houses, one Greek Revival and the other Italianate, linked by two narrow and considerably later houses.

The corner residence, No. 300, built in the mid-1840s at the same time as its two neighbors, is the only one which still retains its Greek Revival character. Although the store was remodeled in the 20th century and has an unattractive sign above it, the upper portion of the building remains largely unchanged. The window lintels still retain their delicate cap moldings and the low attic windows, set below the fascia board of the roof cornice, are characteristic of the Greek Revival style. The Baltic Street side (No. 210) still recalls the low gable end and typical roof with chimneys. Had the controls of the Commission been in effect at the time of the trite remodeling of No. 302 and the replacement at No. 304 of the on-tire front, these alterations could have been carried out in a spirit more in sympathy with the block as a whole. Nos. 306 and 306₂, two very narrow houses, of which only one retains its stoop, display the tall segmental-arched windows of the mid-1870s, when the buildings were erected.

The Kane Street end of the block is occupied by a handsome row of four brick houses built in 1841-42 in the Greek Revival period for Charles Kelsey, merchant, of Strong Place nearby. Characteristic are the fine doorways with full entablatures at Nos. 308 and 310 (replaced by a pediment at No. 312 and by a Neo-Grec pediment on brackets at No. 314) and the interesting paneled and stepped wing walls at the stoops of Nos. 308-312 (lost through a drastic remodeling of the corner house). Roof cornices at the original height still remain at Nos. 308-312, but are replaced by an ugly roof parapet at No. 314. The row illustrates all too well how inept remodeling can downgrade a fine residential row. The ironwork at the stoop of No. 308 is an extremely unusual and attractive piece of design. Stepped down to conform with the wing walls, the handrailings have elongated panels forming a "V" at both top and bottom. Slender cast iron newel posts

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CLINTON STREET (Nos. 281-299 & 300-314) Betw. Kane & Baltic Sts.

signalize each change in level of the wing walls. The areaway railing at No. 314, fortunately still in place and identical with one at No. 236 Clinton Street, is an interesting example of later 19th century work.

CLINTON STREET (Nos. 301-359 & 316-370) Betw. Degraw & Kane Sts.

This street has an air of charm imparted by the residences, the trees and the church tower which dominates the scene. Brick is mainly used on the west side, and brownstone on the east. Built in long rows at the southern portion and with considerable variety at the northern portion, the street has many unexpected features. At eye level, however, needless harm has been done by the removal of much of the graceful original ironwork in favor of a hodge-podge of less suitable ironwork and, even worse, of many stuccoed stoop walls.

EAST SIDE

The brick house (No. 359) four windows wide, at the corner of Degraw Street, had the proverbial corner store until recently renovated with glass bricks for a doctor's office. Interest is added to the house by the wood quoins at the corners of the building. Two similar rows of brownstone houses built for their owner Emory M. Van Tassel, a grain merchant, who lived on Clinton Street on the block to the south. They were designed respectively in 1879 (Nos. 351A-357A) by Perkins & Green, architects, and in 1877 (Nos. 345-351) by the architect H. M. Tostevin. They are retardataire Italianate with some Neo-Grec decorative influence primarily at the roof cornices. The southern row has retained its balustrades and Neo-Grec pedimented doorways. The newel posts are interestingly different at Nos. 355A and 353A. The northern row of the two has, over its doorways, segmental-arched pediments which are supported by grandiose foliate brackets elaborately carved in very high relief. No. 347 retains its original round-arched paneled double doors. The row of nine houses (Nos. 327-343) was built in the early 1850s as an investment of John Rankin of South Brooklyn, in a simple Italianate style with cornice slabs over the doorways. Only No. 339 retains its handsome balustrades and newels at stoop and areaway. Most of this row has, unfortunately, been stuccoed over, which creates a blank look but, on the other hand, many have retained their dignified and simple bracketed roof cornices. No. 325 breaks the dignity and unity of the blockfront with an unharmoniously changed window and doorway and a simulated random brick veneer. Nos. 319 and 321, though erected separately, have the semblance of a pair, and stylistically can be dated in the late Italianate period of the 1860s. Both have segmental-arched windows and doorways. The full glory of this style is seen at the parlor floor of No. 319, where deeply carved long stone brackets support a handsome segmental-arched pediment over the doorway and segmental arched lintels with cornices over the windows. No. 321 retains its cast iron balustrades and newels at the stoop as well as its roof cornice on carved brackets. It also retains interesting Art Nouveau opalescent glass in the top part of the parlor windows. The unusual row (Nos. 301-311) at the corner of Kane Street has paired doorways in projecting sections and ironwork with a Gothic trefoil motif. Interesting also as an early example of community planning, it is part of the development of the north end of the block by Gerard Morris in the early 1850s (described under Kane Street).

WEST SIDE

Christ (P.E.) Church, facing Clinton Street at the corner of Kane Street, was built in 1841-42. It was designed in the Gothic Revival style by Richard Upjohn. Built of sandstone from New Jersey laid in random ashlar, it sparkles with the natural variations in coloring of such stonework. The main body of the church has seven large pointed windows, divided by mullions and crowned by drip moldings, alternating with buttresses. The

CLINTON STREET (Nos. 301-359 & 316-370) Betw. Degraw & Kane Sts.

massive square tower, rising 117 feet high, is strengthened at each corner by buttresses which become polygonal turrets rising above the crenelated tower. The tower itself is in four sections, containing successively the large entrance under a pointed arch with drip molding, a triple pointed window, a large circular clock face, and a belfry with louvered openings under triple pointed arches. At the west end above the chancel rises a triple window with pointed arches, and beyond the chancel what was originally a chapel now serves as lecture rooms. The iron railing, added in 1861, has novel posts surmounted by pointed finials. Added in 1917 in the interior are the reredos, altar, altar railings, pulpit, lectern and chairs, all designed by Louis C. Tiffany and restored after the fire of 1939. When Richard Upjohn designed Christ Church, he lived in a house still standing at No. 296 Clinton Street. He was at the same time the architect for Trinity Church, Manhattan, and became famous for his Gothic designs for Episcopal churches. The land on which Christ Church was erected was donated by Nicholas Luquior, Esq., a church member and local landowner who resided on Red Hook Lane near Henry Street south of this Historic District. He represents the Huguenots who settled in Brooklyn in the Dutch colonial period.

The glory of the well preserved Greek Revival rectory (No. 326) of Christ Church is its ironwork. On the graciously wide stoop the hand railings swirl vertically at both top and bottom, in a design seldom seen except on Cobble Hill. At the areaway it has a transitional railing combining Greek Revival and Italianate features, a design which is repeated at the basement gate. The pair of Gothic Revival houses at Nos. 328 and 330 was built before 1848 when sold by Sarah Demilt. Most unusual is the deeply incised quatrefoil motif at the pediments over the doorway and parlor windows, still clearly to be seen even though the moldings have been shaved flush with the facade. No. 328 retains, at both stoop and areaway, the full glory of its pointed Gothic ironwork with quatrefoil motif along the base.

No. 334 displays a Queen Anne facade of brick, stone and terra cotta added in 1888 with such skilled workmanship and detail that the house seems larger than its 21½ foot width. The entrance tower, projecting sharply at the left, is balanced asymmetrically by a bay window for the parlor at the right. The house is crowned by a third story set within both the mansard roof and the pyramidal roof of the tower, thus achieving the quaint character so typical of the Queen Anne style. This remodeling was done in 1888 as a residence for James W. Naughton, Superintendent of Buildings for the Board of Education. It is hard to believe that No. 336 was built in the mid-19th century as the twin of No. 334, especially as No. 336 is now hidden by a simulated stone veneer and pseudo-Federal doorway. Flanking it on the left, No. 338 has bay windows rising the full three stories.

No. 340, the widest house in this Historic District, is a one-family Victorian residence. It was built in the early 1860s on a 42 feet double lot as a residence for Dr. Joseph E. Clark, and was recently the home of another physician. It has two unusually high stories and an attic story in the mansard roof. Asymmetrically planned, its entrance is flanked on the right by two windows while the left part of the house, slightly set back, has a double window.

A row of four houses (Nos. 344-50) built in 1872, for E. Daigo, and two other houses of slightly earlier date have been shorn of most of their original features, with No. 354 so hidden behind a simulated stone veneer that only the segmental-arched openings remain to indicate the age of the house. The row of eight brick houses extending to Degraw Street retains the essential character, proportions and dignity of the mid-19th century, enhanced by Italianate ironwork at the areaways of Nos. 362 and 368 and especially at No. 356 where it is also displayed on the graciously wide stoop.

CH-HD

CONGRESS STREET (Nos. 198-250 & 185-231) Betw. Court & Clinton Sts.

This residential street, with low buildings of varying use, is pleasantly enriched with trees and open grassy plots. At its east end a Gothic Revival church is echoed by a house of the same style across the way. The north side consists mostly of three-story brick houses in varying styles of the 19th century, erected individually, or in groups of two or three, as was so typical on Cobble Hill. Relatively sympathetic to the houses, in height, are the 20th century rectory and a three-wing, six-story apartment house opposite them which are likewise of brick. Both sides of the street were originally part of the farm of the Irish-born philanthropist, Cornelius Heeney, who is buried here on the grounds of St. Paul's Church which was given by him to this new parish. As a result of his gifts, the land-ownership history relates to the Roman Catholic Church, the orphanage and the Brooklyn Benevolent Society.

SOUTH SIDE

The south side of this street, originally developed by the Church, consists of three sections which include a church, a rectory and an apartment house.

At the eastern end of Congress Street, St. Paul's (R.C.) Church (described under Nos. 180-192 Court St.) displays the dignified simplicity of the Gothic Revival style, with tall pointed-arch windows, divided by mullions. It has been muted by the brownstone stucco veneer which was added in 1888. Erected of brick in 1838, the building's Congress Street side with its long roof cornice and deep fascia and generous masonry proportions best recalls its original Greek Revival appearance. The sacristy extension, added in 1906 along the west end of the church, displays a triple window with pointed arches separated by stone mullions and surmounted by a square-headed drip molding in the late Gothic manner. It replaces the original semi-circular apse. In 1936 the present rectory was built together with a two-story arcade connecting it with the sacristy, an interesting design by Harry McGill, architect. Both are of variegated brick, laid in Flemish bond. An arcaded walk with pointed, corbeled arches separates an ivy covered-plot with trees, behind the railing, from a walled garden glimpsed in the interior. The medieval appearance of the arcade is accented by a parapet with widely spaced crenelations. The gable end of the rectory faces the street. It is graced by a central Gothic portal with pointed arch, and above that, by a polygonal bay window, three-tiered, with stained glass motifs in the main tier. An attractive 20th century iron railing with brick gate posts surrounds both arcade and rectory.

Covering over half of the blockfront, at the west end, is the Congress Gardens (Nos. 198-226) a six-story brick apartment house set on a landscaped lawn. It was designed in 1949 by Lama, Proskauer & Prober, architects. Three wings project toward the street and, at three of the resulting interior angles, entrance portals project diagonally, forming architectural units in their own right. Surmounted by an unadorned roof parapet, this apartment house relates to its surroundings in its use of brickwork, its low six-story height and its lawns. On this site, in the 1830s, stood the Female Orphan Asylum and, later, the Industrial School for Girls, both run by the Sisters of Charity of the Roman Catholic Church.

NORTH SIDE

At the Clinton Street corner stands a handsome three-story brick dwelling of the 1840s with brownstone trim (described at No. 235 Clinton Street). It has a spacious rear yard and has long been occupied by St. Paul's Convent for the Sisters of Charity. Its interesting pedimented window lintels of the Neo-Grec style and its rectangular bay windows of stained glass are later than the house. In 1840 Cornelius Heeney gave the two lots here to the five Fox sisters in memory of their deceased father, Robert Fox, of New York. One of them married the shipmaster, Captain Isaac Brewer, and made her home here in 1847. The modern garden wall of

CONGRESS STREET (Nos. 198-250 & 185-231) Betw. Court & Clinton Sts.

bold-faced concrete block mars the dignified residential quality of this largely brick neighborhood. The adjoining private garage (No. 193) is happily set back from the street to avoid notice.

The next house (No. 195), built in 1872, is a good example of the conservatism of Cobble Hill builders as it is Italianate in style, even at this late date. Three stories high, of red brick with rusticated brownstone basement, the building also has brownstone trim, including an elaborate doorway with arched pediment supported on console brackets of foliate design. This conservative builder made only passing recognition of the incoming Neo-Grec style in designing the brackets of the roof cornice.

Lower than its neighbors, but like them three stories high, stands this pair of diminutive Anglo-Italianate houses (Nos. 197-199). The delicate proportions made possible the four-window overall width, achieved within the space of an ordinary 25-foot lot. At the entrance floor, handsome moldings crown the round-arched doorways and windows, effectively terminated by carved corbel blocks. Each house has a handsome pair of doors with arched paneling. Since the 12½ foot width of each house was inadequate for a parlor alongside the entrance hallway, the parlor was placed on the second story and given floor-length windows at that level. Dominicus S. Voorhees, builder-owner, erected this pair of houses in 1861-62, and lived in one of them briefly before selling it. In this manner small builders were enabled to finance their operation.

The next row of three houses (Nos. 201-205), built of brownstone and brick in 1884, combines elements of the Neo-Grec and Queen Anne styles. The incised linear designs and grooving at the doorways, the heavy window lintels and the horizontal brownstone bandcourses linking doorways and windows show Neo-Grec influence. Queen Anne details are seen in the floral terra cotta handcourse, the carved flowers above the doorways and the swags in the roof cornices. The iron railings of the stoops are of a very popular design in Cobble Hill; they really belong to the 1884 period of these houses, but were also added to earlier houses on this street. Wrought iron spindles are located at alternate steps and are spaced widely to leave space for ornamental cast iron plant forms. The center house (No. 203) is still a one-family dwelling while the flanking houses are converted for two family occupancy. No. 201 was built for Bessie B. St. John and the other two houses for William Patterson.

The only 20th century houses on this blockfront are Nos. 211 and 215 which are also its only two-story houses. No. 211, built in 1903 for Mrs. Hannah Connell, is a very individual design by architect Joseph Wolf. She and her husband, the lawyer William F. Connell, made their home here. Built of brick and brownstone with polygonal bay window, its roof is crowned by a handsome iron cresting. The doorway, unframed by brownstone molding and quoins, has a lintel supporting a panel with side volutes, the top of which forms the sill for the window above. No. 215, built in 1925 for the Hon. Thomas H. Cullen, is Neo-Colonial, with details which conform with the architectural character of the street. Between these two 20th century houses is No. 213. Built shortly after 1860, it has the simple dignity of an earlier decade.

Among the most charming houses on this street are Nos. 217-221, a row of 1852-53. They were built for individuals of varying interests--John Ast, Henry Hungerford and Ann Brown, respectively--and have distinctive individual feature, some of which reflect later 19th century details. Italianate in proportion, they are of brick with brownstone trim and have the characteristic floor-length parlor windows. No. 221 displays a brick basement. Its doorway and the adjoining parlor windows of No. 219 have the unusual brownstone lintels, crowned by curvilinear caps with carved central wreaths below them, so popular on Cobble Hill. No. 217 is the only house of the row which has a pediment over the doorway. The roof cornice of No. 219 is very ornate and late Italianate in style while the flanking houses have Queen Anne cornices. On the other hand, the iron balustrade at the stoop and yard of No. 219 is Neo-Grec. The tops of the

CONGRESS STREET (Nos. 198-250 & 185-231) Betw. Court & Clinton Sts.

stone newel posts, at the stoops of the end houses, have foliate carvings, a Romanesque Revival motif which is repeated at the opening in the yard wall of No. 217. This house has a very beautiful late 19th century basement gate, under the stoop, with an elaborate lyre design of wrought iron. No. 221 was the home of the Ulrichs family until 1964.

The easternmost building on this street provides an interesting terminal feature. It is a large Gothic Revival house, 40 feet wide. It was reputedly designed for joint use by the Free School for Boys and as the rectory of St. Paul's (R.C.) Church located on the opposite corner. The house was built under an unrecorded 21-year lease, dated 1849, to the Right Reverend John Hughes, Bishop (later Archbishop) of the Diocese of New York (which included Brooklyn), who was a very important leader in establishing Roman Catholic institutions. Records indicate that this house was originally two stories with a high basement, and that the priests moved into the house in the year 1851. Its Gothic Revival style is most evident in the enframing of the doorway, which has a low pointed arch with tracery in the original upper transom, and in the label or drip moldings above the door and windows. These label moldings have been shorn, unfortunately. Each of the windows, but one, is still characteristically divided in half by a central vertical wood mullion. The window at the right of the doorway is still full-length and retains its beautiful Gothic guard rail with delicate pointed arches. An interesting double outside stairway with Greek Revival ironwork ascends above the central basement entry to the front door. A new front door with its own transom and sidelights has been introduced under the handsome original pointed-arch transom, an unnecessarily discordant note. A third story, forming a mansard roof, was added in the late 19th century. Unfortunately the three dormer windows were recently altered, substituting square-headed windows and triangular pediments for the far more interesting segmental-arched windows and pediments. The two end dormer windows were cut down into the roof cornice and their central mullions were partly eliminated with the introduction of wide sash. It is for alterations such as these that the Commission could aid owners in achieving a distinguished result. The house is stuccoed and lined to simulate stonework. In 1940 the bishop surrendered the leasehold, and the interior has been converted to an apartment house housing eleven families.

Originally this property extended all the way to the corner, and its Court Street end was probably used as a playground for the boys' school; later, it served as a garden for the rectory. The corner lot now serves as a parking lot.

CONGRESS STREET (Nos. 150-196 & 139-183) Betw. Clinton and Henry Sts.

This street has a pleasant, relaxed appearance. An open park for the use of young and old stretches along half of the south side and private gardens may be glimpsed at the far western end. Hence, the residents of this area can bask in the sun and enjoy more spaciousness than is ordinarily possible in the City. The houses of brownstone or brick are mostly three or four stories high and belong predominantly to the mid-19th century. Many of them continue to be used as private dwellings. Of special interest are the groups, almost facing each other near mid-block, each consisting of three fine Anglo-Italianate dwellings designed to form a single architectural unit.

SOUTH SIDE

Cobble Hill Park stretches from Clinton Street to slightly beyond mid-block and south to Verandah Place. It was designed relatively recently for the varied enjoyment of different age groups. The Clinton Street end of the park is the site of the former Second Unitarian Church (discussed under Nos. 256-262 Clinton Street). Verandah Place marks the southern boundary

CONGRESS STREET (Nos. 150-196 & 139-183) Botw. Clinton and Henry Sts.

of the farm of Cornelius Heeney, the Irish-born philanthropist who donated many lots, on both sides of Congress Street, to the Brooklyn Benevolent Society.

The three-dwelling group (Nos. 166-170), adjoining the park, is architecturally significant both because it was designed to have the appearance of a single unit and because it is an exceptionally fine Anglo-Italianate design. This handsome three-story brownstone complex, with English basement, was erected in 1857. The central dwelling projects slightly forward and is surmounted by a roof cornice in the form of a low gable. The paired brackets at the ends of this gable are repeated as the supports for the level roof cornices of the flanking dwellings. The rustication of the first story (English basement) relates the horizontals skillfully to the keystones of the windows, thus emphasizing the round-arched openings. The stoops consist only of three steps, leading up to paneled double doors of fine quality with paneled reveals enframed by handsome rope moldings. The windows of the parlor floor and top story are segmental-arched, and all the sash have the central muntin, grooved to simulate casements, so typical of this style. This unified group of houses was erected by three persons, including two Cobble Hill builders, Richard Whipple of Henry Street and John Barter of Kane Street, who, since he was also a mason, probably did the masonry and the fine rustication.

The adjoining row of three dwellings (Nos. 160-164), built at the same period, is a slightly different version of the Italianate style, with high stoops and cast iron railings of rounded design. However, at No. 160 concrete wing walls have replaced the iron railings. The unusual feature of this row is the segmental-arched fascia, below the roof cornice, which echoes the segmental arches of the windows below it.

The three-story brick corner house (No. 154) is one of a row of three houses on Henry Street, which are faced on that street with brownstone veneer. They were built in 1873-74 for William and Simeon J. Aylea. The architect wisely overcame the difficulties inherent in its narrow 14-foot width by placing the entrance at the center of the long Congress Street side. The doorway is flanked by rectangular bay windows. This house displays an interesting combination of styles, modified Italianate in its arched doorway, with arched pediment carried on brackets, and Neo-Grec in its other decorative details.

NORTH SIDE

A privet hedge at the corner of Henry Street hides the private garden and elaborate sheetmetal bay window of No. 367 Henry Street. Westernmost of the houses facing Congress Street is No. 147, also the newest house on this street. It was erected at the turn of the century. The picturesque effect of this little Queen Anne house, two stories high, derives from the tower of its entry section, culminating in a high pyramidal roof, and from its triangular bay window at the parlor floor. The large cast iron newel posts at the entry echo, sympathetically, the daisy castings of its hand-railings.

With the exception of the other house and two private garages, the north side of the street (Nos. 149-171 and 177-183) is designed in variations of the Italianate style, already discussed on the south side. They were mostly built in groups of three or four in the early 1850s. Distinctive features in each group are: at No. 155, the contrast of brick with brownstone trim, the doorway with arched pediment and its pair of round-arched, paneled doors and the elaborate ironwork at the stoop and areaway; at No. 169, the rusticated basement, the elaborate foliate brackets supporting the triangular pediment over the doorway, the thick central muntins with grooves in the window sash of the upper floors; at No. 179, the simple, sturdy wooden brackets of the roof cornice and the unusual delicacy of the ironwork of the stoop. This delicacy, and the general proportions of the group of four houses at the east corner (Nos. 177-183), suggests an earlier tradition, so that it may have been built a few years

CONGRESS STREET (Nos. 150-198 & 139-183) Betw. Clinton & Henry Sts.

before the other houses on the street.

The architecturally interesting group of three Anglo-Italianate houses (Nos. 159-163) was built in the mid-1850s. The overall design is similar to that of Nos. 166-170 across the street, however it echoes an earlier tradition in having square-headed rather than segmental-arched windows at the upper floors and a simple, flat fascia below the roof cornice. This group of houses was built as an investment by Dr. Daniel K. Dodge, who belonged to a Cobble Hill family of physicians.

Of later date, No. 173 is a dignified town house with an air of distinction near the east end of the street. Designed by the architect, M. J. Morrill, it was built in 1877. Its pedimented doorway, with round-arched entrance, is embellished in the classical tradition. The finely detailed outer doors have a wood enframing which echoes, in design, the balusters of the graciously wide stoop. The Neo-Grec influence of the 1870s may be seen in the design of: the balusters, the pilasters of the doorway, the corbels beneath the windowsills and the roof cornice. This interesting house was originally one of a pair, built by Thomas Stone, a local carpenter and builder from just outside the District. Unfortunately, No. 175, its twin, is now characterless, having been shorn of its detail.

The attractive original appearance of the east half of the block has been damaged by the addition, on almost every other house, of an extra story capped by a parapet, replacing the original roof cornice. Moreover, these alterations have usually resulted in the shearing off of the detail from the facades and in changed window proportions. No. 165 has happily retained its original roof cornice even though a story has been added so that it still harmonizes with the adjoining group, Nos. 159-163. This is a good illustration of how a common objective, the addition of an extra story, might have been achieved under historic district controls. All the owners could have added the floors they wanted, preferably set back, without sacrificing the original harmony of the uniform cornice line. The owner of No. 177 mistakenly added a Neo-Colonial doorway - a style just a century too early for the house to which it was added.

CONGRESS STREET (Nos. 110-118 & 103-137) Betw. Henry & Hicks Sts.

This is a street of contrasts. The institutional buildings of various shapes, styles and heights, up to five stories, face rows of three-story houses with stoops. The prevailing red brick is a unifying factor; another is the short row of houses now unified to form the institutional building at the west end of the street.

SOUTH SIDE

This side, developed for the Sisters of the Poor of St. Francis, can be considered in four parts. At the Henry Street corner is the north end of the five-story Congress Nursing Home (described under No. 374 Henry Street), which was built in 1888 as St. Peter's Hospital. The warm strength of its Romanesque Revival brickwork has been somewhat diluted by the coldness of the modern glass jalousies in the windows and by a bald new parapet but it is, nonetheless, still a handsome structure.

The roofline of the adjoining utilitarian building (No. 130) adds variety to the street with its steep gable at center, flanked by hipped roofs with dormers. Built in 1888 as the laundry for St. Peter's Hospital, the third story, added in the 20th century, is a fine instance of conformity. A good example of a simple Romanesque Revival building, its facade has a central projecting section and its openings, in groups of three, are all round-arched formed with radial brick. The utilitarian doorway is subordinated to one of these openings. The gable window is similarly treated with its central unit taller to harmonize with the shape of the gable.

CONGRESS STREET (Nos. 110-118 & 103-137) Betw. Henry & Hicks Sts.

To the west is Cursillo House (No. 118), a retreat owned by the Diocese of Brooklyn. It consists of four old houses combined as a unit with one central doorway. They were built about 1850 and were the initial units acquired by the Sisters of the Poor of St. Francis. At the turn of the century their Home for Working Girls extended all the way to Hicks Street. Today, the western quarter of the block is an empty lot. The houses which remain have Greek Revival proportions but were built in the local vernacular of the period.

NORTH SIDE

The long side of the three-story brick house at the west corner (described under No. 393 Hicks Street) would have conformed better to the fine residential character of the street if its yard on Congress Street had had a brick wall instead of a flimsy wood fence.

The ten houses facing Congress Street (Nos. 109-127) were built in four groups and illustrate various phases and designs of the Italianate style of the 1850s and 1860s. That all but two of them have brick facades demonstrates the conservative nature of the community. The westernmost, and earliest, pair of houses (Nos. 109-111) is transitional in style, retaining the general proportions and dentiled roof cornice, with brick fascia, of the late Greek Revival style. The handsome ironwork at No. 111, has the delicacy associated with the Greek Revival style combined with the elaborate arched design characteristic of the Italianate mode.

Of typically Italianate proportions is the next pair of houses (Nos. 113-115), built in 1862. Their doors have a twisted columnar enframingent. No. 113 retains the characteristic segmental-arched window heads, long parlor windows and paneled doors. Thomas Wheeler of Brooklyn developed both this pair and the adjoining but earlier group of four (Nos. 117-123), before 1855. Hence, it is not surprising to find his choice of Italianate ironwork, a popular pattern with central wreath design, at Nos. 113, 115 and 123. At No. 123 this ironwork is found at the yard as well as at the stoop and the tall handsome newel posts are of cast iron, octagonal and paneled. At this house the typical rusticated brownstone basement and the small corbels under the windowsills are still retained. The easternmost pair of houses (Nos. 125-127), the latest to be built, are alone on this blockfront in having brownstone facades. Unfortunately, much of the detail has been shorn off of many of these houses. In addition, the new masonry wing walls of several stoops have downgraded the character of the houses, but the worst alteration to the blockfront is the composition stone veneer covering No. 121.

The two-story brick stable (No. 129) was built for the corner house some time after 1860. It is charmingly naive in its design with the impost blocks of its arches set at different levels. The round-headed openings have brick arches with keystones. The conversion from stable to garage and apartment has successfully retained the original character, utilizing existing features such as the large hayloft door, now a window, at the second floor. Beyond the stable is a small one-story garage adjoining the corner house (described under No. 364 Henry Street).

COURT STREET

Most of Court Street that serves as a bound for this Historic District was part of the ancient road to Red Hook known as Red Hook Lane, officially laid out in 1760. Of course the gridiron pattern of streets had not then been mapped or thought of for this region of farms. The old road started at Fulton Street near the old Reformed Dutch Church of Brooklyn, ran diagonally to the present Pacific Street just east of Court Street, then down the line of Court Street halfway between Kane and Degraw Streets, where it sheared eastward in a long curve leaving this Historic District at the present Degraw Street, east of Tompkins Place. The first school house in this region, a frame building erected by neighboring residents, stood on the west side of Court Street near the present No. 270, where an old lane led westward to Cornell's house and mill. After the straightening of the old farm road into the present Court Street in the mid-19th century, continued usage made it a logical commercial artery. Court Street was soon lined with stores on most blocks and included a marble works and a wood and coal yard, as shown by Perris fire insurance maps of 1855-60. Today, the predominantly 19th century houses are entirely commercial at sidewalk level. Thus the street continues to serve the Cobble Hill community as a shopping and service center as it did in the past.

COURT STREET (Nos. 128-142) Betw. Atlantic Ave. & Pacific St.

WEST SIDE

On the southwest corner of Atlantic Avenue and Court Street stands the handsome South Brooklyn Savings Bank, built in 1922 and designed by McKenzie, Voorhees & Gmelin. Recalling the heavily rusticated facades of Florentine palaces of the Renaissance, the richly ornamented doorframe on the Court Street side is surmounted by symbolic sculpture in bas relief. The long side, with its large, arched windows framed by pointed arches, faces Atlantic Avenue. The roof cornice, surmounted by a very low parapet, is supported on a continuous row of stone brackets carved in the form of eagles. Buildings such as this, lend architectural distinction to this neighborhood.

Immediately adjoining the bank, at No. 136, stands a lower addition of 1936 which, although it is smaller and follows a later version of Italian Renaissance style, has considerable elegance and charm. It was designed by Charles A. Holmes.

The four buildings which occupy the remainder of the block were erected between 1915 and 1917 with a uniform brick front and stores at ground floor level. They are three stories in height and share a high, blank parapet. They occupy the sites of four older buildings, of which the two center ones were located in what was once Livingston Lane.

COURT STREET (Nos. 144-160) Betw. Pacific & Amity Sts.

WEST SIDE

This commercial blockfront has unexpected character and diversity. The northern half was erected for commerce in the 20th century. The southern half, exemplifying three 19th century styles, was built chiefly for residential use, and now includes a variety of small storefronts.

Occupying the north half of this blockfront is a three-story white brick and terra cotta office building erected in 1929. Designed by Shampain & Shampain, it carries stylized ornamental bands typical of the Paris 1925 "moderne" style across the facade. At sidewalk level, a large modernized store has its own entrance in the chamfered corner at Pacific Street.

CH-HD

COURT STREET (Nos. 144-160) Bctw. Pacific & Amity Sts.

The lower half of the blockfront was developed 1848-1854 and contained no stores at the time of the 1860 fire insurance map.

The architecturally interesting and unusual Gothic Revival house at No. 154 was built by John Stevenson, who made it his home in 1854. He was a well-established local plasterer. A shallow polygonal bay at the left is balanced asymmetrically at the right by a projecting section, a composition four windows wide that gives the house a much larger appearance than its 25-foot width of brownstone would imply. Now stuccoed over, it still shows a brick roof cornice, with a row of dentils over a corbeled design. The Gothic influence is clearly seen in the most unusual label or drip moldings which rise to a low peak over the windows to accommodate the triangular top sash. The original front stoop and parlor floor disappeared in a late 19th century remodeling for a store at sidewalk level.

Both the three-story brick houses at the south end of the block were built in 1848 in the then popular late Greek Revival style. No. 158 continues to present an interesting residential character, unaffected by its basement store-church. The wrought ironwork up the stoop retains the characteristic volute at the left handrail and the footscrapers at the second step. The doorway and parlor windows still have their brownstone lintels crowned with low pediments, though unfortunately the contrast in color is gone as the entire facade is now painted red. The house has the handsome brick fascia and dentiled cornice typically found in the closing years of this period.

The corner house (No. 160) was built together with No. 158 as is demonstrated by alternate bricks straddling the painted party line. The windows of this house are lower, accommodating a corner store at sidewalk level. In fact, Thomas McGlinn, grocer and owner of both properties, moved into the corner in 1848. Twentieth century changes to No. 160 include an extension on the Amity Street side and on Court Street a projecting black marble storefront lettered "restaurant" in subdued gilt. At the corner, between the second floor windows, there still is an old block bearing the street names.

COURT STREET (Nos. 162-178) Bctw. Amity & Congress Sts.

WEST SIDE

This commercial street comes to us from the 19th century basically unchanged. The essence of this block is the neighborhood store, the built-up core of a village. Its simple brick buildings, with bold overhanging cornices, are predominantly three stories high, and none higher than four. The street was always commercial, with a small store in each building. This was also true in the case of the frame houses which stood on the site of some of the present buildings.

The earliest house on the block is No. 162, at the corner of Amity Street. It was built in 1840-41 for Thomas McGlinn, grocer, who had bought a double lot and who moved into both home and store the next year. Its Greek Revival period is indicated by the restfully broad spacing between the windows and by their proportions. Note by contrast the higher windows of the next four houses, which were built in the course of the next two decades. No. 170 belongs to the late Italianate style of the 1860s with its segmental-arched upper sash and lintels. The corniced lintels are of brownstone, offering a contrast to the brick of the facade.

Stores have an importance of their own in historic districts. No. 172 is an interesting example of an old store front, dating from the time of the erection of the building in 1880. The sections of the store windows on either side of the doorway retain opalescent glass panels with diamond-shaped designs. Rectangular panels, set above and below the store

CH-HD

COURT STREET (Nos. 162-178) Betw. Amity & Congress Sts.

windows, add variety to the facade. Note also the fluted cast iron pilaster next to the door at No. 168.

The double lot (Nos. 176-178), at the south corner of the block, has always been empty at its Court Street end. It was given by the philanthropist Cornelius Heeney to the Brooklyn Benevolent Society. Formerly used as a garden for the rectory (No. 223 Congress Street), it now serves as a parking lot.

COURT STREET (Nos. 180-210) Betw. Congress & Warren Sts.

WEST SIDE

The high steeple of the handsome Gothic Revival church at the southwest corner of Congress and Court Streets provides a striking accent on this street. St. Paul's (R.C.) Church was dedicated in 1838 and was built on land donated by Cornelius Heeney. It is the second Roman Catholic church built in Brooklyn. Originally, it was a low rectangular brick structure, Greek Revival in style, with columns flanking the entrance. The facade was changed to Gothic style, with a central entry tower, in the early 1860s and the brownstone veneering was applied in 1888. Still later, in 1906, the low, flanking stair towers were erected and, at the same time, a new sanctuary and sacristy replaced the old semi-circular apse. Most of the fine Gothic detail is concentrated in the central tower section, where a pointed entrance door is surmounted by a Gothic window with tracery. The rose windows above are of plate tracery and are crowned by ogival drip moldings with carved finials.

Adjoining the church on the south is a row of four brick apartment houses, united by a continuous dentiled cornice, built in 1898 for Mary J. F. Pratt and Ida F. Grampton and designed by William B. Tubby. A raised panel at the center, bearing the name "Foster," is surmounted by a ball and flanked by scrolls. The original shop fronts with their slender wood onframements are some of the best preserved in this part of Brooklyn. The two sides of each shop front are united by a central pedimented gable, an interesting decorative feature. No. 206 occupies the rear lot of an interesting Greek Revival row house at No. 210 (described under No. 239 Warren Street). This brick house, with its pair of high end chimneys connected by a horizontal section of wall, has stepped-down shoulders concealing the low pitch of the roof.

COURT STREET (Nos. 212-230) Betw. Warren & Baltic Sts.

WEST SIDE

The west side of this street presents a singularly uniform appearance with its row of three-story stuccoed brick houses, all of nearly equal height.

The row of seemingly identical houses was built in the early 1850s in two sections. Nos. 212-220 were built for John Greacen, Jr., a merchant, and are only a few inches lower than those on the south half of the street. Unfortunately, its cornice line has been interrupted by two 20th century roof parapets. The south half of the block retains its handsome uniform Neo-Grec cornices carried on brackets.

All of these houses have stores at ground floor level and of these, only the one at No. 220 has a dignified appearance today. With signs of different heights and varied styles of lettering, the stores present a heterogeneous aspect which relates badly with the general coherence and unity of the upper floors of these houses. Had a design control board been in existence when these stores were remodeled, a harmonious quality could just as easily have been achieved.

COURT STREET (Nos. 232-248) Betw. Baltic & Kane Sts.

WEST SIDE

Considerable diversity in heights and appearance of houses is observable in this street. A mid-19th century three-story Greek Revival house at No. 234 retains its attractive pilastered doorway and stoop but iron pipe has replaced the original handrailings. Although it has also had its cornice replaced by a brick parapet at the roof, its character as an early dwelling is still evident. The three-story corner building, No. 232, erected at the same period, was built to accommodate a store at grade and is lower than its neighbor, a pattern which recurs again and again throughout the city wherein the corner buildings are lower than their neighbors in the row.

As this is a commercial district, all the houses in this street have stores at street level. In the Keeler, a four-story brick apartment house with quoins, erected in 1886, one of the stores (No. 240) retains much of its original appearance without any exterior sign to deface it. In the past, gold letters were often applied directly to the glass bearing the storekeeper's name and giving the store a prosperous, dignified appearance.

The corner building, No. 248, with a side entry at No. 253 Kane Street, has an interesting Queen Anne flavor in spite of later modifications. Erected in 1886, it has the picturesque quality of that era. Characteristic are the gabled roofline on the Court Street side, the bold roof cornice, the projecting corner bay and tier of bay windows at the side of the building and the typical use of terra cotta in the gable as a contrast to the brick fabric. The application of a modern veneer to the bay windows unfortunately introduces a discordant note.

COURT STREET (Nos. 250-304) Betw. Kane & Degraw Sts.

This long street displays a great variety in building usage, height (within a maximum of five stories) and architectural style. Commercial buildings, including a large new supermarket at the corner of Kane Street, a one-story furniture store at Nos. 288-290, and many small stores serve the neighborhood. The handsome three-story building at Nos. 292-294, now abandoned, was built in 1924 and once was a neighborhood amusement center, housing the Paras Court Theatre, with billard room and dance hall above. Residential facilities provided on this block range from a small three-story house with stoop at No. 282, unfortunately altered by the application of an imitation brick front, to five-story brick apartment houses. With the two exceptions of the supermarket and the theatre, all the buildings on the block were erected in the 19th century. They present a sequence of styles of the period, from Greek Revival through Romanesque Revival.

The two apartment buildings at the north (Nos. 262-264), erected in 1894, are particularly handsome examples of the late Romanesque Revival style. Designed as a pair by architect John L. Young for William A. Ferry, the arched windows at the second and fifth floors and the use of quarry-faced stone bandcourses are typical of the style. The stores at street level remain virtually unchanged and still retain their interesting cast iron supports.

A small three-story house (No. 266), which still retains Greek Revival characteristics, is sandwiched in between this and the next group of apartments (Nos. 268-70). Three little mid-19th century buildings at Nos. 272-276 retain their original stores, of which the one at No. 274 is the prototype. The Queen Anne style appears in the sunburst pediment crowning the five-story apartment house at No. 286. It was erected in 1884 for H. W. Stearns, for whom the two five-story apartment houses at Nos. 268-270 were built five years later. The one-story furniture store at Nos. 288-290 represents the partial razing in 1936 of a higher existing building and the application of a "Discount House" front to what was left.

COURT STREET (Nos. 250-304) Betw. Kane & Degraw Sts.

Among the most interesting houses in the entire Historic District are Nos. 300-304, erected in 1847-49 as part of the development of the Degraw-Court Street corner by architects Horatio White and William Johnson of Brooklyn. The two houses at Nos. 296-298 were originally identical with Nos. 300-302, but were redesigned with new fronts at later dates. The original group of seven houses, Nos. 296-304 Court and Nos. 273-275 Degraw Streets, once made this one of the most attractive corners in Cobble Hill. On the Court Street side, Nos. 300-302 display the same attractive three-sided bay rising up the facade to the roof cornice as at the two Degraw Street houses, a feature which also appears at No. 271 Degraw. The corbeled brick arcade supporting the roof cornice appears again here, surmounted by added, paneled parapets at Nos. 302-304. These houses belong to that early phase of the Romanesque Revival style of the late 1840s, when architects delighted in the use of contrasting brickwork designs. The low stoop at No. 302 retains interesting ironwork identical with that at Nos. 273-275 Degraw Street. Stores occupy the ground floor at all three of the houses on Court Street.

Inept alterations and new construction which is out of tune with the character of the block as a whole have needlessly harmed this street, but it still retains much that is interesting, including three houses of exceptional importance at the Degraw Street corner.

CH-HD

DEGRAW STREET (Nos. 157-173) Botw. Hicks St. & Cheever Pl.

NORTH SIDE

Half of this short street is an empty lot. There is a small one-story taxpayer and a simple vernacular house of the Italianate period on the block. It is important, however, that any re-development be under architectural controls in order to ensure an appropriate relationship with the surroundings, and particularly with the houses around the corner (discussed under Hicks Street).

DEGRAW STREET (Nos. 175-191) Botw. Cheever Pl. & Henry St.

NORTH SIDE

Four houses face this short street in addition to small stores at the rear of the corner property, which has another store in its basement. These four houses, erected in the early 1850s in a simple version of the Italianate style, had a builder with a feeling for architectural composition. Each two houses have paired doorways and share a twin stoop. The handrailings of these stoops have handsome arched-top Italianate ironwork and end in tall cast iron newel posts. The simply bracketed roof cornices remain intact and echo these above the entrance doors.

DEGRAW STREET (Nos. 193-215) Botw. Henry St. & Strong Pl.

NORTH SIDE

This short street has only two buildings. One is the long side of an old two-story freestanding house (described under No. 491 Henry Street) which is now unfortunately hidden aseptically behind a simulated random brick veneer.

Occupying the other corner is a fine Gothic Revival church designed by Minard Lefever. Erected in 1851-52 as the Strong Place Baptist Church, it was known as the Spanish Baptist Church in the mid-20th century and was rededicated, in May 1959, as St. Frances Cabrini (R.C.) Chapel, it serves the primarily Italian community. This stone church is dominated by a massive square tower which rises at the junction of the streets. The tower is strengthened by large stepped buttresses which rise to its full height enframing the triple arched openings of the belfry at the top. A narrow turret with lancet windows balances it asymmetrically near the west aisle. Between them, the main body of the church rises as a gabled facade within which the dominant feature is the triply pointed Gothic arch window. Surrounding the church is a strong but simple iron railing with very tall gate posts of unusual design. The Strong Place Baptist Church was the offshoot, in South Brooklyn, of the Pierrepont Street Baptist Church. Both were organized by the Rev. Dr. Elisha L. Taylor, and both had as their architect Minard Lefever who moved from New York to Brooklyn in 1847. Among the original trustees of the Strong Place Church was E. Darwin Litchfield.

Adjoining the church on Strong Place is the gabled Gothic chapel, also designed by Lefever, where services were first held in 1849. It was originally the Sunday School of the church and was one of the most popular in Brooklyn. The chapel and the adjoining hall (No. 56-58) were dedicated in 1969 as Strong Place Day Care Center, and are scheduled to open in January 1970 with a kindergarten, cafeteria, and a Head Start program to provide for contemporary needs. The renovations of church and center were by architect Louis Bellini.

DEGRAW STREET (Nos. 217-237) Betw. Strong Pl. & Clinton St.

NORTH SIDE

Only five houses, built in the late 1850s, face this short street. Their overall favorable impact, despite various changes, derives from the interesting ironwork at Nos. 223-227. The ironwork at the stoops is basically Italianate in style, while the areaway ironwork, of a simpler pattern, includes gates that add a sense of privacy. No. 225 best represents the original appearance of the row with its curvilinear cap molding over a wreath on the doorway lintel, a scalloped shell on the parlor window lintels, and a bracketed roof cornice. In addition to the original ironwork already mentioned, No. 225 has the typical long parlor floor windows with attractive guardrails.

DEGRAW STREET (Nos. 239-261) Betw. Clinton St. & Tompkins Pl.

NORTH SIDE

At the corner of Clinton Street, quoins at the second and third stories of a late 19th century house mark the original dwelling floors and the former existence of a row of stores at street level, now mostly converted to apartments because of the demand for housing. The long Degraw Street side has been discreetly modernized with brownstone veneer at street level and brick veneer above, leaving most of the segmental-arched windows at the second floor.

A brick church in the Gothic Revival style faces the street at No. 249. Designed by Theobald Engelhardt, it was built in 1905 for the Trinity German Lutheran Church and is now the South Brooklyn Seventh Day Adventist Church. The gabled facade facing the street is flanked by simple buttresses at the corners, terminating in pointed arch motifs. A handsome molded ogee arch crowns the central doorway, and the long windows above have corniced pointed arches. The church's attractive high railing retains its original posts. The vernacular mid-19th century house (No. 257) at the corner of Tompkins Place has as its only ornamental feature a curvilinear cap molding and wreath on the lintel of the central window, a design popular on Cobble Hill.

DEGRAW STREET (Nos. 263-285) Betw. Tompkins Pl. & Court St.

Three houses face this short street. Each calls attention to its own beauty by its polygonal masonry bays rising up the facade. Their gemlike character is enframed by the plain long sides of the corner buildings facing Tompkins Place and Court Street.

The completely Gothic Revival character of No. 271 is unique in this Historic District. The pointed arches of its ironwork patterns at area-way and stoop as well as the drip moldings at the windows are characteristic, while the miniature pointed arches supporting the roof cornice are rare. The house, designed to fit its narrow 21½ foot lot, has no window at the center of its angular bay. The molding crowning its doorway terminates in decorative impost blocks. The house was built and sold in 1850 by Anson Blake, Jr., who with his father was active in developing the southern tier of this Historic District.

The brick pair at Nos. 273 and 275, in contrast to No. 271, feature Romanesque Revival arcades supporting the dentiled brick roof cornice. This interesting arcading, seen also at Nos. 300-304 Court Street, has a rugged beauty. To achieve a feeling of spaciousness within the 42-foot overall width, the two entrances are paired at center above a twin stoop and each is flanked by a masonry bay which extends up the full height of the house. Both these houses are part of the development in 1847-48 by Heratic White and William Johnson, Brooklyn architects. No. 273 was purchased from the architects by James Rowen, a lumber merchant, who made his home here.

CH-HD

HENRY STREET (Nos. 319-333 & only 316) Betw. Pacific St. & Atlantic Ave.

In the portion of the street which is within the Historic District, a height of four or five stories is usual. This street has been traditionally commercial, with small stores at ground floor level of all the apartment houses. A general sense of uniformity prevails, except for a gasoline filling station at the corner of Henry Street and Atlantic Avenue.

EAST SIDE

The two similar five-story brick apartment houses (Nos. 331 and 333), at the corner of Pacific Street, have stores at ground floor level and bracketed roof cornices. They were built in 1888 for Karl Ludwig and are extremely simple for that date. The two lower brick apartment houses (Nos. 327 and 329) adjoining them are, if anything, even simpler in design and were erected in 1871. The store at No. 327 was converted to residential use in the 1940s and a triple window replaced the store front, which was stuccoed up to second story windowsill level. This type of alteration, typical of the period, leaves much to be desired and, had an Historic District control been in existence at that time, might have been greatly improved. The filling station on the corner of Atlantic Avenue is not only out of scale with its neighbors but fails to relate with them. Commercial facilities, when located in Historic Districts, can obtrude less on their surroundings by being designed as much in scale with them as possible and through the use of similar materials. They do not have to be imitative in style.

WEST SIDE

The corner building facing on Atlantic Avenue (No. 110 there) is a four-story brick apartment house with a shallow roof cornice resting on closely spaced brackets. Small stores and a bar occupy the ground floor of this building, with apartments above. The long side extends about half way down the block on the Henry Street side.

HENRY STREET Betw. Amity & Pacific Sts.

This street is outside the Historic District.

HENRY STREET (Nos. 355-369 & only 358-364) Betw. Congress & Amity Sts.

With the exception of the hospital buildings at the north end of this street, which are outside the Historic District, the three-story houses present a remarkably uniform appearance. An aura of domestic tranquility reigns in this block where the houses are united by practically uniform cornice lines, by similar window alignments and the retention of many stoops--all giving us a good idea of the original appearance of the street.

EAST SIDE

The handsome row of three stone-fronted residences (Nos. 363-367) on this side of the street, adjoining the Amity Street corner, is remarkable for its retention of detail. They were built in 1850-53 for Charles F. A. Hinrichs, a Brooklyn merchant, who made his home in one of these houses. They are good examples of Italianate style. At the first story, the floor-length windows are crowned by segmental-arched lintels with cornice slabs carried on console brackets. The doorways are signaled by higher, more ornate lintels and cast iron handrailings at the stoops. The lot south of No. 367, was kept open as a yard and a very elaborate

CH-HD

HENRY STREET (Nos. 355-369 & only 358-364) Betw. Congress & Amity Sts.

two-story sheetmetal bay window was added on this side about the turn of the century. Although deteriorated at the front, No. 363 retains the original carved console brackets over the doorway, its double front doors and original window sash.

North of these houses, an empty lot with iron railing separates the Dudley Memorial Building (described under No. 110 Amity Street) from No. 363. This monumental structure occupies the corner site and is fully exposed on four sides.

WEST SIDE

Only the four houses (Nos. 358-364) at the south end of the street are within the Historic District. They are part of an Italianate row which once extended the full length of the block when erected in 1852-53 for Edward Wilson of Ulster County. Three retain their stoops, although in altered form. No. 364 remains closest to its original appearance, with doorway and floor-length parlor windows crowned by cornices supported on widely spaced console brackets. The houses still have their Italianate roof cornices supported on widely spaced console brackets.

HENRY STREET (Nos. 371-393 & 366-382) Betw. Warren & Congress St.

There is a considerable contrast in this block between the large five-story institutional building (Congress Nursing Home) on the west and the array of low structures on the east, which vary from a long low building at the south end and ascend in steps to three stories at the north end. Between the fourth and fifth houses from the north corner is the entrance to Verandah Place, lined on its south side by charming little three-story houses.

EAST SIDE

The long low-lying corner building (No. 393) was erected in 1871 and is distinguished principally by the segmental-arched dentiled brick lintels of the second floor windows. The disordered array of signs above the stores detracts from the dignity of this conspicuous corner building. A tier of picturesque polygonal bay windows rising above the store entrance (No. 377), at the southerly corner of Verandah Place, is ornamented with pressed sheetmetal designs. Together with the interesting store interior, these represent later 19th century additions to a mid-century building. Just north of Verandah Place, No. 375 retains its stoop with some Greek Revival ironwork and proportions of the 1840s. Adjoining it is a row of three narrow houses of 1873-74, each crowned by a Neo-Grec cornice. No. 371, with an entrance at No. 154 Congress Street, signalized the corner of the block by its quoins.

WEST SIDE

Standing back-to-back on the block with St. Peter's (R.C.) Church and Academy is the Congress Nursing Home (No. 374), which fills the entire blockfront. Completely symmetrical, this five-story brick building with rusticated stone base is large and imposing. It was originally designed by William Schickel & Co. as St. Peter's Hospital and was built in 1888 in the popular Romanesque Revival style. Characteristic are the handsome round-arched windows with radial brick arches, trimmed with a terra cotta drip-mold. A six-story central tower with entrance at its base which once dominated the facade, was reduced to four stories and rebuilt in yellow brick and window sash replaced when the building was transformed into a nursing home in 1963.

CH-HD

HENRY STREET (Nos. 371-393 & 366-382) Betw. Warren & Congress Sts.

On this site, set on spacious grounds on the southerly two thirds of this block, once stood a handsome mansion with greenhouses and stables, the residence of Nicholas Becar. Just north of it and extending to the Congress Street corner, was a row of three houses. The change from a purely residential block to an institutional one was indicative of the growing needs of the community between the 1850s and 1880s.

HENRY STREET (Nos. 395-411 & 384-402) Betw. Baltic & Warren Sts.

The east side of this short street has an open appearance, due in part to the empty back yard of the corner house, No. 411. A generally uniform cornice line prevails, particularly on the west side. There is a pleasant, domestic quality in this block which consists almost entirely of residences and small apartment houses.

EAST SIDE

The three-story corner brick residence (No. 411), with corner store, is the end house of a Greek Revival row erected on Baltic Street in the late 1830s. Later in the century, classical decorations, featuring swags and rosettes were added, as are evident at the roof cornice. The rear yard of this house, which separates it from its neighbor, is enclosed with an unattractive concrete block wall with vertical palings and wire on top. Had this wall been carried out from the dark-colored base on the first floor of the house in matching brickwork, it would have enhanced the appearance of both house and yard.

A pair of quite elegant four-story brick apartment houses (Nos. 401-403) at mid-block, built in 1895, reflects the classic influence of the Chicago Fair in the symmetrical, centralized design and the classical decorative motifs in the frieze of the roof cornice. Both houses have swell-front bay windows extending up full height through all four floors, echoed in the curvature of the roof cornice. The five-story apartment building (Nos. 393-399) adjoining them, designed in a similar style, dates from the same period.

WEST SIDE

Except for No. 402, the corner house, built in the late 1880s, the long row of eight houses (originally a row of nine extending to the Warren Street corner) still displays a quality of homogeneity. This is broken only by the inept remodeling of No. 394, where all ornament has been pared off and rough-faced imitation stone veneer applied. Several of the houses retain handsome doorways with lintels carried on vertically placed console brackets, best seen at No. 400. The bracketed roof cornices are richly detailed and, although set at slightly different heights, are designed in uniform style.

HENRY STREET (Nos. 413-431 & 404-420) Betw. Kane & Baltic Sts.

Although at first glance there appears to be a great contrast between the two sides of this street, where a 20th century school building faces a row of houses dating from the previous century, viewing the sides independently, there is a general uniformity of effect. A large brick school fills the entire east side, while a uniform row of four-story apartment houses occupies the west side, interrupted only momentarily by a pair of lower and older residences.

CH-HD

HENRY STREET (Nos. 413-431 & 404-420) Betw. Kane & Baltic Sts.

EAST SIDE

Where ten small houses once faced Henry Street, P.S. 29 now fills the block. Built in 1919, and formerly known as the J. M. Harrigan Jr. High School, this massive, rectangular, brick structure, with stone trim, is five stories high. The central portion, with entrance door, and the end bays project slightly forward. The roof parapet, punctuated by stepped-up sections, echoes wall piers separating the windows below. Light and air are provided here by triple- and quadruple-divided windows, of which the uppermost have the low, three-centered arches typical of Collegiate Gothic architecture of the Eclectic period. The Gothic theme is repeated at the windows at ground level and at the pointed entrance doorway.

WEST SIDE

On this side of the street, the nearly uniform cornice line is broken only by the two lower houses toward the north end (Nos. 408 and 410). They are the oldest on the block, dating from the late 1840s, and are Greek Revival in style. Of this pair, one has a typical simple flush wood fascia board, and the other a pilastered doorway and handsome ironwork at the stoop, tailored to fit the stepped, paneled wing walls. The three narrow houses near the Baltic Street corner have a uniform stone facade and similar bracketed cornices. They were built in the late 1870s. The windows have dignified frames with cornices at the top and the doorways of Nos. 404 and 406 retain their low-arched lintels aligned with the cornices of the adjoining windows. The southern half of the street is occupied by five handsome houses (Nos. 412-420) with stone fronts and uniform roof cornice, all built in 1884-88 for Cornelius Donnellon of Brooklyn and then sold to F. A. O. Schwarz, the toy manufacturer. They were designed by George Chappell of New York in the Neo-Grec style, as seen by the window and doorway enframements, with incised detail, and in the multi-bracketed and paneled roof cornices. Shop fronts occupy the ground floors, except at Nos. 412 and 414 which still retain their original doorways, low stoops and some of the old ironwork.

HENRY STREET (Nos. 433-495 & 424-484) Betw. Degraw & Kane Sts.

This long street continues to maintain the peaceful residential character of rows of houses three and four stories high. The west side has a marked uniformity. Variety is mostly expressed in small differences for row-house architecture, in the styles between the 1840s and 1870s. The character of the street has been somewhat harmed by the frequent addition of roof parapets, smooth-stuccoing of facades, and stuccoed side walls of many of the stoops. It is just such design intrusions which Historic District controls can aid in avoiding.

EAST SIDE

At the corner of Degraw Street is one of the relatively few freestanding houses (No. 491) in this Historic District with open ground on all four sides. Two stories high and four windows wide, it was built between 1844 and 1850 as the residence of George A. Jarvis. He was a merchant-grocer in New York and, later, president of the Lenox Insurance Company. More recently it was the community house of the adjoining Strong Place Baptist Church. Unfortunately all indications of style have been obliterated behind a simulated random brick veneer with soldier courses and high roof parapet.

Jacob Frost initiated the development of the next eight houses (Nos. 475-489) in 1844-45. Sometimes he sold the house, and sometimes the empty

HENRY STREET (Nos. 433-495 & 424-484) Betw. Dograw & Kane Sts.

lot. At least Nos. 479-481 were constructed by the local builder Richard Whipple, a carpenter. Judging by window alignments, varying heights, and doorway treatment, they were built in pairs. Some still have at the roof cornice the dentiled brick fascia typical of the 1840s. Seven of these houses retain at their stoops their dignified Greek Revival handrailings ornamented simply with a Greek fret immediately below the handrail, as well as yard railings with gates for privacy. Nos. 467-473 signalize a change in the street line by stepping their facades forward successively. That they belong together as a group is shown by their similar segmental-arched openings. Built in the early 1850s in the Italianate style, they are now unfortunately much modified. An idea of the original row may be obtained from the very handsome segmental-arched lintels above the parlor and second story windows at No. 471. No. 469 retains its brick facade, paneled doorway and interesting roof cornice. The fascia echoes the arched window openings below. No. 473 retains its original solid paneled double outer doors. Handsome Italianate ironwork at the stoop and areaway of the center house of the next row (Nos. 459-463) must be noted. These houses were erected about 1857 for Edward Shaurman.

The adjoining nine houses belong to the Neo-Grec period of the late 1870s and were built as three rows (Nos. 455-457, 449 $\frac{1}{2}$ -453A, and 447-449). Unfortunately, they have been much changed or the details smoothed out. The three brick houses at Nos. 455-457 retain the bay windows at the parlor story, No. 455 $\frac{1}{2}$ has interesting ironwork of the period, and the original brownstone detail including a band course is best seen at No. 457. The row of four brownstone houses (Nos. 449 $\frac{1}{2}$ -453A) has a continuous bracketed roof cornice, and the original Neo-Grec detail is still seen at the parlor floors of its end houses.

The northernmost three houses (Nos. 439-445) provide a handsome terminus for this block. They were built as early as 1848, with the two mansards added later in the century. On the basis of the window alignment these three houses, though on different-size lots, were built as a row. Except for the mansard, Nos. 439 and 441 are pairs. Each is unusually large, being four windows wide with the entrance off center. They retain their mid-century proportions and long parlor windows. The stoops have interesting later ironwork. The mansard added to No. 441 in the 1860s has three pedimented dormers and rests on a cornice supported by an unusual closely serrated row of brackets. This north end of the block running through to Strong Place was assembled in 1846-48 by John Van Nostrand, grocer-merchant of New York City. He made his residence at No. 441. James Van Nostrand, president of the Merchants Exchange Bank of New York, made his residence in 1848 at No. 439 which had a large garden. Both houses now comprise the Convent of the Infant Jesus, with a total frontage on Henry Street of 101 feet, including the spacious walled garden along Kane Street.

WEST SIDE

The row of four brick houses (Nos. 424-430) at the Kane Street end of this block belongs to the Greek Revival style of the 1840s. Typical is the handsome stone outer doorway at No. 426, with pilasters supporting a large entablature; also the miniature stone cornices over the window lintels at No. 424; the roof cornice with short brick fascia at No. 428; and the beautifully delicate ironwork at the stoop and areaway of No. 430. Noel Becar, whose mansion was on Henry Street near Warren, purchased these four lots in the 1830s as part of a large tract on Henry Street, owned later by his widow Deborah G. Becar, who was taxed for three of these houses in 1869 and Mary Becar for the corner house. The plaque on No. 426 proclaiming it as the birthplace of Jennie Jerome in 1850 is erroneous. The mother of Winston Churchill was indeed born within the bounds of Cobble Hill Historic District, but her birth occurred in 1854 at the then No. 8 Amity Street, now No. 197 Amity Street, where it is discussed. However, it is a fact that before Jennie's birth, her parents lived with her uncle Addison G. Jerome at No. 292, now No. 426 Henry Street which he had leased.

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HENRY STREET (Nos. 433-495 & 424-484) Betw. Degraw & Kane Sts.

The rest of this long street is built in short groups of two to four houses, using slightly varying versions of the Italianate style of the 1850s. At the doorways, segmental-arched pediments are seen at Nos. 438-442, then follow many corniced slabs, segmental-arched lintels with shoulders are at Nos. 458-464 and 470, and pediments appear at Nos. 478-480. The few houses happily retaining bracketed rooflines show variety. Unfortunately the character of the block has been needlessly harmed by the stuccoed walls added to so many houses. Varying patterns of Italianate ironwork remain, however, at Nos. 450-456, including balconies at No. 450, while No. 476 has the added glory of a yard railing with gates for privacy.

HICKS STREET (Nos. 465-521) Betw. Degraw & Kane Sts.

EAST SIDE

This is a street of multiple uses such as is often found on the edges of Historic Districts. Near the center of the street a five-story parochial school, built in 1922, rises above its three and four-story older neighbors. In the event of re-development a block front such as this should properly be under architectural controls because it relates so critically to its surroundings. The rest of this block has many charming houses with original ironwork (facing Kane Street and Cheever Place). An inappropriate development of the Hicks Street frontage could be a serious intrusion into the homogeneous character of the Historic District.

HICKS STREET (Nos. 439-455) Botw. Kane & Baltic Sts.

EAST SIDE

The three-story brick building which occupies the corner (No. 455 Hicks Street) is part of a Greek Revival row on Kane Street. It retains a late 19th century store front, extended in front of the building line, with a diagonal corner entrance at No. 129 Kane Street. The sturdy doors have long glass lights with small solid panels at the bottom. The long side of the building, with only four windows, faces Hicks Street; the characteristic dentiled roof cornice of the Kane Street front does not, however, extend around the corner to the Hicks Street side. A small alley with a doorway separates the corner building from Nos. 447 and 449. Although of differing heights, both these low buildings contain stores which share a common cornice. The store front at No. 449 is the original, with slim corner posts and paneled baseboard beneath the show windows.

Filling the northern half of this block are four apartment houses (Nos. 439-445) united behind an architecturally uniform facade. These six-story brick buildings of 1876-77, together with the adjacent structures at Nos. 134-140 Baltic Street, are the famous Home Buildings-- landmark model tenements of fireproof construction. They were financed by Alfred Tredway White (1846-1921), the noted Brooklyn businessman and philanthropist, who introduced them here after studying prototype housing of a similar nature in England. Tenement house reform, the subject of increasing concern since the publication in 1846 of a shocking report by the Association for the Improvement of the Conditions of the Poor, gained increasing strength in the 1850s. This movement culminated in the comprehensive report of 1865 by the Council of Hygiene of the Citizens' Association which led to the passage of the Tenement House Law of 1867, the first of several reform measures. The role played by the press and, most particularly, by Walt Whitman, should be emphasized. As early as 1856 Whitman had pleaded for builders of tenements to follow English models and, in an article published on May 1, 1857, to "mingle a little philanthropy with their money-making and to construct tenement houses with a view to the comfort of the inmates as well as the maximum of rent." A. T. White's Home Buildings must thus be understood as the architectural expression of the tenement house reform movement of the previous decades. Interestingly enough, A. T. White claimed that he always made a 5% annual profit and insisted that, although his tenements did indeed serve working-class tenants, he had not built them primarily as a philanthropist but as a sound business investment and as a proof of what could be done to improve conditions throughout the City.

The Home Buildings were designed for White by William Field & Son, architects, and were the first of a series of model tenements he built in Brooklyn. Compared in their straightforward simplicity with the more elaborate tenements White built a year later on the block to the north, we sense here the barest statement of a theme. Yet the basic planning ideas are here. Especially important was the decision to build to a depth of only half a city lot: for a corner property, as in this instance, this decision provided a recreational area for the tenants' use. The shallow plan, even more importantly, provided ample light and air to

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HICKS STREET (Nos. 439-455) Betw. Kane & Baltic Sts.

all rooms. A central open stair tower served each pair of buildings by means of open balconies. These central stair towers are signalized on the exterior by two vertical piers of brick. The roof cornices of the main wall, of corbeled brickwork, alternate with amusingly designed wood cornices above the top floor balconies.

The continuing popularity of the Home Buildings bears out A. T. White's assumption that these six-story walk-ups were safe and practical.

HICKS STREET (Nos. 417-435) Betw. Baltic & Warren Sts.

EAST SIDE

Following immediately upon the success of the Home Buildings (Nos. 439-445 Hicks Street), Alfred T. White and the architects William Field & Son commenced work on the equally famous Tower Buildings (Nos. 417-435). These Victorian buildings are most interesting architecturally. Although they are reminiscent of the early phase of the Romanesque Revival, the creative use of brick and iron makes the Tower Buildings a bold expression of the 1870s. These twelve six-story buildings of 1878-79 are part of a large complex grouped around a central courtyard forming a pleasant quadrangle designed for the recreation of the tenants. The south side of this quadrangle was formed by a group of four buildings at Nos. 129-135 Baltic Street; the north side by four buildings at Nos. 136-142 Warren Street; and the east side by two rows of small workers' cottages (described under Nos. 1-25 and 2-26 Warren Place).

The twelve units facing Hicks Street have three stair towers with recessed balconies serving four apartments at each floor, while the four houses on the side streets each have a single common stair tower. In the buildings of the main complex on Hicks Street, the architectural treatment is more expressive and elaborate than on the side streets. The stair towers are carried up above the roof; the iron balcony railings are more decorative, with pieced sheetmetal panels capped with open railings. The curved stair towers are recessed behind these balconies and are separated from the buildings behind them by firewalls. The building roofs are surmounted by low brick parapets which meet the open railings above the balconies.

These model tenements were described by White as "Improved Dwellings for the Laboring Classes." One of the most interesting features of these buildings was the outside staircase which obviated the use of an enclosed shaft and hallway running up through the center of the house--a catch-all for refuse, a potential chimney for smoke and flames and a constant transmitter of noise from floor to floor. The passages leading to the apartments open directly off balconies at each floor which link them to isolated open-air staircases. The Towers, a development of the Home Buildings, was, in turn, superseded by the Riverside tenements of 1890 at Joralemon Street.

HICKS STREET (Nos. 395-415) Betw. Warren & Congress Sts.

EAST SIDE

The feeling of this block is one of spaciousness. Occupying the southwestern corner of the same block as the Congress Nursing Home (formerly St. Peter's Hospital), which fronts on Henry Street, St. Peter's Church provides a welcome relief to the high rows of apartment houses adjoining it to the south. The church was begun in 1859 under the pastorate of Father Francisli with about 3,000 parishoners and was dedicated in 1860. It was designed by architect P. C. Keeley. Set back from the street, this

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HICKS STREET (Nos. 395-415) Botw. Warren & Congress Sts.

early Romanesque Revival church displays some interesting detail. The round-arched window heads have a crenellated effect which is most unusual while the side doors at the front have little gables which lend them dignity. The steeple, now gabled, was once surmounted by an octagonal spire which rose to a considerable height. A niche in the front of the church tower contains a statue. Handsome brick corbels extend around all four sides of the steeple beneath the louvered belfry.

In 1856 Father Francis built St. Peter's School (formerly Academy), a simple brick three-story structure with crenellated doorway and round-arched windows on the second floor similar to those of the church. The first and third floor windows have segmental arches and the structure is crowned with a low hipped roof.

Both church and school are surrounded by a spacious yard enclosed by an iron fence with gates opposite the entrances.

HICKS STREET (only Nos. 391-393) Botw. Congress & Amity Sts.

EAST SIDE

The only house in this block which lies inside the Historic District, No. 393, is very similar to the houses of the early 1850s at Nos. 109 & 111 Congress Street around the corner although it was built after 1860. This house, with its long side on Congress Street, has a very high basement, simple window lintels and a dentiled cornice. The two-above-two windows are the only indication that it was built in the second half of the 19th century. The areaway retains some interesting ironwork although the stoop has been remodeled with unattractive, stepped brick wing walls. There is an empty lot north of No. 393.

KANE STREET (Nos. 226-248, 198-224 & 211-261) Betw. Court & Clinton Sts.

Kane Street, originally Butler, was known as Harrison Street for most of its history. It presents an unusually diversified vista. On the south side, which is divided by Tompkins Place, the eastern block front is the scene of an early development in coordinated site planning. The north side primarily consists of rows of three-story brick houses of the mid-19th century, several with planted front yards. Also obvious because of its incongruity is an old house (No. 221) near Clinton Street that has been altered with bold horizontal fenestration. The purpose of designating an Historic District is to avoid just such design errors in the course of desired modernization.

SOUTH SIDE

Beyond the supermarket nestles a pair of diminutive shallow houses. Respectively 14 and 15 feet wide, each has one double window at each floor. At the parlor floor of No. 240 the narrow round-arched sash are separated by a central vertical mullion, a popular design of the Italianate style in the early 1850s when this pair was erected.

The splendid religious school building at No. 236 was erected in 1853-55 in the early Romanesque Revival style. Rising the full height of the building are a wide central arch and narrow flanking arched windows, each accented by several moldings and by a handsome semicircular drip molding supported on decorative impost blocks. The narrow arches are in truncated square corner towers, linked by a high gable above the central arch. The double doors at center have a radial arched transom, surmounted by a handsome segmental-arched molded lintel with shoulders resting on console brackets. Its facade, now smooth-stuccoed, was built of blue marble by the Middle Dutch Reformed Church in 1853-55. The building served as a temporary church until completion of the main church, and then for lectures and meetings. Its further history is given below.

(Continued on next page)

The synagogue at the corner of Tompkins Street was originally the Middle Dutch Reformed Church; its cornerstone was laid in 1855. Designed in the early Romanesque--at that time called the Norman--style, a central entrance is divided into three splendid doorways enframed by a round arches supported on clustered columns. Round arches also crown the other openings and blind arcades as well as the tracery of the handsome stained glass windows. Pointed buttresses alternate with the windows along the side. Square towers of different size and height rise at the front corners, and corbeling is seen at the roof. Originally the church was trimmed with brownstone; it is now smooth-stuccoed. The church was acquired in 1887 by Trinity German Lutheran Church, and in 1905 by the present owner, the congregation Baith Israel Anshei Emes. Known as the "Mother Synagogue" and the oldest in Brooklyn, this congregation was organized in 1856. Thus, the history of this building mirrors the changing character of the city's population.

An early instance of good site planning is seen in the development by Gerard W. Morris, a New York lawyer, in 1849-1854 of the block-front west of Tompkins Place, as well as around both corners (Nos. 206-224 Kane Street, Nos. 10-12 Tompkins Place and Nos. 301-313 Clinton Street). Eighteen houses, mostly only 14 or 15 feet wide, were designed as a group and consequently seen more spacious than they otherwise would have. Their simple adaptation of the Italianate style aids this impression. Adjoining entrances are paired in a sharply projecting section that is surmounted at the roof by a pediment. The repetitive effect of these projecting sections adds grace and variety, as well as a sense of spaciousness. Rising above a twin stoop, rounded arched doorways are in turn succeeded by paired windows. The recessed parts of the facade have tripartite windows, which at the parlor floor are mostly still graced by their original balconies. The ironwork at stoops and balconies, still virtually intact for most of the development, includes a Gothic trefoil motif along the top, and also along the base at the balconies.

NORTH SIDE

It seems best to describe as a group the fifteen dwellings built as pairs or short rows along the north side. All were constructed in the 1840s and 1850s. Nos. 233-235 and Nos. 243-249 are in the Greek Revival style characterized by the dignified stone outer doorways and handsome swirling stoop railings at all houses except Nos. 235 and 249. This style's typical inner door enframing is seen at No. 233 and 247. The roof cornice with brick dentils is retained at Nos. 247 and 249. Almost identical with these and built in about the same proportions are Nos. 239 and 241, which are transitional in style with handsome Italianate railings and, at No. 239, a good example of this incoming style's paneled double doors. Similarly transitional in style is the row from No. 219 through No. 225 (excepting the present altered appearance of No. 221, which was discussed in the introduction to this street). The shallow pedimented lintels retained at the parlor floor of No. 225 are in the late Greek Revival tradition. The handsome Italianate ironwork of the balconies at Nos. 219 and 225 and stoop and areaway railings at Nos. 223 and 225 include the "palm tree" motif that was popular on Cobble Hill. The latest dwellings on this block--front and the only ones built in the full Italianate style, including brownstone facades, are Nos. 227-231. Erected in 1856, the windows and doorways are segmental-arched, and the interesting brackets at the roof are paired to match the window spacing. The Italianate ironwork at the stoop of No. 231 is a third variant in this style on this block--front.

At No. 251, rising five stories high, is a handsome Romanesque Revival apartment house designed by architect John L. Young in 1894 for George E. Corcoran. Built with two shallow bays, each three windows wide, it is unified by boldfaced stone bandcourses set just below the window lintels. The top floor has a striking row of windows surmounted

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KANE STREET (Nos. 226-248, 198-224 & 211-261) Betw. Court & Clinton Sts.

by radial brick arches emphasized by stone trim. The building is crowned by a large sheetmetal cornice with pulvinated (convex) frieze.

The brick building at the corner (No. 253 Kane, described under No. 248 Court Street) was erected in 1886. It introduces the quaintness of the Queen Anne style with bay windows projecting from the upper stories. The bays are now unfortunately covered with simulated stone veneer.

KANE STREET (Nos. 176-196, 152-174 & 167-209) Betw. Clinton & Henry Sts.

This street, like the one to the east, presents an unusually diversified vista. On the south side, which is divided by Strong Place, the first block front is dominated by the long side of a church, while beyond Strong Place are empty lots and a walled garden. The north side has several 19th century buildings but is dominated by a 20th century public school and playground. With so much open ground, this street has a feeling of spaciousness.

SOUTH SIDE

Christ (P.E.) Church (described under Clinton Street) was designed by the famous architect Richard Upjohn, and built in 1841-1842 in the Gothic Revival style. Its long side of alternating buttresses and pointed windows dominates Kane Street. Behind the apse, and lower, is the former chapel now used for lectures. Somehow this church has escaped being stuccoed over; it still stands with the pleasingly varied coloring of its rough-hewn sandstone. Beyond a fenced-in garden plot is No. 176, the only house on the block. Built after 1845 by the local contractor, Jeremiah O'Donnell, who lived outside this Historic District, this house presents elements of varying styles, but is primarily Italianate in feeling. It reputedly served at one time as the rectory. On the west side of Strong Place are empty lots and the walled garden of a convent on Henry Street.

NORTH SIDE

Along the corner runs the side of the five-story brick Public School No. 29, built in 1919 (described under Henry Street). Blending well with the prevailing brick on this street, this school is a good example of a 20th century design enhancing its surroundings. Adjoining is a large playground. Nos. 193-195 and 199 are all that survive of an unusually long row of eleven brick houses erected in 1844-45 by Jacob Carpenter, before he went bankrupt. He was a carpenter, at Atlantic Avenue near Clinton Street. These houses have the dignified stone outer doorway so typical of the Greek Revival style. Nos. 193 and 195 have their original areaway railings and stoop railings with vestiges of a curvilinear wrought iron motif below the hand rails. In their midst now stands a five-story Romanesque Revival apartment house (No. 197) built at the end of the century. The street floor of rough-cut stone has three large round arches with stone trim, which are echoed by four round-arched windows with radial brick at the top story. No. 201 is a pleasant little private garage and apartment above, converted from a stable, with the dentiled brick arch and toothed fascia typical of the late 19th century. The corner house (No. 314 Clinton Street) was almost doubled in size when its rear annex on Kane Street was built in 1884. Now shorn of bay windows and roof cornice, it retains over its doorway a Neo-Grec cornice on brackets.

KANE STREET (Nos. 134-150, 118-132 & 129-165) Betw. Henry & Hicks Sts.

This street, divided on the south side by Cheever Place, primarily presents three-story brick houses of the Greek Revival period which retain considerable original ironwork of varying patterns. At the northeast corner, four-story Neo-Grec houses have their Kane Street facades of brick. This is unusual on Cobble Hill where the conservative builders generally preferred to continue the brownstone that had become fashionable in mid-century.

SOUTH SIDE

The house at the southeast corner (described under No. 424 Henry Street) displays on its Kane Street side its long gable roof with an attic room tucked in between the chimneys. A rear addition nestles behind a masonry bay decorated with incised floral motifs. Beyond the back yard is an interesting two-story brick garage, which was built by Owen McShane, owner-architect, in 1892 as a combined soda water factory and horse stables. The doorways and windows have flat arches of brick with a keystone, and the same design is used over the round-arched oversize hayloft doors used for hoisting goods to the second floor. At the corner of Cheever Place are a pair of houses (Nos. 136-138), which, although of the generous width of 25 and 27 feet, have had their entrances paired. Their battered doorframe is without ears, and No. 136 retains its handsomely paneled double doors. The twin stoop has ironwork with a unique design of circular castings along the base and diminutive newel posts.

The row of eight dignified houses between Cheever Place and Hicks Street has been interestingly adapted by its builder to the slope of the street, descending pair by pair. They are suitably transitional for their approximate 1850 period, using the incoming simple wood brackets in pairs below the roof cornice. Their distinction, however, is in the ironwork at the stoops which have Greek key castings beneath the hand rails. There is the usual corner store at each end house of the row.

NORTH SIDE

The row at the west corner (Nos. 129-137) deserves comment in that four of its five houses have retained their original Greek Revival dentiled cornices with short brick fascias, so typical of the late 1840s (but changed in too many instances to a later style). At the corner house, a store with a sharply projecting facade was added in the Neo-Grec period. The other four houses retain their original beautiful handrailings at the stoop which swirl in a manner popular in this Historic District. The row was built by William D. McCarty, a local auctioneer and merchant living outside of this District. The two adjoining houses (Nos. 139-141) retain some interesting Greek Revival ironwork at the areaways, as well as at the stoop of No. 139.

A very handsome pair of Greek Revival houses (Nos. 147-149), built in 1845-46, has survived relatively unchanged. Characteristic of this style are the overall generous proportions, the doorways, ironwork and dentiled roof cornice. Particularly well preserved is the doorway of No. 149, with its sidelights and five-paned transom. The elegant two-paneled door is unusual on Cobble Hill. At its graciously wide stoop, marking the transition from platform to steps, is a pair of rectangular ironwork panels with a beautiful and unusual oval floral motif. These panels also survive at No. 147. In addition to the ironwork at both stoops, No. 149 has the original areaway railing and gate. One of this pair was briefly the residence of William T. Dugan, a New York sailmaker, who in 1845 had purchased here a tract of five lots. The remainder

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KANE STREET (Nos. 134-150, 118-132 & 129-165) Betw. Henry & Hicks Sts.

of the row built for him (Nos. 151-155) retains dignified outer stone doorways and the same dentiled roof cornice, except for No. 151 which was replaced by a mansard roof in the 1860s. No. 151 retains its paneled stepped wing walls at the stoop, and No. 155 its original inner doorway.

The east corner displays an unusually interesting development in the Neo-Grec style. Five houses facing Henry Street and one facing Kane Street were erected 1884-88 by their owner Cornelius Donnellon, a local builder who lived on Pacific Street within the District. The architect was George Chappell of New York. As a team they evolved an interesting compromise solution to meet varied tastes. While the Henry Street facades were built with the locally favored brownstone, the Kane Street facades are of brick and limestone, the customary materials for this style and popular on Manhattan. No. 157 is an excellent example of Neo-Grec. The decided contrast of red brick and limestone is emphasized by horizontal bandcourses set at impost block and windowsill level. Stone pediments, delicately incised with a linear foliate design, crown its doorway and windows. This treatment is echoed at the adjoining long side of the corner house. In 1888 the entire development of six buildings was purchased by Frederick A. O. Schwarz, the founder of the well known toy store establishment in Manhattan.

PACIFIC STREET (Nos. 152-198 & 153-197) Betw. Court & Clinton Sts.

This street is interesting by reason both of its multiple uses and because of its fine examples of Victorian and Romanesque Revival architecture, which occur only occasionally in the rest of the Cobble Hill Historic District. The north side is primarily devoted to manufacturing or storage, including street level garages in converted stables. Building heights vary from one-story to six stories. The studio of the sculptor, Henry Kirke Brown was located on this street in the 1850s.

SOUTH SIDE

Dominating the street in height and picturesque mass is the Louis Hirsch Memorial Jewish Education Center (Nos. 174-182). Built in 1888-89 as Public School No. 78, it is an interesting example of municipal architecture in the early Victorian style. Its high three-story bulk is surmounted by an elaborate roof cornice of formal balanced design, with gables and central tower in bold profile against the sky. The projecting entrance tower rises above the roof cornice and is crowned by a truncated slate roof.

Diminutive, especially by contrast, is the adjoining two-story brick building (No. 172), erected in the late 1850s in a handsome version of the early Romanesque Revival style. Formerly a stable, it has recently been converted to residential use. Three arches rise two stories, the large central one being emphasized by a gable at the roof-line. The openings, at street level, have shallow segmental arches supported by carved Italianate brackets which face each other.

In the row of four early Greek Revival houses (Nos. 164-170), No. 170 best retains its original appearance, including a fine but simple doorway with sidelights and paneled stone wing walls at the stoop. Some of the original delicate ironwork, with crestings, survives at the front yard. This house was built in 1835-36 for Charles Young, counsellor-at-law. No. 166 has a new yellow brick front.

An outstanding building, No 162 is designed in the early Romanesque Revival style, with handsome round-arched doors and windows at both floors. The main floor is emphasized by piers and corbeled arches with brick dentils signaling the central one. The arched windows are complemented by the blind brick bull's-eye on the stepped gable, of later date. A striking feature of this building is the divided stoop at which the stairs ascend to a central landing from opposite sides.

NORTH SIDE

At the Clinton Street corner, the Italianate style appears at the doorway of No. 153. Here, a pair of interesting paneled doors, with transom, is surmounted by a handsome segmental-arched lintel-block, with cornice, carried on carved brackets. It has a very high stoop approached from one side only. No. 173 is a handsome converted stable in the early Romanesque Revival style of the 1860s. Its wide central arch, rising two stories, encompasses both the vehicle entrance and the erstwhile hayloft door, now a broad window. Flanking it are round-arched windows at each floor, the design emphasized by keystones and impost blocks.

The many factories with garages beneath them on this blockfront include an early 20th century example (No. 185-187), which has an elevator tower.

PACIFIC STREET (only Nos. 116-150 & 105-151) Betw. Clinton & Henry Sts.

The glory of this street is its ironwork, outstanding both in its quality and quantity. Especially impressive is the Greek Revival design of the handrailings at the stoops which was so popular in this Historic District. They sweep down terminating in a swirl on a stone pedestal at the bottom, while in some instances this swirl is repeated at the top above the platform of the stoop. This is a street of mid-19th century residences with a strong feeling of unity along the south side. The north side offers a variety of heights, ranging up to five stories. It includes an apartment house at the eastern corner and the rear facade of a dry goods store, running through from Atlantic Avenue. These larger buildings conform remarkably well with their neighbors.

SOUTH SIDE

All the houses on the south side of the street were built in groups of two or three, during the decade to 1842 and in the early Greek Revival style. Here, No. 122, the oldest house in the District, dating from before 1833, shows signs of its early date despite the addition of a mansard roof. Originally a frame house three stories high, it has been greatly changed but still retains the essentials of its Greek Revival doorway with sidelights. At Nos. 126-130 and at Nos. 116-120 may be seen handsome doorways framed by stone pilasters supporting entablatures. The swirling stoop ironwork, and other designs, are retained at many of the houses while Nos. 118-120 have unusually rich yard railings with anthemion finials. A pair of handsome French Second Empire paneled wood doors was added to No. 132 at a later date.

NORTH SIDE

Near Henry Street, four brick Greek Revival houses (nos. 115-119 and 127) remain of a row that once belonged to Jacob LeRoy. They have very simple stone lintels at the doorways with small cap moldings-- a treatment usually more typical for windows. This simplicity is in sharp contrast to the elaborate design of their beautiful ironwork at stoop and yard railing. Of these houses, No. 119 best retains its original appearance and height with its dentiled roof cornice and front door enframingent.

The rear annex of a dry goods store appears at Nos. 121-125. It was built in 1879-81 for Journeay & Burnham and represents an extension of the earlier stone buildings on Atlantic Avenue (Nos. 124-130). Designed by the architect, John A. Raymond, in the Neo-Grec style, it has slender rectangular stone columns at the high first floor and wider brick piers at the upper floors. The impost blocks, below the stone bandcourses, which form the window lintels, are enhanced by carved floral motifs.

No. 133 preserves many of its Greek Revival features, including its roof cornice and ironwork. The "eared" doorway is crowned by a cornice. No. 135 has the only Italianate ironwork on the street, the simple round-arched type of the 1850s. The house is also notable for its unusual roof cornice. The easternmost house (No. 139), built in 1888 -- much later than the other houses on this street -- has an interesting polygonal bay window with bold-faced stone lintels, and serves as a transition to the Romanesque Revival corner apartment house, built in 1892 (described under No. 220 Clinton Street).

STRONG PLACE (Nos. 1-65 & 2-70) Botw. Degraw & Kane Sts.

This long residential street is unusually uniform in height, consisting mostly of three-story houses with high basements. However, the roofline and the facade line are often enlivened by bay windows, bow fronts, gables and a mansard (as well as with too frequent parapets). This diversity is a happy result of the varying styles in the last third of the century. Surviving in their midst are a few houses of the 1830s, for this was the earliest settled street at the south end of this Historic District; it had eight residents in 1840. At that time, Charles Kelsey, a New York broker, owned the largest residence and the most lots. He lived in three of his own houses within a decade as he developed properties on both sides of this street. He was also active in developing other nearby blocks.

No. 51 is an unusually interesting brownstone house in the Neo-Grec style. Built in 1881-82 as part of a row of three, for Moses M. Vail, it seems far larger and grander than its 20-foot width, in part because of the masonry bay window rising up the full three-story and basement facade and in part because its neighbors on the right are simpler Neo-Grec houses only 13-1/3 feet wide. It was for many years the home of Sidney J. Weinberg, a prominent economic adviser known as "Mr. Wall Street." The stoop balustrades rise to a handsomely decorated doorway, the window lintels at all levels carry a delicately incised foliate design, and a similar style is continued in the elaborate roof cornice. The rest of the row has been harmed, No. 49 with simplified repair work and No. 47 with deliberate shearing away of all character.

The quaintness and variety of the Queen Anne style is seen to advantage at Nos. 33-43. These six houses were built in 1891 for Louis Lehn of No. 45. They were designed as a composition within which different elements are balanced. The end houses have large gables with three windows; adjoining each end is a narrow-gabled house with round arched window; and the middle pair now has a horizontal corbelled roofline. At the middle story, three of the four gabled houses still have their pointed bay window and each of the central pair has a triple window beneath a radial brick segmental arch. Ornamental terra cotta still flanks the entrances of three of the gabled houses. The mullioned upper sash is likewise characteristic of this style. The overall effect is somewhat reduced, however, by the unfortunate simulated brick veneer on No. 35 and changes in the fenestration here, and in roofline at Nos. 37-39.

While none of the houses of the 1830s on this street is still typical of that period, attention should be called to the Greek Revival paneled wing walls of the stoops at Nos. 17 and 19, still paneled at No. 17. Most unusual are the original iron handrailings at No. 17, each designed with a vertical swirl for each of the three ascending stages of the wing wall. The topmost swirl disappeared when a columned portico was added at the turn of the century. Modern ironwork is successfully used at No. 19 to repeat this three-fold theme. These houses, originally a pair three stories high, were built in 1839-40 as residences for William J. Miller, a New York merchant (No. 17) and for Daniel K. Dodge (No. 19).

The handsome four-story brick apartment house at Nos. 13-15, erected in the early 20th century, has a completely symmetrical facade with curved bays at each side. At center, the fire escape is recessed behind a tier of stone balconies above the entrance--an interesting solution to a troublesome architectural problem.

Nos. 8 and 10, two four-story apartment houses, form an interesting architectural composition. They were built in 1897 by the owner James Dunne to house one family on each floor. They are transitional in style. Basically Romanesque Revival in their use of rough-cut stone, the roof cornices show the influence of the new classicism. Paired arched entrances are flanked by curved bays rising from basement to roof. The entrance floor is entirely of rough cut stone, including the radial stones over the doorways, and this masonry is likewise used for window lintels and some of the band courses. The upper stories are of brick.

STRONG PLACE (Nos. 1-65 & 2-70) Betw. Degraw & Kano Sts.

No. 20 is a handsome example of a narrow Neo-Grec house surmounted by a mansard with one dormer and with iron cresting silhouetted against the sky. At Nos. 16-18 the steep balustrades, areaway ironworks, and window alignments indicate that they, together with No. 20, were originally part of a row built in 1872 for William M. Price. Nos. 16 and 18 are now unfortunately sheared of detail and covered with simulated stone or brick veneer. In another similar Neo-Grec row, but without a mansard, No. 28 retains in full glory the detail of its round-arched doorway with segmental-arched pediment. No. 32 of this row has, on its rear extension, an unusually large and handsome Neo-Grec bay window facing the garden. Reversing the usual location, tiny No. 36 nestles at the extreme rear of its lot behind a large front garden. Only two stories high, with a dwelling above a garage, it was converted from a brick stable and may include elements of the mid-19th century stable of Charles Kelsey. Enclosing the garden at the street is an interesting Italianate railing and gate. No. 54 typifies for this street the lower proportions of the first half of the 19th century, by comparison with the nearby row (Nos. 42-50) built in the second half. The Strong Place Day Care Center (Nos. 56-58) and the church at the south corner (both described under Degraw Street) are interesting Gothic Revival structures with pointed windows. Their presence enhances the quality of this neighborhood.

TOMPKINS PLACE (Nos. 1-61 & 2-64) Botw. Degraw & Kane Sts.

The glory of this street is the quality and variety of its ironwork. It is composed, almost without exception, of three-story dwellings of brick or brownstone built in the styles of the 1840s and 1850s. The "endless vista" produced by such rows, erected by several builders, presents here an attractive urban scene due to the pleasing variety within a certain uniformity.

EAST SIDE

The group of five houses at the south corner (Nos. 53-61), built in the early 1850s in the Anglo-Italianate style, has alternate houses projecting and crowned by a pediment. Thus unified architecturally, these narrow 15-foot houses achieve a larger visual dimension. This was a popular procedure on Cobble Hill where there was a demand for small houses. At No. 61 is the most complete example of the original treatment of the low stoop with Italianate curved ironwork at the railings and large newel posts. Similar ironwork encloses the yards of Nos. 53 and 55. This row was built by Thomas Sullivan, the local builder-owner who lived in No. 55.

Adjoining this group, No. 51 displays pointed Gothic Revival ironwork at its low stoop. The next group (Nos. 41-47) have been unfortunately altered to pseudo-Federal facades, but have attractive landscaped front yards. No. 29, one of a pair of houses, retains fine Italianate ironwork and an interesting molding enframing the door and round-arched transom.

Two rows of Greek Revival houses (Nos. 11-25) of the 1840s present an unusually long vista of handsome stoop railings with a splendid vertical scroll ending on a paneled pedestal. Most of them retain the dignified stone enframing of their outer doorways. Even No. 21, whose character has been needlessly defaced by a simulated brick and stone veneer, retains its Greek Revival railing at stoop and areaway. At the north corner stands the Baith Israel Anshei Emes Synagogue, built in the 1850s as the Middle Reformed Dutch Church (described under Kane Street).

WEST SIDE

The pair of Italianate houses (Nos. 10 and 12 at the corner) belong to the interesting development of the north end of the block (described under Kane Street).

Many distinct patterns of Italianate ironwork are noteworthy on this side of the street. Moreover the houses are set back far enough to permit use of yard railings with gates, which add a feeling of privacy. Varying doorway lintels include cornice slabs and shallow pediments. Especially interesting are the elaborate curved lintels remaining at the doorways and parlor windows of Nos. 42 and of Nos. 48-52, a row built in the early 1850s. These forms are appropriately echoed by the segmental-arched doorway and windows of the upper stories. No. 52 has recently installed floor-length parlor windows with central mullion appropriate to the period. Nos. 60 and 62 retain the low three-step stoop and Anglo-Italianate ironwork. It should be added that the row of six houses (Nos. 48-52) are an example of effective collaboration in using one design in 1852-53, as Thomas S. Purdy of New York, builder, was the owner of three properties and James W. Deering of Brooklyn, a mason, the owner of the other three.

VERANDAH PLACE (including Nos. 52-72) East of Clinton St.

This little dead-end unpaved street, with very few building numbers, originally was a mews for carriage houses and stabling, running along the diagonal boundary line of Cornelius Heeney's large property. Its chief use today is as garage residences on the south side in the old stables. The six brick stables, built in 1875-1878, now form a tableau of transition from old usage to new. At their western end, No. 62 has been transformed imaginatively into a residence with old and new windows including the addition of a third story studio. Next door at No. 64, a little garage, has chosen to leave the facade untouched, including the stable door and above it the hayloft doors within a round arch emphasized by an iron hoist. Adjoining it at No. 66, an apartment has been created over the garage by a window and shingling the original segmental-arched opening. Nos. 68 and 70 still retain their old hayloft doors.

VERANDAH PLACE (Nos. 2-44) Betw. Clinton & Henry Sts.

This street has a charm of its own, arising from the simplicity of its little brick houses, two and a half or three stories high, which face the park that now extends along most of the north side. Perhaps originally intended as a mews for carriage houses and stables, of which there was a group at the center of the block in 1855, this narrow street was then already in transition with rows of modest residences on both ends.

The easternmost six houses (Nos. 30-40) with low attic windows form a row of the late 1840s that originally extended to Clinton Street. The decision to build the present row facing on Clinton Street necessitated the demolishing of part of No. 40, hence its present narrow width. The attractive doorways of Nos. 36, 38 and 40 are in varying styles.

Nos. 16-18 and 20, built as a pair two stories high in the late 1850s, are distinctive for their arched radial brick windows at the second and third stories. The extra width of the central window at the second story marks its former use for hayloft doors. No. 26 has an unusual paneled garage door. Terminating this street on the west is a building with the proverbial corner store (No. 377 Henry Street). Its interest centers in an addition in the Queen Anne period of a tier of polygonal bay windows rising at the corner above the store.

WARREN PLACE (Nos. 1-25 & 2-26) Betw. Warren & Baltic Sts.

Warren Place was planned in 1878 as a secluded, private courtyard closed at both ends by graceful iron gates which completely exclude vehicular traffic. The two-story brick houses, which face each other across an attractive center island of greenery, were built in 1878-79 at the eastern end of the quadrangle formed by A. T. White's Tower Buildings, a large housing development facing on Hicks, Warren and Baltic Streets. The twenty-six narrow little houses on Warren Place, plus the eight larger houses at both ends of the court, provided the answer to White's endeavor to provide not only flats for the laboring classes but also small, comfortable, one-family houses for low and middle income groups, with rents within their reach. Each unit facing the court was planned to provide six rooms; the larger houses, at the ends, had nine rooms. And, as in the Tower Buildings, each had its own toilet facilities, an unusual feature in those days.

This small and delightful landscaped court is unique in the City. The scale is small and human and the green lawns and gardens enhance, by contrast, the reddish-brown brick of the houses--a far cry from the dehumanized environment commonly encountered by slum dwellers in the stinking tenements of the 19th century. Here was a place where a man could raise a family--an early and noble experiment in low cost urban housing.

In designing these houses for A. T. White, architects William Field & Son turned for inspiration to the early Romanesque Revival style of the mid-19th century. The houses are built of brick--sturdy and fireproof. In order to achieve a satisfactory design, the facades of the houses, which are only 11½ feet wide and 32 feet deep, are grouped in pairs under a continuous cornice, with arched doorways paired under a common segmental arch crowned by a steep Gothic gable. This gable is interestingly outlined by stepped brickwork and onframes a diminutive bull's eye motif. The segmental-arched first story windows are decorated with brick dentils, a motif which is repeated under the roof cornice, while the windows of the second story have brick segmental arches with keystones and corbeled impost blocks. This varied and decorative treatment of the brickwork, carried out by mason James H. Stevenson, gives the houses their charmingly distinctive character.

An unusually interesting design feature of this group of houses is the turning at right angles of each pair of houses at the ends of the court so as to face outward onto Warren Street (Nos. 146-148 & 152-154) and Baltic Street (Nos. 139-141 & 145-147). These handsome town houses of brick, with stoops leading to paired entrance doorways, are larger and more impressive than the houses on Warren Court. They are each 16 feet wide, though also only 32 feet deep, and are three stories high, containing nine rooms apiece. Enhancing the impression of spaciousness are the picturesque polygonal bays at each side, containing three windows and rising from basement to roof. The openings are round or segmental-arched and the decorative motifs are derived largely from the early Romanesque Revival style. The ironwork, even at this late date (1878-79), recalls earlier Italianate designs.

Although these houses may be considered retardataire in their choice of design details, in general planning they were extremely advanced. Indeed, the combination here of town houses and six-story apartment buildings in one housing complex may be considered a precursor of the most recent planning concepts.

WARREN STREET (Nos. 216-264 & 189-239) Betw. Court & Clinton Sts.

This exceptionally pleasant, tree-lined street is almost entirely residential. The dignified rows of handsome houses, built between the 1830s and 1870s, display an interesting variety of styles ranging from Greek Revival to Neo-Grec. On the south side, a generally uniform cornice line and three-story height obtains. Here, toward the Clinton Street end, stands one of the earliest and finest Greek Revival rows in the District. Another unusual feature is the retention of stoops at all the row houses. The blockfront on the north side is more varied, but here again the three-story height generally prevails. Historically and architecturally, this street owes its development to the Greacen family, following the purchase in 1832 by John Greacen from Parmenus Johnson of a block and a half. These two men were responsible for the immediate opening of the street (then called John Street) from Red Hook Lane (now Court Street) to Henry Street. Greacen lived on Warren Street for many years and, as property values rose, sold land for development (see Nos. 228-236) or developed it himself (see Nos. 247-259 Clinton Street around the corner). John Greacen, Jr., his son, was intimately associated with the development of the eastern half of the street (see Nos. 225-239 and 242-254 Warren and, around the corner, Nos. 212-230 Court Streets). Father and son were associated in business in Manhattan, and commuted by ferry to the City.

SOUTH SIDE

The corner house (Nos. 264 Warren and 212 Court Street) is the end building of a blockfront erected by John Greacen, Jr., in the early 1850s (described under Nos. 212-220 Court Street.) All traces of the original style have been obliterated from the Court Street side, but vestiges of the original Greek Revival style still remain on Warren Street.

The seven handsome Italianate residences (Nos. 242-254) nearest Court Street were erected by a local neighborhood builder, Thomas Sullivan, on property he had purchased in 1854 from John Greacen, Jr. Nos. 252 and 254, dating 1855-58, are brick houses which still retain much of their mid-19th century appearance despite the addition of a 20th century roof parapet. Their high stoops, segmental-arched windows and doorways with elaborately carved lintels and brackets are Italianate features. In addition, No. 252 still has its floor-length parlor windows, lovely paneled double entrance doors enframed by a rope molding, and Italianate ironwork. The tall newel posts at the foot of the stoop are especially striking. The next five residences (Nos. 242-250) were built in 1854-55 and, in contrast to Nos. 252 and 254, the windows and doors are square-headed. The houses retain their long parlor windows and fine roof cornices resting on carved brackets. Similar carving originally adorned the doorways (retained in full detail at Nos. 242 and 246) and window lintels (at No. 242). The houses still retain their original ironwork at the stoops, of the same simple Italianate design as that of No. 252.

The four-story yellow brick apartment house (No. 240), erected in 1904, with brownstone stoop and radial brickwork at the doorway, affords an interesting contrast in height, color and style to the rest of the block. Adjoining it to the west is a complete row of six fine Greek Revival houses (Nos. 228-238), built in 1833-35, which are among the earliest and best preserved in the entire Historic District. Constructed of brick with brownstone trim, they were all built on land purchased by D.H. Arnold, Brooklyn merchant, from John Greacen. In keeping with their early date, these three-story houses are lower than the mid-century row near Court Street. The most interesting features are the classical doorways, the wing walls at the stoops of five of these houses and some original ironwork. The doors are flanked by heavy

WARREN STREET (Nos. 216-264 & 189-239) Betw. Court & Clinton Sts.

fluted Doric columns of wood, semi-engaged to the wall, and surmounted by a classical entablature. The most distinguished example of Greek Revival ironwork on the entire street is here at No. 236: the gracefully curved handrailing at the stoop ends in a swirling vertical volute at the lower section of the wing wall, a beautiful example of the adjustment of decoration to structure. No. 238 has its handsome original handrailings. A Greek Revival door with sidelights and transom remains at No. 230, altered to provide a glazed panel at the top. Five out of six of these houses retain their typically Greek Revival dentiled roof cornices with a flat fascia stopping short of the end walls. No. 226 a very attractive house near Clinton Street corner, is smaller in scale than its neighbors, a proportion more typical of the 1830s, although it apparently was not erected until the 1840s. It retains some fine Greek Revival features including short windows at the attic story, dentiled roof cornice, entrance door flanked by sidelights, muntined windows with diminutive moldings above the lintels and fine handrailings at stoop and areaway.

NORTH SIDE

St. Paul's School, the large dignified structure at No. 203 near the apartment house at No. 201 (at Clinton Street corner) was erected in 1886-87 and is typical of the eclecticism of the later 19th century. This school was planned in a traditional manner. The symmetrical brick facade has a projecting central section, containing a monumental entrance and crowned by an imposing pediment. The design combines the influence of classical Rome with Neo-Grec bandcourses and Queen Anne style terra cotta detail.

The seven houses at mid-block (Nos. 211-223) are set back from the property line, resulting in the creation of small front yards and long high stoops. Nos. 211 and 213, built in the late 1850s, retain evidence of their Italianate style despite unfortunate alterations. The shearing off of all detail at No. 213 and the replacement of the roof cornice by an ugly paneled parapet are examples of alterations which are out of sympathy with the spirit of the block. The adjoining lower row of brownstones (Nos. 215-223), erected in 1874-75, presents a homogeneous appearance achieved largely through the retention of all stoops, the smooth-stuccoed fronts and the uniform cornice line. All except the center house retain round-arched inner doorways and, despite the loss of much decorative detailing, an idea of their original appearance may be obtained by looking at the Neo-Grec decoration at the doorway enframing of No. 223 and the doors at No. 221. Heavy iron balusters and fine Neo-Grec octagonal newels give added importance to the stoop at No. 221. The handsome yard railings of both these houses include seven imposing cast iron posts, four of which are at the gates.

The row of eight unpretentious Greek Revival houses (Nos. 225-239) extending to Court Street were erected in 1845-47 for John Greacen, Jr. His father, John Greacen lived at No. 229 in 1848 and at No. 225 in 1849. John Greacen Jr., for whom the houses were built, lived here with his father in 1848 and also had a residence of his own on Clinton Street, just outside the Historic District. Asa Stebbins, architect, moved in 1850 into Greacen's former Clinton Street home, and a decade earlier, when he was a carpenter, he had lived on Warren Street. He must have known the Greacens for many years and, as a matter of fact, John Greacen, Jr., is listed among his references by "Asa Stebbins, Architect," in his illustrated advertisement in the Brooklyn Directory of 1847-48, just about the time this row was completed. It is, therefore, very likely that Stebbins designed the row.

WARREN STREET (Nos. 216-264 & 189-239) Betw. Court & Clinton Sts.

Lower than their neighbors at the west, all the houses may once have had small attic windows like those which still appear at Nos. 229 and 231. Features typical of the Greek Revival style--dentiled roof cornices with short fascia beneath, diminutive cornices over the window lintels and pedimented entrance doorways--remain at several of the houses despite numerous alterations and the natural process of attrition. At the doorway of No. 233 is the original pedimented stone lintel with the entrance door below. The design of the doorway at No. 233, surmounted by a stone is typical of the Greek Revival: the entrance door is flanked by pilasters and sidelights and surmounted by a three-paned transom. At No. 237, the door appears to be the original. The wrought iron handrailings of the low stoops at Nos. 229 and 231, curbing around spiral newel posts with little urns on top, are especially charming. Several houses retain graceful examples of Greek Revival ironwork, typical of the 1840s, at the areaways.

The blocking up of windows at street level at both Nos. 237 and 239, originally built as two separate houses, destroys the delicate balance between wall spaces and openings so characteristic of the Greek Revival style.

WARREN STREET (Nos. 170-214 & 143-187) Clinton & Henry Sts.

The initial impression of this quiet residential street is one of uniformity, with several long rows of 19th century, three-story brick houses with stoops. The homogeneity is tempered, however, by a contrast in architectural styles, predominantly Greek Revival and Italianate. Fine original ironwork still graces a number of the buildings. It is, in short, a street that gains interest the more it is studied.

SOUTH SIDE

A two-story brick house (No. 206), with Neo-Grec decorative details, provides a contrast both to the four-story corner house (described under No. 280 Clinton Street) and to the dignified row of eight Italianate houses (Nos. 190-204) which dominates this side of the street. Several of these dwellings, erected in 1853-55 for William W. Petit and Edmund B. Shotwell, still display the rusticated basements with segmental-arched windows at basement, typical of the Italianate mode. The third story windows, interestingly enough, are also segmental-arched and emphasized by brick headers. The tall entrance doorways are surmounted by low pediments resting on long foliate brackets. The square-headed parlor floor windows are shielded by strongly projecting lintels supported on long brackets. Other characteristic Italianate details are the bracketed roof cornices, enhanced by floral motifs in the fasciae at Nos. 196 and 198, the little corbel blocks under the windowsills, the fine arched and paneled doors at No. 196 and the attractive ironwork at Nos. 192 and 200. An unusual double torchère motif appears at the handrailings of both houses; in addition, No. 200 has fine yard railings. All these houses were constructed of brick with brownstone trim, retained at several houses while others have been painted over. The unfortunate "modernization" of No. 202 provides an object lesson to all interested in historic preservation. Had this Historic District been in existence when the building was remodeled, the alteration would have been more in harmony with the row, thus avoiding the complete loss of character seen here.

WARREN STREET (Nos. 170-214 & 143-187) Betw. Clinton & Henry Str.

The next two houses, Nos. 188 and 190, erected in 1841, are similar to the adjoining row of five Greek Revival residences (Nos. 178-186), built in 1840-41. Typical of the style are the enframing sidelights at several doors of this row as well as stone window lintels with small cornices remaining at Nos. 186 and 188. Especially noteworthy is the delicate curvilinear Greek Revival ironwork at the stoop of No. 188 and the well preserved yard railing at No. 184. The foot-scrappers with anthemion design at Nos. 178, 180 and 184 are small but nonetheless interesting details. Paneled stone bases, which once supported decorative ironwork, remain at the foot of several stoops.

At No. 176 the Greek Revival handrailings of the stoop terminate in a graceful swirl which curves around the newel posts. The Italianate mode reappears at No. 174, erected 1851-53, as evidenced by the ironwork at the stoop and the spiral moldings around the square-headed, double entrance door. The bay window on the second floor of No. 170 of the houses at the Henry Street corner introduces classical motifs reflecting changes in taste at the end of the 19th century.

NORTH SIDE

The attractive row of four brick houses (Nos. 147-153), erected in the early 1850s, adjoins the two-story building (No. 143) at the corner of Henry Street. Simple in design, the houses are unified at the roofline by identical but separate roof cornices resting on long paired brackets with fasciae enlivened by scrollwork. The center pair of residences retains the original hooded, paired entrances, high stoops and, at No. 149, long parlor floor windows. The ironwork, featuring a central wreath motif, is typical of the Italianate period when these houses were erected.

The Greek Revival residence at No. 155, wider than the adjoining row houses and built in the previous decade, is especially notable for its superb ironwork, on a par with some of the best in Cobble Hill. The house has a much lower stoop than the neighboring Italianate houses; it is enhanced by a graceful handrailing which terminates in a vertical swirling volute resting on a stone base. The distinctive ironwork at the gate of the arcway combines a Greek fret motif at the bottom with an unusual floral or lyre motif.

No. 157, with its added fourth story and parapet, breaks the prevailing three-story height on the block, while No. 159 provides a transition to the lower No. 161. No. 161 recalls the Greek Revival period in its proportions and in the detailing of its wood roof cornice. Together with the neighboring residences at Nos. 163 and 165, which are also somewhat lower than the other houses on the block, this group may actually date back to the late 1830s or early 40s. Interesting examples of transitional ironwork, combining Italianate and Gothic features, appear at Nos. 161-165, as well as at the neighboring 167. These four houses (Nos. 161-167) have yard railings with gates. Also notable at Nos. 161-165 are the fine paired doors with panels, of which two are enframed by a spiral molding in a wreath design.

No. 167 and the row of six houses adjoining (Nos. 169-179) return once again to the taller proportions associated with mid-19th century architecture. Erected circa 1847, No. 167 has a stuccoed facade and a pair of very lovely and relatively elaborate paneled doors beneath a dentiled cornice and flanked by engaged half-pilasters at both sides. The ironwork has already been discussed in connection with Nos. 161-165. No. 169-179 were erected in the mid-1860s. With the exception of No. 171, now converted to basement entry, all the houses are identical in their general proportions, paneled doors, long parlor floor windows, and

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WARREN STREET (Nos. 143-214) Betw. Clinton & Henry Sts.

segmental-arched windows at basement level. Visually, the row was designed in two groups of three, differing only in the upper portion. Nos. 169-173 have square-headed windows at all floors, while those at the third stories of Nos. 175-179 are segmental-arched and outlined by two rows of brick headers, as at Nos. 190-204 across the street. These arched windows are echoed above in the quite charming bracketed cornices with arched and paneled fasciae--a typically Victorian touch. The heavy Italianate ironwork at some of the stoops and areaways of this row is in marked contrast to the delicate work at Nos. 161-167.

The block ends in the four-story corner house (No. 187) which fronts on No. 278 Clinton Street.

WARREN STREET (Nos. 132-168 & 101-141) Betw. Henry & Hicks Sts.

This street displays sharply changing heights emphasized by varying rooflines and towers silhouetted against the sky. Heights vary from empty lots concentrated at the southeast corner to a six-story maximum. Unified only by the general use of brick, this street of contrasts is residential on the south side and is institutional along its north side.

SOUTH SIDE

The vista across the empty lots leads to twin houses (Nos. 146-148 and 152-154) with bay windows rising up their full three-story height. They are on either side of the private court, Warren Place, and are part of Alfred T. White's small, one-family houses for the "laboring" classes (described under Warren Place). Just beyond, and sharply contrasting in shape and height, is another section of A. T. White's housing development, The Towers (described under No. 417-435 Hicks Street). This six-story complex has a tall polygonal tower at the corner of Warren Street and Warren Place which dominates the entire street.

NORTH SIDE

At the west corner stands St. Peter's (R.C.) Church (described under Hicks Street), built in 1859-60 of brick. Connecting with it and built at the same time is the rectory (Nos. 115-117). The rectory is an interesting example of the early phase of the Romanesque Revival. The round-arched paired windows, separated by a columnar mullion, are crowned by a segmental arch. This design is varied at the third floor central window, which is crowned by a full round arch rising toward the central pediment of the roof. The central doorway below has a similar treatment. The overall effect of this symmetrical facade is one of gracious dignity.

An interesting utilitarian building at Nos. 121-129, in three sections of varying heights, was formerly the large stable of St. Peter's Hospital and later converted to offices. The round-arched windows with radial brick arches at the lower floors are a simple expression of the Romanesque Revival style. The third floor, added later, is crowned by a hipped roof. The arches are expressed more elaborately at the adjoining corner building, built in 1888 as St. Peter's Hospital and now the Congress Nursing Home (described under No. 380 Henry Street). Its Warren Street side is interesting for its semi-circular brick stair tower at center.

The Landmarks Preservation Commission recognizes that the needs of the churches in the Cobble Hill Historic District may change in the years ahead. By this designation it is not intended to freeze the properties of those churches in their present state for all time and thus prevent future appropriate alterations needed by the churches for all their buildings. The Commission believes it has the obligation and, indeed, it has the desire to cooperate with owners in Historic Districts who may wish to make changes in their properties to meet their current and future needs. This attitude reflects the Commission's endorsement of the view that Landmarks are often successfully preserved through active and beneficial use.

The Landmarks Preservation Law contains many provisions relating to changes in Historic Districts. The Commission is already working with owners who wish to make changes in their properties and has given many approvals. In this connection the Commission wishes to state at this time that it recognizes that the churches in the Cobble Hill District may want to erect new buildings on their grounds in the future. The Commission recognizes that the churches may also wish to make exterior alterations to their existing buildings. The Commission looks forward to working with the representatives of these churches when they desire to erect new buildings on their grounds or to make exterior alterations on their existing buildings.

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 Cobble Hill 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 Cobble Hill Historic District is an unusually fine 19th century residential area, that it retains an aura of the past with its many tree-lined streets and rows of architecturally notable houses, that it is a representative residential neighborhood which has the pleasing quality of relatively low uniform building height, that the houses display much architectural detail of note, some of which is unique in character, that it contains a number of churches of architectural distinction, that it contains some of the earliest and most interesting examples surviving in the City of group developments, both of row houses and apartments, attractively planned for persons of low or moderate means, that it is a well balanced community containing two commercial streets and several schools, that the whole neighborhood is now having a renaissance which is attracting people who have deliberately sought it out to make it their home and that it is one of the outstanding neighborhoods of the Borough of Brooklyn.

Accordingly, pursuant to the provisions of 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 Cobble Hill Historic District, Borough of Brooklyn, containing the property bounded by Degraw Street, Hicks Street, the northern property line of 391 Hicks Street, part of the western property line of 113 Congress Street, the rear lot lines of 113-127 Congress Street, part of the eastern lot line of 127 Congress Street, the northern property line of 358 Henry Street, Henry Street, Amity Street, the western property line of 123-127 Amity Street, part of the northern lot line of 123-127 Amity Street, the western property line of 116 Pacific Street, Pacific Street, Henry Street, the rear lot lines of 86-110 Atlantic Avenue, the western property line of 86-88 Atlantic Avenue, Atlantic Avenue and Court Street.